

MUSIC
4040.220
v.33-34
1873-75

Research
Library

4040
220

Accessions

184896

Shelf No.

Shelf No 579.1

Vol 33-34



Received Sept. 11. 1875



Digitized by the Internet Archive
in 2011 with funding from
Boston Public Library

DWIGHT'S

JOURNAL OF MUSIC,

* 0170.1
710.33-34.

A Paper of Art and Literature.

JOHN S. DWIGHT, EDITOR.

VOLS. XXXIII AND XXXIV.

BOSTON:

PUBLISHED BY OLIVER DITSON AND COMPANY, 277 WASHINGTON STREET,

1875.

INDEX.

A Brilliant Novel: "Alceste." *Daily Advertiser*.....275, 279
 Albani, Mlle. Emma.....285, 308, 328, 359
 Allen, B. D. His Musical Lectures in Worcester, Mass., 351, 376, 383, 395; Letter from, on Musical Criticism, 381; and London comment on.....401
 Algarotti, Francesco, on Operatic Reform. *Lond. Mus. Times*.....194
 Amati, Nicholas.....54
 American Singers in Europe.....156, 187, 239
 An American Conservatorio. *Philadelphia Age*.....91, 99, 109, 114, 123
 Anti-Wagner. *Lond. Mus. World*.....247
 Apollo Club, in Boston, 167. (See CONCERTS.)
 Art of Music, The, and Mere Music.....62
 A truly Great City; False notions of "Improvement." Sermon by J. F. Clarke.....252
 Bach, J. S. Life of by Miss Kay-Shuttleworth, 36; Mr. Allen's Lecture on, in Worcester.....351
 Bach Association in Cologne.....179, 237
 Bach, J. S. His St. Matthew Passion, in London, five times in one week, 11; Do., explained by G. A. Macfarren 113, 122; Do. at St. Paul's, 221; Do. from Book of Programmes of Handel and Haydn Society's Festival (J. S. D.) 225; performed in Paris, 234; in Boston 228, 236, 238; his 188th birthday, in Birmingham, 12; his Piano Concertos, 120; his Christmas Music, 138, 154, 161, 268; Organ Passacaglia in C minor, 143, 390; Prelude and Fugue, in A minor, 206; Violin Sonatas, 195; Orchestral Concertos and Suites, 230, 342, 360, 399
 Balfe, his "Talisman,".....261
 Barili Family The.....34
 Bayreuth: Wagner Festival.....72, 257, 381
 Beethoven: his Overture to "Fidelio," 6; to "Leonore," No. 2, 383; to "Egmont," (J. S. D. 1845), 121; Piano Sonatas, 22, 118, 197, 207, 351, 359, 391; 22 Variations 159; 9th Symphony, in Cincinnati 32, in Boston, 236, in Philadelphia, 232; Pastoral Symphony (G. A. Macfarren), 76; Second Symphony 126; 8th Symphony, 366; his String Quartets, 118, 196, 207, 327; Violin Concerto, 406; F. Wieck's interview with, 228; B's Instrumentation, as re-scored by Wagner 235, 242; his general characteristics (*Brendel*), 249; B. and the Sonata Form [W. S. B. Matthews], 306, 313; his compositions (C. F. Weitzmann).....337
 Beethoven, Caroline van.....68
 Beethoven in Boston, 294; B. in the kitchen, 302
 Beethoven Hall, The, in Boston.....175, 319
 Benedict, Sir Julius: his Symphony in G minor.....146
 Bennett, Sir Wm. Sterndale: his Piano Concerto in F minor, 126; Capriccio in E, 174; Sonata for Piano and Cello 207; Obituary notices of, 393, 400; his Place in Music, 409; List of his Works.....410
 Berlioz, Hector: his "Harold" Symphony, 323, 327, 336; Overture "Les Francs Juges,".....342
 "Best Seats,".....326
 Blind Musicians in London.....228
 Bonawitz, J. H. His artistic career, 216; his opera, "The Bride of Messina,".....215
 Boylston Club, The, in Boston.....159
 Brahms, Joh. his Serenade in D, op. 11.....364
 Brignoli, the tenore, in Naples, corr. *Advertiser*, 24
 Bruch, Max: his "Frithjof" music.....412
 Buck, Dndley: his Overture to "Don Munio" in a Harvard Symphony Concert, 174; his "46th Psalm,".....175, 231
 Bülow, Hans von, 37, 44, 56, 149, 160; his strictures on Verdi's Requiem.....259, 274
 Burgmüller, Norbert, 360; his unfinished Symphony in D.....374
 Campbell, Sherwood: Obituary notice of.....399
 Campanini, Italo, the Tenor Singer, 108, 125, 181, 182
 Canova's Violin.....87
 Cantatrice, The. *Guide Musical*.....321
 Cary Miss Annie Louise.....181
 Cecilia, The: New Choral Society in Boston.....342, 366, 398, 414
 Central Park Garden Concerts in N. Y. 240, 288
 Chappell's History of Music.....293, 301
 Cherubini, 140; from "Memorials" by E. Bel-lakis.....269, 345, 356, 361, 371, 379, 387
 Chickering & Sons: Fiftieth Birthday, 7, 15; new warerooms.....336

Choral Music in N. York. *Home Journal*.....227
 Chorley, Henry F., his Life, &c., by Hewlett, (*Athenæum*).....116
 Christmas with Handel and Bach. (*Lond. Orchestra*).....154, 160, 161, 268
 Church and Stage in Connection with Religious Music.....260
 Church Anthems by an American (Dr. Tuckerman), *Novello's Mus. Times*.....316
 Church Modes, The old, (J. S. D.).....70
 Church Music. (J. S. D.) 54; in New York, (*Howard Glover*).....99
 Church Music Association, The, in N. York, 191
 Cimarosa: his "Astuzie Femminili," 200; "Sacrifice of Abraham,".....230
 Competitive Singing, in the Crystal Palace London.....68, 69
 Clementi, Muzio: A dinner to (*Moscheles's Memoirs*).....129

CONCERTS IN BOSTON:

Apollo Club.....47, 159, 247, 367
 Beethoven Hall: Opening.....319
 Beethoven Quintette Club.....14, 22, 207, 214
 Boscovitz, Frederic: Piano Concerts.....110, 139, 222
 Boston Conservatory.....22
 Boston Highlands Association.....23
 Boston Philharmonic Club (B. Listemann), 271, 319, 326, 351, 374, 383
 Boylston Club [male part-singing].....47, 159, 247, 375
 De Murska, Mme. Irma, [with Mme. Teresa Carreno Sauret, M. Sauret, Messrs. Habelmann, Braga and Ferranti].....311, 318
 Dresel, Otto: Handel's "L'Allegro," &c., in aid of the Franz fund.....31, 38, 55
 Dutton, Alice: Complimentary to.....183
 English Glee Club [from New York].....15, 134, 159, 191, 215, 327, 367, 383
 Handel and Haydn Society: Christmas Oratorio ["Messiah"], 150; "Elijah," at Easter, 215; Triennial Festival of 1874, 223, 225, 229, 236, 237, 245; Christmas Oratorios ["Messiah"] and "St. Paul," 367; Concert for Associate Members, 390; Easter ("Creation").....314
 Harvard Musical Association: Symphony Concerts, 6: Ninth Season, 111, 119, 126, 133, 143, 150, 158, 166, 174, 183, 191, 206; Tenth Season, 294, 303, 310, 319, 326, 334, 335, 342, 349, 396, 374, 382, 390; "Paradise and the Peri," by the Cecilia.....398, 399, 406, 414
 Lang, B. J., Chamber Concerts.....14, 150, 196, 206, 214
 Leonard, Hugo and Julius Eichberg.....14
 Leonard, H. and Geo. L. Osgood.....197, 207, 214
 Mendelssohn Quintette Club.....110, 118, 183, 190, 191
 National College of Music (T. Ryan, director).....14
 New England Conservatory.....14, 110, 118, 327
 Nilsson-Rouzaud, Mme. Christine: Farewell Concerts.....190, 214
 Osgood, Geo. L., and F. Boscovitz: Historical Concerts.....367, 383, 391
 Peck, A. P., annual Benefit, 6; with N. Y. Glee Club and Thomas orchestra.....353
 Pencho, Ernst.....14, 134, 151, 174, 351, 359, 383, 390
 Public School Children.....46, 239
 Rubenstein, Anton, [with Wieniawski, Thomas orchestra, &c.] 7; Piano Recitals, 22, 30; Orchestral Concert ["Ocean" Symphony].....31
 Schiller, Mme. Madeline: Piano Recitals, 197, 207, 214, 351
 Thayer, Eugene: Free Organ Recitals.....15, 23, 319
 Thomas, Theodore: Orchestral Concerts, 142, 151, 214, 222, 319, 327, 334, 342, 350, 366, 382, 383, 399; Wagner Evening, 406; Matinee.....407
 Urso, Camilla: Concerts Classiques, 190, 191, 196, 197, 239, 247
 Walker, Master Henry S.....134
 Werner, Sophie.....190
 Wieniawski and Victor Maurel.....106
 Concert-Goer's Complaint, A, by "A disappointed Subscriber," *Daily Advertiser*.....331
 Concert Programmes; Controversy about, 331, 334, 348, 354; Some European programmes.....341
 Concert Room Construction. *H. H. Stat-ham*.....156, 162, 171
 Conservatories, Musical, 78; Do. *Philadelphia Age*.....77, 83, 91, 99, 109, 114, 123
 CORRESPONDENCE:
 Berlin.....87
 Birmingham, N. Y.....95
 Chicago, 48, 96, 135, 157, 185, 189, 223, 240, 256, 364, 365, 404, 415
 Cincinnati.....264
 Hartford, Conn.....125, 312
 New York, 5, 15, 23, 31, 39, 47, 77, 103, 110, 135, 143, 151, 158, 165, 175, 189, 197, 208, 223, 231, 240, 263, 264, 311, 327, 335, 343, 390, 375, 391, 405
 Philadelphia.....16, 24, 43, 119, 126, 136, 152, 158, 165, 232
 Providence, R. I.....175, 405
 Worcester, Mass.....383
 Cramer and Mozart, for Piano Teaching. W. S. B. Matthews.....241
 Cranch, Miss Emma, the Contralto Singer, 87, 342, 350, 383, 399
 Critics and their "Subjects." *Lond. Mus. World*.....411
 David, Ferdinand: Obituary notices, 79, 88; his Andante et Scherzo for Violin.....206
 Diapason, The new. *Athenæum*.....261
 Don Giovanni, with Nilsson as Elvira and Maurel as the Don. *Advertiser*.....180
 Doria, Miss Clara.....6, 39, 207, 214
 Dragonetti, Domenico.....338
 Drasdil, Anna, Miss, Contralto Singer.....135

Dresel, Otto: his Music to Longfellow's verses on the 5th Birthday of Agassiz.....174
 Drinking Songs: why always applauded. *Pall Mall Gaz.*.....256
 Drouet, the Flautist.....155
 Durante: his Magnificat in B flat.....415
 Dussek: Sonata Duo by.....196
 Eastern Music. *Lond. Telegraph*.....330
 Easter Sunday Music, 1873, in Boston Churches, 7; Do., 1875.....413
 Eddy, H. C., Organist.....87, 256, 312
 Editing Music G. A. Macfarren, on.....355
 Elierton, J. Lodge: Obituary. *Lond. Mus. World*.....4
 English Glee and Madrigals, 12, 134, 159, 191, 343
 Essipoff, Mme. Annette, the Russian Pian-ist.....245, 259, 260, 277
 Expression, Technique and. *Lond. Orches-tra*.....49
 Fay, Miss Amy: her Letters about Liszt, 203, 211, 219; her first concert in Germany, 311
 Female Students of Music at Milan, Home for.....239
 Fetis, F. J. Fourth volume of his History of Music.....323
 Flotow, Fr. von: Visit to; his "Martha,".....178
 Formes, Carl: First appearance of, By F. Gumbert.....17
 France, State of Music in; Memorial by the Society of Composers.....281, 289
 Franz, Robert: as a Song composer, by Liszt, 1, 8; Honorary Fund for, and Concerts in Leipzig and Boston, 38, 55; compared with Schubert, &c., by Dr. F. Häfler, 117; his first impressions of "Lohen-grin," 353; his scoring of Handel's "L'Allegro," &c.....357
 Fries, August: Concert complimentary to in Bergen, Norway, and return to Boston.....111
 Gade, Niels: in Holland, 149; his Cantata "Erl King's Daughter," 192; his C-minor Symphony.....206
 Gender of Music. *Pall Mall Gaz.* 256; R. Wagner's idea.....279
 Gernsheim, Friedrich: his Piano Concerto in C minor.....374
 Gigantic Concert Scheme in London: Royal Albert Hall.....333
 Glinka: his "Life for the Czar,".....220
 Globe Theatre (The New) in Boston. *Daily Advertiser*.....347, 392
 Gluck: his "Orpheus" music given in Cincinnati, 21; in Boston, 350, 399; his Reform of Opera.....402
 Goddard, Mme. Arabella.....259
 Goethe: his Songs with music by Franz, 2; Goethe and the young Felix Mendels-sohn.....73, 81, 89, 97, 105
 Gounod, Chas., his "Jeanne d'Arc, 148; his letter on Wagner and Beethoven.....242
 Greek Writers, The, on Music. A. W. T.....233
 Grieg, Edward the Norwegian composer, 301, 327
 Guarnierius Joseph.....82
 Guilmette, Dr., the Basso: in Oratorio at Hartford.....125
 Gumbert, Ferd., his reminiscences of Carl Formes.....17
 Halle, Charles.....245
 Hamerik, Asger: his "Nordische Suite," 133; Concerts at Peabody Institute, Balti-more.....375, 384
 Handel: B. D. Allen's Lecture on, 376, 383; compared with Bach, 36; Triennial Festival in London, 227, 271; his "Saul," 13; Dettingen Te Deum, 17, 21; "Bel-shazzar," 36; his "L'Allegro, il Pensieroso," &c., analyzed by Chrysander, 25, 33, performed in Boston 31, 38, 143, in London, 357; his "Theodora" G. A. Mac-farren, 41, 56; "Messiah," 150, 154, 271, in Paris, 339; "Judas Macabæus," 230, 358; "Samson" by F. Hiller, 266; "Israel in Egypt," 272; his Operas published by the German Handel Society, five new vols.....362
 Handel and Haydn Society (Boston), in New York, 23, 28; Triennial Festival in Boston Music Hall, 229, 237, 245; its Presi-dent's Annual Report.....243
 Harvard Musical Association: What are its "Symphony Concerts" for? 102, 294, 295; choice of Officers.....167
 Harvard College, Music in.....260, 278, 287

- Hauptmann, Moritz: from his Letters to Hauser, 87, 137, 145; Biographical sketch.....137
- Hayter, A. U. Obituary notices.....71
- Hauser, Franz, (Hauptmann's correspondent): Sketch of.....138
- Haydn: and the Orchestra, 46; his Moral Character, portrayed by Griesinger, 193; his Quartets, 197, 519; Canzonets, 207; his characteristics (*Brendel*), 249; Lecture on, by B. D. Allen, 395; his "Oxford" Symphony, 405; Symphony in E flat, No. 1, 406; his "Ariadne in Naxos," sung by Mme. Rudersdorff, 166; "Creation," 414; Anecdote of.....416
- Hayden, Chas. R., the Tenor Singer, 207, 376, 383
- Heine, Heinrich, described by Mme. Moscheles.....130
- Helmholz, Dr., on Harmony.....21, 29, 293
- Hiller, Ferdinand: his address at an Inauguration before the Rhenish Conservatory 26; his tribute to Ferd. David, 79; Gesellschafts-Concerts in Cologne, 132, 346, 408; at the Rhine Festival, 253, 269; his article on Wagnerism (1860), 265, 273, 282; his "Fantasie-Stück" for Violin and Orchestra, 347; Piano Concerto in F-sharp minor, 399; his tribute to Bennett.....410
- Historical Concerts, by Geo. L. Osgood and F. Boscovitz.....367, 383, 391
- History of Music: William Chappell's, 301; Fetis's fourth volume.....323
- Home for Female Musical Students at Milan.....239
- Horsely, Chas. E. His "Comus," &c.....219
- How to write Music. *Lond. Orchestra*.....169
- Huffer, Dr. Franz: his book, "The Music of the Future".....217
- Hummel: his Trio in E.....214
- Hungarian Gipsy Bands.....69
- "Improvement," False Notions of in Cities.....252
- Inauguration at the Rhenish Conservatory, Cologne.....26
- "Independent Journalism." *Arcadian*.....101
- Instrumentation, Beethoven's, "Improved" by Wagner.....235, 242
- Italians, The, in Music, as regarded by H. von Bülow.....274
- Janina, Mme. Olga de: her "Souvenirs d'une Cosaque" and account of the Abbate Liszt.....324
- Joachim, Joseph: as an interpreter of Bach's Violin Music, 256; encomium on, by Dr. Ambros.....389
- Joachim, Mme. Amalie, the Contralto singer.....267, 389
- Jubilee Singers, The, in England.....37, 131
- Jubilee: Musical Education versus. *R. Goldbeck*.....52
- Kay-Shuttleworth, Miss: Notice of her life of Bach. *Lond. Globe*.....36
- Kellogg, Miss Clara Louise: her advice to young Singers.....368
- Koppitz, Charles: Obituary Notice.....47
- Lachner, Franz, and his first Suite for Orchestra.....349
- Leipzig: its Gewandhaus Concerts, 14, 38, 128, 148, 341, 458, 407, 412
- Lied, The German.....1
- Lindley, the violoncellist.....338
- Liszt, Franz: on the Songs of Robert Franz (1856, and 1872), 1, 9; his "Christus" Oratorio, 53; his Songs (*F. Huffer*), 117; L. and Mme. Olga de Janina, 324; Liszt among his pupils at Weimar, 94, 203, 211, 219; his Concerto in E flat, 7; his early life, Liszt Jubilee in Pesth, 147; his Life and Influence (*Neue Freie Presse*), 153; Liszt Concert in Vienna (*Dr. E. Hanslick*), 186; his Relations to the "Music of the Future," by R. G. White.....299
- London Choral Societies. *Orchestra* 177; Musical Season of 1874.....377
- Lupot, Nicola, the Violin Maker.....83
- Luther, Martin, on Music.....69
- Macfarren, G. A. His "St. John the Baptist," 139, 142; Sketch of his career (*Arcadian*), 155
- Male Part-Song Clubs: their tendencies. *Philadelphia Illustrated New Age*.....388
- Malibran, Mme. From Memoirs of Moscheles, 124
- Marini, the Italian Basso. Obituary. *Lond. Orchestra*.....44
- Marquard, Dr. Paul: his labors in editing the Greek Writers on Music, (A. W. T.), 233
- "Marschallaise," Germ of the.....284
- Maurel, Victor, the French Baritone.....167
- Mehlig, Miss Anna.....5
- Meignen, Leopold: Obituary. *Philadelphia Bulletin*.....43
- Meistersingers, The, of Germany: Mr. Colin Brown's Lecture.....201, 209
- Mental Action in Piano Playing. *W. S. B. Mathews*.....51
- Mendelssohn: his relations with Goethe, 79, 81, 89, 97, 105; as a Composer, by E. Sobolewski, 122; his Last Birthday, (*Moscheles*) 141; in Paris (Ferd. Hiller's Recollections), 179; his "Walpurgis Night" (J. S. D.), 329, 343; Letters (spurious) to Goethe, 330; his "Variations" Seriesus (*E. Pauer*), 363; "Meeresstille" Overture, 374; G-minor Concerto, 406; "Loreley".....415
- Mendelssohn-Bartholdy, Paul: his death.....276
- Mere Music and the Art of Music.....62
- Meyerbeer: A hitherto unpublished Letter from.....370
- Micheroux, Cavaliere di.....7
- Milan: Home for Female Students of Music.....239
- Military School of Music in England.....283
- "Monotony" of Good Things.....222
- Montpensier Pictures, The, at the Boston Athenaeum. (*C. C. Perkins*).....309
- Moscheles in England.....129
- Mozart: his MSS. in the Berlin Royal Library.....149
- Mozart: Free-Masonry of his "Magic Flute," 76, 128; his Sinfonie Concertante for violin and viola, 133; compared with Beethoven, by Hauptmann, 145; his Piano Concerto in B flat, 158, in C minor, 183; "Jupiter" Symphony, 166; "Don Giovanni," with Nilsson as Elvira 180; Lecture on, by Mr. Stevens in Lowell, 187; his Violin Concerto in D, 191; M. and Cramer for Piano Teaching, 240; his Characteristics, by *Brendel*, 249; Short Marches in his "Figaro" and "Magic Flute".....366
- Murska, Mme. Inna di.....109, 127, 311, 318
- Musical Festivals: At Cincinnati, 21, 31; New York (Theo. Thomas) 28, 38; Schumann, at Bonn, 91, 92, 107; Birmingham, 93, 100; Hereford, 104; Worcester, Mass., 114, 328; Bristol, Engl., 141; at Pesth, in honor of Liszt, 147; Handel and Haydn Society's Third Triennial at Boston, 207, 229, 237, 244, 245; Handel Triennial in London, 227, 271; Lower Rhine, at Cologne, 268; at Gloucester, Engl., 314; at Liverpool 324; at Leeds.....337
- Musical Education vs. Jubilee. *Goldbeck*, 52; Contest in the Crystal Palace, London, 68; Conservatories, 77, 78, 84, 91, 99, 109, 114, 123; Education, 78, 137, 354; M. Fund Society in Philadelphia, 123; Ramble in 1873 (J. Ella), 140; Novelties (*Pall Mall Gaz.*) 276; Novels, 275, 279; Culture in Sweden and Finland (Marie A. Brown).....403
- Music Modern, the Drift of, *Joseph Bennett*, 58; Martin Luther on 69; National Training School for (*Lond. Telegraph*), 164; How to Write it (*Lond. Orch.*), 169; the "Poetic Basis" of (*Joseph Bennett*), 217; the "New," 222; M. in Harvard College, 269, 278, 287; by *Telegraph*, 283; the Sex of (*Wagner*), 279; State of in France, 281, 289; Military School of, in England 283; of the "Future" (*R. G. White*), 299; the Religion of (J. S. D.), 392, 310; its Common Uses in Germany (*John Curwen*), 322; in the East. (*Lond. Telegraph*), 330; Gossipy Reminiscences of by an Oldster (*H. K. O.*).....344
- Music Halls: the "Beethoven" in Boston, 175, 319; Musical Fund in Philadelphia.....316
- MUSIC IN VOL. XXXIII:
No. 2-17. Schumann's Album.
"18-21. Songs by Schubert, Spohr, Kücken and Gumbert.
"22-26. Mendelssohn's "Athalie," pp. 1 to 22.
- MUSIC IN VOL. XXXIV:
No. 1-23. Mendelssohn's "Athalie," concluded.
"24-26. Part Songs by J. C. D. Parker.
- MUSIC ABROAD. [See also CORRESPONDENCE:]
Aix-la-Chapelle.....38
Amsterdam.....149
Bavreuth.....72, 257, 348, 381, 416
Be fast, (Ireland).....237
Berlin.....123, 149, 200, 237, 253, 276, 317, 358
Birmingham, (Engl.).....12, 41, 53, 63, 100
Bonn.....13, 63, 91, 107
Bristol, (Engl.).....141
Brussels.....229, 245
Cologne, 25, 132, 168, 179, 209, 237, 245, 253, 266, 341, 245, 408
Copenhagen.....200
- Dresden.....149, 318, 341, 358
Erfurt.....341
Florence.....13, 168, 318
Frankfort am Main.....341
Gloucester, (Engl.).....314
Hereford, (Engl.).....104
Innsbruck.....72
Leeds, (Engl.).....337
Leipzig, 14, 38, 79, 80, 88, 129, 128, 148, 253, 318, 341, 358, 364, 407, 412
- Liverpool.....324
London, 11, 12, 36, 37, 43, 44, 55, 64, 67, 68, 69, 71, 72, 80, 88, 111, 120, 128, 139, 141, 146, 149, 160, 161, 164, 177, 200, 213, 221, 227, 228, 242, 244, 259, 261, 268, 271, 276, 277, 283, 285, 288, 293, 307, 318, 333, 341, 357, 392, 400, 408
- Manchester, (Engl.).....341
Marseburg.....72
Milan.....13, 168, 187, 239, 245, 254, 259, 274, 318
Munich.....38, 140, 149
Oxford University.....160, 195
Paris, 64, 80, 88, 129, 128, 131, 140, 148, 159, 167, 184, 200, 234, 258, 281, 289, 302, 312, 318, 341, 358, 381, 389, 394, 407, 415
- Pesth.....13, 128, 147, 245
Prague.....13
Rome.....13, 63, 212, 318
St. Petersburg.....220, 277, 408
Tirecht.....13
Venice.....318
Vienna.....13, 68, 80, 112, 133, 140, 186, 253, 277, 341, 289, 413
- Weimar.....38, 53, 88, 94, 203, 211, 219, 277
Wiesbaden.....152
- MUSICAL INTELLIGENCE: (See also CORRESPONDENCE):
Baltimore.....375, 384
Brooklyn, N. Y.....336
Chicago.....176
Cincinnati.....17, 21, 31
Detroit.....255
Harvard University, Cambridge.....269, 278, 287
Lexington, Ky.....248
New York, 4, 28, 63, 99, 108, 189, 208, 215, 219, 227, 251, 280, 288, 328, 336
- Philadelphia.....111, 215, 316, 329, 328, 388, 392
Portland, Me.....31, 34
Salem, Mass.....60, 132, 184
Vassar College, Poughkeepsie, N. Y.....255
Worcester, Mass.....103, 114, 328, 351, 376, 392, 395
- Naples: the first Conservatoire there.....77, 84
- National (American) Conservatory, A. *Philadelphia Age*.....84, 91, 99, 109, 114, 123
- National Training School for Music. *Lond. Telegraph*.....164
- "Nature's Sweet Restorer." *N. W. Weekly Review*.....5
- New and Old in Music. *Lond. Mus. World*.....172
- "New" Music The.....222
- Nilsson, Christine, (Mme. Rouzard), 180, 182, 190, 288
- New Society in London, for Study of Musical Art and Science.....277
- Old and New in Music. *Lond. Mus. World*.....172
- Opera in London 12, 55, 64, 71, 80, 141, 213, 261, 285, 288, 307, 302; in Milan, 13, 318; Florence, 13, 318; Venice, 318; Italy, 277; Paris 64, 80, 200, 281, 289, 302; Germany 168; Leipzig, 80, 358, 364; Munich, 149, 310; Weimar, 277; Berlin, 200, 237, 253, 277, 317, 358; Cologne, 200; Vienna, 253, 277; St. Petersburg, 220, 408; Rome, 318; Sweden.....404
- Opera in Boston 86; Italian (Luca, di Murska, Jamet, &c.), 119, 126; (Nilsson, Maurel, &c.) 189, 182; (Albani, Cary, &c.) 296, 304, 358; English (Miss Kellogg, &c.) 296, 304; Bouffe, 392; in New York 55, 108, 110, 143, 158, 189, 215, 231, 251, 280, 288, 292, 312, 328; Philadelphia, 16, 112, 119, 136, 152, 158, 215; Chicago.....176, 365
- Opera, "Perfect": Theo. Thomas's great Project. *N. Y. Eve Post*.....85
- Operatic Reform, Two Theorists on. *F. Weber*.....194
- Opera House, in Paris: The Old, 131, 394; the New, 312, 381, 394; New one proposed in London.....392
- Operas, Modern: List of Successful Ones.....381
- Optimism and Pessimism in Music. *Pall Mall Gazette*.....132
- Oratorios: in Vienna, 13; New, in Eng. 53, 93, 221
- Organs (Church) in Scotland.....280
- Organ Playing: in Boston, 23, 206, 390; in Philadelphia.....328
- Organist: A Year's Work of One.....208
- Osgood, Geo. L., the Tenor Singer, 182, 197, 207, 214, 383, 391, 398
- Our Home Music: Speech by Hon. R. C. Winthrop.....173
- Our Orchestras (in Boston). *Courier*.....40
- Oxford Degrees in Music.....195
- Paine, John K., His Oratorio "St. Peter".....20, 34, 246
- Parker, J. C. D. His Part-Songs.....415
- Parepa Rosa, Mme. Euphrosyne: Obituary notices, 170, 171, 174, 177; One of her last letters.....188
- Passion Play at Oberammergau. *H. W.* 297, 305

- Passion Music in Passion Week (London), 11, 221
Pauer, Ernst; his Historical Concerts in London.....244, 363
Perkins, Jules (Giulio), the American Basso, in London.....156, 296
Phillipps, Miss Adelaide.....319
Physiology of Versification, The. Dr. O. W. Holmes.....P.....372
Piano-Forte, The: its Importance, 278; The Chickering, 15, 336; how injured.....124
Piano-Forte Playing: Mental action in (W. S. B. Mathews), 50; Regeneration in, (ditto).....373
Piano Teaching (W. S. B. Mathews).....241
Piano Forte Discords in London. *Athenaeum*.....259
Pleyel, Ignace: his "Toesin Allegorique".....397
Poetry to Order: "Every Man his own Poet." *Edinburgh Scotsman*.....101
POETRY:
A Battle of the Elements. C. P. Cranch.....225
A Spring Growl. C. P. Cranch.....1
An August Sunrise. T. G. Appleton.....65
Beranger to Couture. Joseph Bradford, in *Boston Courier*.....177
Charles Sumner, Obit. Mar. 11, 1874. W. L. Brigham in *Boston Courier*.....201
Children's Songs: "The Boy after Birds," "The Sparrow and the Thrasher." From the German. J. S. D.....207
Compensation. C. P. Cranch, in *The Independent*.....185
Content. From "Kenelm Chillingly".....57
Even-Song. A. C. O. in *Daily Advertiser*.....296
Gitan. Fanny Raymond Ritter.....409
"Grandmother's Story." C. T. Brooks.....43
How fair my Lady is! Madrigal. Caryl Florio.....217
How to compose a Wagner Overture. *Lond. Mus. World*.....248
I dream of Thee. Ellen S. Hooper.....241
Italian Melodies. Fanny Raymond Ritter.....385
Jeffries Wyman. J. R. Lowell, in *The Nation*.....316
March. M. M. D. in *St. Nicholas*.....193
"Music, Heavenly Maid." [For Annual Dinner of the Harvard Musical Association]. C. P. Cranch.....169
Summer, Sweet, Good-by! Geo. Cooper.....97
Summer. *Independent*.....211
Tausend und eine Nacht. *Boston Courier*.....363
That Amateur Flute. *Arcadian*.....363
The Fiftieth Birthday of Agassiz. *Longfellow*.....161
The Hidalgo. From German of Gelbel. J. S. D.....206
The Opal. From the German of Heynicks. T. N. 41
The Overture. From C. P. Cranch's "Satan".....137
The Paddock Elms. T. G. A. and T. W. Parsons.....196
The Prayer of Agassiz. Whittier.....161
The River Sprite. Fanny Raymond Ritter.....415
The Song of the Soprano. W. F. W. in *N. Y. Weekly Review*.....3
The Wood-Thrush. *Independent*.....57
Toujours Amour. E. C. Stedman.....121
Poetic Basis, The, of Music. Joseph Bennett.....217
Poniatowski, Prince: Obituary notices. 55, 72, 99
Pope's Choir, The. *Lond. Mus. Standard*.....212
Popular Concerts, and Musical Education. *Atlantic Monthly*.....354
Pratt, S. G. Concerts of his Compositions in Chicago.....224, 365
Programme Making: Controversy in the *Daily Advertiser*, &c. 331, 334, 348; some European examples.....341
"Progress": Massacre of Noble Trees in Boston.....196, 252
Purcell, Henry.....59
Raff, Joachim: his "Leonore" Symphony, 142, 158, 175, 214, 229, 246; his Symphony "Im Walde," 151, 399; Sixth Symphony, in D minor, 375, 382; his Trio in C minor, (op. 102), 190, 375; Piano Concerto (op. 185), 350, 383; Suite for Piano in E minor, 351; Violin Quartet in D minor (op. 77).....351
Randegger, Sig. His Cantata "Fridolin," 44, 53, 100, 101
Reeves, Sims: the English Tenor. *Appleton's Journal*.....248
Reinecke, Carl: his Overture to "Dame Kobold".....382
Richter, E. F. His New Quintet for Violin, &c., in C.....351
Rietz, Julius: his Concert Overture in A. 183 390
Regeneration in Piano Playing. W. S. B. Mathews.....373
Religion, The, of Music (J. S. D.).....302, 316
Remmert, Franz, the German Basso.....366, 406
Re-Scoring Beethoven. *Lond. Orch.* 235; Do. *Gounod's Letter*.....242
Rosa, Carl, (see also Parepa-Rosa): his English Opera enterprise in England, 80, 120, 141
Rossini: his Melodies according to Wagner, 285, 293; his Messe Solennelle, 315; "Song of the Titans," 93; Chorus: "Cantemus Domino,".....100
Roussard Mme. (See Nilsson).....300
Royal Albert Hall, in London: First Report (1872-3), 67; Gigantic Concert Scheme for 1874-5.....333
Rubinstein, Anton: as Interpreter and Composer (A. R. Parsons), 57; his "Ocean" Symphony, 4, 31; his Piano playing in Boston, 6, 7, 22, 30; in Philadelphia, 16; in New York, 22, 39; his Future Plans (Miss Kate Field), 53; Fantastical description of his Playing in Italy, 168; his "Leonore" Ballad for the Piano, 175; Sonata for Viola and Piano, 351, 391; his Opera "The Demon,".....408
Rudersdorff, Mme. Erminia: as a Vocal Teacher, 7; her advice to Students, 367; her Libretto to Randegger's "Fridolin," 54, 100; her Concert at Swampscott, 95; her appearance in Italian opera in Boston, 127; in Oratorio at Hartford.....125
Russian Life and Manners: (Glinka's Opera "Life for the Czar,".....220
Sacristan and Lyric Artist (Carl Formes). F. Gumbert.....17
Salem (Mass.) Oratorio Society: Annual Report by H. K. Oliver.....60
Salo, Gasparo di, the Violin maker, 66, 87, (See Canova).
Saran, A., his Fantaisie in form of a Sonata, 118, 134
Sauret, Mme. Teresa Careno (pianist), and M. (Violinist).....311
Schumann, Robert: his "Manfred" music, 6, 107; Piano Concerto, 7, 14, 93, 107, 382; Studies for Pedal Piano, and other Piano pieces, 30, 415; Fantaisie. op. 17, 363; "Faust" music, 92, 107; "Paradise and the Peri," 92, 107, 185, (analysis by J. S. D.), 369, 377, 398; Symphonies: in D minor, 92, 107, 390; in C, 107, 135, 190, 415; in B flat, 134, 150, 238, 342; in E flat 183; Concertstueck for Piano, 174; Piano Quintet, 196; Schumann Festival at Bonn, 91, 107; his "Requiem of Heloise" (old Latin hymn), 126; his opera "Genoveva," 149; his Mass in C minor, 191, 192; Songs, 206; Sayings of (translated by A. R. Parsons).....146
Schubert, Franz: his Songs, 6, 117, 183, 207; his great Symphony in C. 6; Fantaisie in C, op. 15, 30; Overture to "Fierabras," 150; Do. to "Alfonso and Estrella," 166; his Masses, by Joseph Bennett, 286, 290; Death of his friend Sonnleithner.....11
Schumann, Mme. Clara: her Trio for Piano, Violin, &c., 12; her rendering of her husband's Piano Music.....107
Schira, Signor: his Cantata "Lord of Burleigh".....44, 54, 93
Schiller, Mme. Madeline (Mrs. Bennett), the Pianist.....150, 197, 207, 214, 319, 351
Schultze, John Ludwig: 50th anniversary Jubilee at Cassel.....248
Schirmacher, Miss Dora, pianist.....325
Scott, Sir Walter. From the *Memoirs of Moscheles*.....130
Seiler, Mme. Emma: her School of Vocal Art in Philadelphia.....392
Sex of Music, The, by Richard Wagner.....279
Sgambati, the Italian Pianist.....13
Sheppard, Elizabeth: her "Charles Auchester," "Rumor," &c.....279
Singing as a Profession: Mme. Rudersdorff's Experience with her Pupils.....367
Societe des Concerts, The, in Paris.....253
Sonnleithner, Leopold von: Obituary.....11
Sonata Form, The, and Beethoven. W. S. B. Mathews.....306, 313
Spanish Painting. *Daily Advertiser*.....399
Spohr, Louis: What Hauptmann says of his Music, 145; his "Last Judgment," 314; Symphony in C minor.....304, 405
Spontini, Richard Wagner's Reminiscences of.....384, 401
Statham, H. H. Jr. His paper on Concert Room Construction.....156, 162, 171
Stainer, Jacob, the Violin Maker.....83
Stage, The, and Religious Music.....260
Strakosch, Max, "Interviewed." *Arcadian*.....292
Stradivari, Antonio, the Violin Maker.....74
Sterling, Miss Antoinette, the American Contralto, in London.....213, 314
Style in Singing (W. H. Daniell).....188
Sullivan, Arthur: his Oratorio "The Light of the World," 44, 53, 93, 325; his Piano Etudes, 197; his career (*Arcadian*).....317
Svendsen, J. S. His Violin Concerto in A.....166
Swedish Ladies' Vocal Quartet, of Stockholm.....133, 184
Sweden and Finland, Musical Culture in. Marie A. Browne.....403
Symphony Concerts, The (Harvard): What are they for?.....102, 294
Taubert, Wm.: his Songs of Child Life.....6, 207
Tamberlik, Enrico, the Tenor Singer, 75, 109, 127; his Repertoire.....124
Technique and Expression. *Lond. Orch.* 49
Telegraphing Music: Mr. Elisha Gray's Experiments.....283
Thalberg, S., A Sonata by.....390
Thayer, A. W. His Life of Beethoven.....88
Thomas, Theodore, and his Orchestra. (See *Concerts in Boston*; also, under *MUSICAL INTELLIGENCE*, New York, Philadelphia, Cincinnati, &c.): his Summer Garden Concerts in New York, 47, 103, 311; his alleged scheme of "Perfect" Opera, 85; his "Wagner Concert," in Boston, 406; Do. in N. York.....103
Thomas, Ambrose: his "Hamlet,".....55
Torriani, Mlle. Ostava, the Singer.....158, 184
Training School (a National) for Music. *London Telegraph*.....164
Ullmann, B., his Concert Tours in France and Belgium.....120
Unfledged Prima Donnas: Letter from Milan.....187
Urso, Mme. Camille, the Violinist, 191, 196, 197, 239, 247, 352
Van Zandt, Mme. Jennie, the Soprano, in Oratorio.....414
Varley, Nelson, the English Tenor, 7, 28, 119, 125, 134, 206
Verdi: his "Aida," 144, 152, 181, 182, 189, 358; his "Trovatore," 182; his Requiem Mass.....245, 254, 258, 259
Verdi and the Italians: Von Bulow's Letter.....274
Versification, The Physiology of. O. W. Holmes.....372
Violin Making, The Art of (From "The Violin and its Masters," by Wasielewski), 65, 74, 82; its German origin.....330
Vocal Registers, The (W. H. Daniell).....140
Vocal Art, Decline of.....195
Voice, The, and How to Use it (W. H. Daniell).....3, 10, 19, 28, 35, 45, 51, 188
Volkman, Robert.....347
Wagner, Richard: Furore for in England, 43; Declines a call to England, 11; his "Lohengrin" at Milan, 13; Do. in New York, 215, 251; Do. Extracts from in Thomas's Concerts, 143, 407; Do. (*R. Franz*), 353; Do. in Boston, 359; "Meistersinger," 47, 103, 230, 407; "Ring der Nibelungen," 80; "Die Walkueren," 103, 382, 407; "Tristan and Isolde," 277, 340, 367, 383, 407; Preparations for his Bayreuth Festival, 323, 381, 413, 416; W. and his Works (*F. C. Bowman*), 205; "Faust" Overture, 238; his Art Theories (*Lond. Mus. Standard*), 197, 202, 209; (*J. Bennett*), 218, 223; [*J. S. D.*], 254, 262; [*R. G. White*], 254, 263, 299; [*Ferd. Hiller*], 265, 273, 282; his Re-scoring of Beethoven's 9th Symphony, 235, 242; Translations from his "Oper und Drama," 279, 285, 293; his Place in Musical History [*F. L. Ritter*].....402, 410
Wagner Society, The, in London, 128, Wagner Union in New York.....208
Wagner Theatre, The, at Bayreuth.....257, 348
Walker, Master Henry S., the young English Pianist.....134, 165
Weber, Carl Maria von: his "Euryanthe" music.....415
Weinlich, Mme. Amann, and her Female Orchestra.....159
Welsh Choristers, The, at the Musical Contest in London.....68, 69
Werner, Miss Sophie, Pianist: her debut in.....190
West, Mrs. Julia Houston, the Soprano.....390
Whinery, Miss Abbie, the Soprano, 303, 335, 367, 390, 415
Whitney, M. W., the Basso.....151, 214, 239
Whiting, Geo. E., the Organist.....304
White, Richard Grant: his article in the *Gallaxy* on Wagner, 254; on Liszt and the "Music of the Future,".....290
Wieniawski, Henri, the Violinist, 5, 7, 15, 16, 166
Wieck, Frederic, Father and Teacher of Clara Schumann, &c., 127; his Interview with Beethoven.....228
Wilhelm, Carl, composer of "Die Wacht am Rhein": Obituary.....101
Wilhelmi, Aug., the Violinist.....152, 346
Winch, J. F., the Basso.....215, 414
Winch, Wm. J., the Tenor.....239, 414
Wolfsohn, Carl: his Orchestral Concerts in Philadelphia, 16, 24; his artistic career, 111; in Chicago, 136, 240, 256, 365, 404, 415
Wolsieffer, Wm.: his Orchestral Concerts in Philadelphia.....232, 320
Words for Music [*S. L. T.*], 271; [*Lond. Times*].....280
Wynne, Miss Edith, the Welsh Soprano, 69, 80, 230, 283, 293
Zeckwer, Richard: his Piano Concerts in Philadelphia.....320

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718—tf] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH,
FOREIGN AND AMERICAN MUSIC DEPOT,
No. 610 ARCH STREET,
PHILADELPHIA. [795]

J. SCHUBERTH & CO.,
Publishers and Dealers in Foreign and
American Music,
820 Broadway, near 12th St., N. Y. [857]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

Geo. A. Prince & Co.,
Church and Parlor Organs
AND MELODEONS.

BUFFALO, N. Y., CHICAGO, ILL.

45,000 Now in Use. Ten Patents.

We are now prepared to fill orders for our new
low-priced double-reed Organ, "No. 55."
The case is solid walnut paneled, moulded and
carved brackets; finished with 2 carpeted pedal
boards, and Knee Swell, and is more beautiful in
design and finish than any now made in the
world for the price, and we guarantee that the
qualities and power of tone will be superior to
any we have seen of other makers. The instru-
ment has two full Five-Octave sets of reeds, and
contains six stops, viz.:

PRINCIPAL BASS,
DIAPASON BASS,
TREMULO or Vox HUMANA,
PRINCIPAL TREBLE,
DIAPASON TREBLE,
DIVIDED SWELL.

Our Patent GRADUATED SWELL is furnished
in this, the same as in our high-priced instru-
ments. The price is fixed at the very moderate
sum of \$125, and there can be no deviation from
these figures.

Orders will be recorded in regular succession,
and filled each in its turn.

GEO. A. PRINCE & CO.
Agent in New York, - - S. T. Gordon.
Agent in Philadelphia, - James Bellak.
Also, the principal Music Dealers in each City
and Town in the United States and British
Provinces. [748]

THE ATTENTION OF MUSICIANS

Is called to our
Splendid Assortment
OF
Brass Instruments!

Of the most Approved manufacture.

Embracing one of the Largest Stocks in the
United States, at low prices.

VIOLINS—The Best, from \$2 to \$50 each.
Flutes of every variety of Quality and
Price, including very choice
Instruments.

MARTIN'S CELEBRATED GUITARS,
Flutinas and Accordeons, Clarinets,
Flageolets, Fifes,
and
All other Descriptions of Musical Instruments.

Together with
EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello, and
Double-Bass.

Pianos and Melodeons

FOR SALE and TO LET.

Our facilities are such as enable us to furnish
the above; also, Music Books, Sheet Music, and
Card Music for Bands, and all Kinds of Musical
Merchandise, at prices and terms, that cannot
fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (opp. the Court House)

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instrument
which excels in the quality of its
sound, and in the beauty of its
standing competition, there with presents of choice.

ALWAYS awarded highest premium medals
at the Paris Exposition of 1867, and
at the London Exposition of 1862, and
at the Philadelphia Exposition of 1876, and
at the New York Exposition of 1877, and
at the Chicago Exposition of 1878, and
at the London Exposition of 1883, and
at the Philadelphia Exposition of 1884, and
at the New York Exposition of 1885, and
at the Chicago Exposition of 1886, and
at the London Exposition of 1887, and
at the Philadelphia Exposition of 1888, and
at the New York Exposition of 1889, and
at the Chicago Exposition of 1890, and
at the London Exposition of 1891, and
at the Philadelphia Exposition of 1892, and
at the New York Exposition of 1893, and
at the Chicago Exposition of 1894, and
at the London Exposition of 1895, and
at the Philadelphia Exposition of 1896, and
at the New York Exposition of 1897, and
at the Chicago Exposition of 1898, and
at the London Exposition of 1899, and
at the Philadelphia Exposition of 1900, and
at the New York Exposition of 1901, and
at the Chicago Exposition of 1902, and
at the London Exposition of 1903, and
at the Philadelphia Exposition of 1904, and
at the New York Exposition of 1905, and
at the Chicago Exposition of 1906, and
at the London Exposition of 1907, and
at the Philadelphia Exposition of 1908, and
at the New York Exposition of 1909, and
at the Chicago Exposition of 1910, and
at the London Exposition of 1911, and
at the Philadelphia Exposition of 1912, and
at the New York Exposition of 1913, and
at the Chicago Exposition of 1914, and
at the London Exposition of 1915, and
at the Philadelphia Exposition of 1916, and
at the New York Exposition of 1917, and
at the Chicago Exposition of 1918, and
at the London Exposition of 1919, and
at the Philadelphia Exposition of 1920, and
at the New York Exposition of 1921, and
at the Chicago Exposition of 1922, and
at the London Exposition of 1923, and
at the Philadelphia Exposition of 1924, and
at the New York Exposition of 1925, and
at the Chicago Exposition of 1926, and
at the London Exposition of 1927, and
at the Philadelphia Exposition of 1928, and
at the New York Exposition of 1929, and
at the Chicago Exposition of 1930, and
at the London Exposition of 1931, and
at the Philadelphia Exposition of 1932, and
at the New York Exposition of 1933, and
at the Chicago Exposition of 1934, and
at the London Exposition of 1935, and
at the Philadelphia Exposition of 1936, and
at the New York Exposition of 1937, and
at the Chicago Exposition of 1938, and
at the London Exposition of 1939, and
at the Philadelphia Exposition of 1940, and
at the New York Exposition of 1941, and
at the Chicago Exposition of 1942, and
at the London Exposition of 1943, and
at the Philadelphia Exposition of 1944, and
at the New York Exposition of 1945, and
at the Chicago Exposition of 1946, and
at the London Exposition of 1947, and
at the Philadelphia Exposition of 1948, and
at the New York Exposition of 1949, and
at the Chicago Exposition of 1950, and
at the London Exposition of 1951, and
at the Philadelphia Exposition of 1952, and
at the New York Exposition of 1953, and
at the Chicago Exposition of 1954, and
at the London Exposition of 1955, and
at the Philadelphia Exposition of 1956, and
at the New York Exposition of 1957, and
at the Chicago Exposition of 1958, and
at the London Exposition of 1959, and
at the Philadelphia Exposition of 1960, and
at the New York Exposition of 1961, and
at the Chicago Exposition of 1962, and
at the London Exposition of 1963, and
at the Philadelphia Exposition of 1964, and
at the New York Exposition of 1965, and
at the Chicago Exposition of 1966, and
at the London Exposition of 1967, and
at the Philadelphia Exposition of 1968, and
at the New York Exposition of 1969, and
at the Chicago Exposition of 1970, and
at the London Exposition of 1971, and
at the Philadelphia Exposition of 1972, and
at the New York Exposition of 1973, and
at the Chicago Exposition of 1974, and
at the London Exposition of 1975, and
at the Philadelphia Exposition of 1976, and
at the New York Exposition of 1977, and
at the Chicago Exposition of 1978, and
at the London Exposition of 1979, and
at the Philadelphia Exposition of 1980, and
at the New York Exposition of 1981, and
at the Chicago Exposition of 1982, and
at the London Exposition of 1983, and
at the Philadelphia Exposition of 1984, and
at the New York Exposition of 1985, and
at the Chicago Exposition of 1986, and
at the London Exposition of 1987, and
at the Philadelphia Exposition of 1988, and
at the New York Exposition of 1989, and
at the Chicago Exposition of 1990, and
at the London Exposition of 1991, and
at the Philadelphia Exposition of 1992, and
at the New York Exposition of 1993, and
at the Chicago Exposition of 1994, and
at the London Exposition of 1995, and
at the Philadelphia Exposition of 1996, and
at the New York Exposition of 1997, and
at the Chicago Exposition of 1998, and
at the London Exposition of 1999, and
at the Philadelphia Exposition of 2000, and
at the New York Exposition of 2001, and
at the Chicago Exposition of 2002, and
at the London Exposition of 2003, and
at the Philadelphia Exposition of 2004, and
at the New York Exposition of 2005, and
at the Chicago Exposition of 2006, and
at the London Exposition of 2007, and
at the Philadelphia Exposition of 2008, and
at the New York Exposition of 2009, and
at the Chicago Exposition of 2010, and
at the London Exposition of 2011, and
at the Philadelphia Exposition of 2012, and
at the New York Exposition of 2013, and
at the Chicago Exposition of 2014, and
at the London Exposition of 2015, and
at the Philadelphia Exposition of 2016, and
at the New York Exposition of 2017, and
at the Chicago Exposition of 2018, and
at the London Exposition of 2019, and
at the Philadelphia Exposition of 2020, and
at the New York Exposition of 2021, and
at the Chicago Exposition of 2022, and
at the London Exposition of 2023, and
at the Philadelphia Exposition of 2024, and
at the New York Exposition of 2025, and
at the Chicago Exposition of 2026, and
at the London Exposition of 2027, and
at the Philadelphia Exposition of 2028, and
at the New York Exposition of 2029, and
at the Chicago Exposition of 2030, and
at the London Exposition of 2031, and
at the Philadelphia Exposition of 2032, and
at the New York Exposition of 2033, and
at the Chicago Exposition of 2034, and
at the London Exposition of 2035, and
at the Philadelphia Exposition of 2036, and
at the New York Exposition of 2037, and
at the Chicago Exposition of 2038, and
at the London Exposition of 2039, and
at the Philadelphia Exposition of 2040, and
at the New York Exposition of 2041, and
at the Chicago Exposition of 2042, and
at the London Exposition of 2043, and
at the Philadelphia Exposition of 2044, and
at the New York Exposition of 2045, and
at the Chicago Exposition of 2046, and
at the London Exposition of 2047, and
at the Philadelphia Exposition of 2048, and
at the New York Exposition of 2049, and
at the Chicago Exposition of 2050, and
at the London Exposition of 2051, and
at the Philadelphia Exposition of 2052, and
at the New York Exposition of 2053, and
at the Chicago Exposition of 2054, and
at the London Exposition of 2055, and
at the Philadelphia Exposition of 2056, and
at the New York Exposition of 2057, and
at the Chicago Exposition of 2058, and
at the London Exposition of 2059, and
at the Philadelphia Exposition of 2060, and
at the New York Exposition of 2061, and
at the Chicago Exposition of 2062, and
at the London Exposition of 2063, and
at the Philadelphia Exposition of 2064, and
at the New York Exposition of 2065, and
at the Chicago Exposition of 2066, and
at the London Exposition of 2067, and
at the Philadelphia Exposition of 2068, and
at the New York Exposition of 2069, and
at the Chicago Exposition of 2070, and
at the London Exposition of 2071, and
at the Philadelphia Exposition of 2072, and
at the New York Exposition of 2073, and
at the Chicago Exposition of 2074, and
at the London Exposition of 2075, and
at the Philadelphia Exposition of 2076, and
at the New York Exposition of 2077, and
at the Chicago Exposition of 2078, and
at the London Exposition of 2079, and
at the Philadelphia Exposition of 2080, and
at the New York Exposition of 2081, and
at the Chicago Exposition of 2082, and
at the London Exposition of 2083, and
at the Philadelphia Exposition of 2084, and
at the New York Exposition of 2085, and
at the Chicago Exposition of 2086, and
at the London Exposition of 2087, and
at the Philadelphia Exposition of 2088, and
at the New York Exposition of 2089, and
at the Chicago Exposition of 2090, and
at the London Exposition of 2091, and
at the Philadelphia Exposition of 2092, and
at the New York Exposition of 2093, and
at the Chicago Exposition of 2094, and
at the London Exposition of 2095, and
at the Philadelphia Exposition of 2096, and
at the New York Exposition of 2097, and
at the Chicago Exposition of 2098, and
at the London Exposition of 2099, and
at the Philadelphia Exposition of 2100, and
at the New York Exposition of 2101, and
at the Chicago Exposition of 2102, and
at the London Exposition of 2103, and
at the Philadelphia Exposition of 2104, and
at the New York Exposition of 2105, and
at the Chicago Exposition of 2106, and
at the London Exposition of 2107, and
at the Philadelphia Exposition of 2108, and
at the New York Exposition of 2109, and
at the Chicago Exposition of 2110, and
at the London Exposition of 2111, and
at the Philadelphia Exposition of 2112, and
at the New York Exposition of 2113, and
at the Chicago Exposition of 2114, and
at the London Exposition of 2115, and
at the Philadelphia Exposition of 2116, and
at the New York Exposition of 2117, and
at the Chicago Exposition of 2118, and
at the London Exposition of 2119, and
at the Philadelphia Exposition of 2120, and
at the New York Exposition of 2121, and
at the Chicago Exposition of 2122, and
at the London Exposition of 2123, and
at the Philadelphia Exposition of 2124, and
at the New York Exposition of 2125, and
at the Chicago Exposition of 2126, and
at the London Exposition of 2127, and
at the Philadelphia Exposition of 2128, and
at the New York Exposition of 2129, and
at the Chicago Exposition of 2130, and
at the London Exposition of 2131, and
at the Philadelphia Exposition of 2132, and
at the New York Exposition of 2133, and
at the Chicago Exposition of 2134, and
at the London Exposition of 2135, and
at the Philadelphia Exposition of 2136, and
at the New York Exposition of 2137, and
at the Chicago Exposition of 2138, and
at the London Exposition of 2139, and
at the Philadelphia Exposition of 2140, and
at the New York Exposition of 2141, and
at the Chicago Exposition of 2142, and
at the London Exposition of 2143, and
at the Philadelphia Exposition of 2144, and
at the New York Exposition of 2145, and
at the Chicago Exposition of 2146, and
at the London Exposition of 2147, and
at the Philadelphia Exposition of 2148, and
at the New York Exposition of 2149, and
at the Chicago Exposition of 2150, and
at the London Exposition of 2151, and
at the Philadelphia Exposition of 2152, and
at the New York Exposition of 2153, and
at the Chicago Exposition of 2154, and
at the London Exposition of 2155, and
at the Philadelphia Exposition of 2156, and
at the New York Exposition of 2157, and
at the Chicago Exposition of 2158, and
at the London Exposition of 2159, and
at the Philadelphia Exposition of 2160, and
at the New York Exposition of 2161, and
at the Chicago Exposition of 2162, and
at the London Exposition of 2163, and
at the Philadelphia Exposition of 2164, and
at the New York Exposition of 2165, and
at the Chicago Exposition of 2166, and
at the London Exposition of 2167, and
at the Philadelphia Exposition of 2168, and
at the New York Exposition of 2169, and
at the Chicago Exposition of 2170, and
at the London Exposition of 2171, and
at the Philadelphia Exposition of 2172, and
at the New York Exposition of 2173, and
at the Chicago Exposition of 2174, and
at the London Exposition of 2175, and
at the Philadelphia Exposition of 2176, and
at the New York Exposition of 2177, and
at the Chicago Exposition of 2178, and
at the London Exposition of 2179, and
at the Philadelphia Exposition of 2180, and
at the New York Exposition of 2181, and
at the Chicago Exposition of 2182, and
at the London Exposition of 2183, and
at the Philadelphia Exposition of 2184, and
at the New York Exposition of 2185, and
at the Chicago Exposition of 2186, and
at the London Exposition of 2187, and
at the Philadelphia Exposition of 2188, and
at the New York Exposition of 2189, and
at the Chicago Exposition of 2190, and
at the London Exposition of 2191, and
at the Philadelphia Exposition of 2192, and
at the New York Exposition of 2193, and
at the Chicago Exposition of 2194, and
at the London Exposition of 2195, and
at the Philadelphia Exposition of 2196, and
at the New York Exposition of 2197, and
at the Chicago Exposition of 2198, and
at the London Exposition of 2199, and
at the Philadelphia Exposition of 2200, and
at the New York Exposition of 2201, and
at the Chicago Exposition of 2202, and
at the London Exposition of 2203, and
at the Philadelphia Exposition of 2204, and
at the New York Exposition of 2205, and
at the Chicago Exposition of 2206, and
at the London Exposition of 2207, and
at the Philadelphia Exposition of 2208, and
at the New York Exposition of 2209, and
at the Chicago Exposition of 2210, and
at the London Exposition of 2211, and
at the Philadelphia Exposition of 2212, and
at the New York Exposition of 2213, and
at the Chicago Exposition of 2214, and
at the London Exposition of 2215, and
at the Philadelphia Exposition of 2216, and
at the New York Exposition of 2217, and
at the Chicago Exposition of 2218, and
at the London Exposition of 2219, and
at the Philadelphia Exposition of 2220, and
at the New York Exposition of 2221, and
at the Chicago Exposition of 2222, and
at the London Exposition of 2223, and
at the Philadelphia Exposition of 2224, and
at the New York Exposition of 2225, and
at the Chicago Exposition of 2226, and
at the London Exposition of 2227, and
at the Philadelphia Exposition of 2228, and
at the New York Exposition of 2229, and
at the Chicago Exposition of 2230, and
at the London Exposition of 2231, and
at the Philadelphia Exposition of 2232, and
at the New York Exposition of 2233, and
at the Chicago Exposition of 2234, and
at the London Exposition of 2235, and
at the Philadelphia Exposition of 2236, and
at the New York Exposition of 2237, and
at the Chicago Exposition of 2238, and
at the London Exposition of 2239, and
at the Philadelphia Exposition of 2240, and
at the New York Exposition of 2241, and
at the Chicago Exposition of 2242, and
at the London Exposition of 2243, and
at the Philadelphia Exposition of 2244, and
at the New York Exposition of 2245, and
at the Chicago Exposition of 2246, and
at the London Exposition of 2247, and
at the Philadelphia Exposition of 2248, and
at the New York Exposition of 2249, and
at the Chicago Exposition of 2250, and
at the London Exposition of 2251, and
at the Philadelphia Exposition of 2252, and
at the New York Exposition of 2253, and
at the Chicago Exposition of 2254, and
at the London Exposition of 2255, and
at the Philadelphia Exposition of 2256, and
at the New York Exposition of 2257, and
at the Chicago Exposition of 2258, and
at the London Exposition of 2259, and
at the Philadelphia Exposition of 2260, and
at the New York Exposition of 2261, and
at the Chicago Exposition of 2262, and
at the London Exposition of 2263, and
at the Philadelphia Exposition of 2264, and
at the New York Exposition of 2265, and
at the Chicago Exposition of 2266, and
at the London Exposition of 2267, and
at the Philadelphia Exposition of 2268, and
at the New York Exposition of 2269, and
at the Chicago Exposition of 2270, and
at the London Exposition of 2271, and
at the Philadelphia Exposition of 2272, and
at the New York Exposition of 2273, and
at the Chicago Exposition of 2274, and
at the London Exposition of 2275, and
at the Philadelphia Exposition of 2276, and
at the New York Exposition of 2277, and
at the Chicago Exposition of 2278, and
at the London Exposition of 2279, and
at the Philadelphia Exposition of 2280, and
at the New York Exposition of 2281, and
at the Chicago Exposition of 2282, and
at the London Exposition of 2283, and
at the Philadelphia Exposition of 2284, and
at the New York Exposition of 2285, and
at the Chicago Exposition of 2286, and
at the London Exposition of 2287, and
at the Philadelphia Exposition of 2288, and
at the New York Exposition of 2289, and
at the Chicago Exposition of 2290, and
at the London Exposition of 2291, and
at the Philadelphia Exposition of 2292, and
at the New York Exposition of 2293, and
at the Chicago Exposition of 2294, and
at the London Exposition of 2295, and
at the Philadelphia Exposition of 2296, and
at the New York Exposition of 2297, and
at the Chicago Exposition of 2298, and
at the London Exposition of 2299, and
at the Philadelphia Exposition of 2300, and
at the New York Exposition of 2301, and
at the Chicago Exposition of 2302, and
at the London Exposition of 2303, and
at the Philadelphia Exposition of 2304, and
at the New York Exposition of 2305, and
at the Chicago Exposition of 2306, and
at the London Exposition of 2307, and
at the Philadelphia Exposition of 2308, and
at the New York Exposition of 2309, and
at the Chicago Exposition of 2310, and
at the London Exposition of 2311, and
at the Philadelphia Exposition of 2312, and
at the New York Exposition of 2313, and
at the Chicago Exposition of 2314, and
at the London Exposition of 2315, and
at the Philadelphia Exposition of 2316, and
at the New York Exposition of 2317, and
at the Chicago Exposition of 2318, and
at the London Exposition of 2319, and
at the Philadelphia Exposition of 2320, and
at the New York Exposition of 2321, and
at the Chicago Exposition of 2322, and
at the London Exposition of 2323, and
at the Philadelphia Exposition of 2324, and
at the New York Exposition of 2325, and
at the Chicago Exposition of 2326, and
at the London Exposition of 2327, and
at the Philadelphia Exposition of 2328, and
at the New York Exposition of 2329, and
at the Chicago Exposition of 2330, and
at the London Exposition of 2331, and
at the Philadelphia Exposition of 2332, and
at the New York Exposition of 2333, and
at the Chicago Exposition of 2334, and
at the London Exposition of 2335, and
at the Philadelphia Exposition of 2336, and
at the New York Exposition of 2337, and
at the Chicago Exposition of 2338, and
at the London Exposition of 2339, and
at the Philadelphia Exposition of 2340, and
at the New York Exposition of 2341, and
at the Chicago Exposition of 2342, and
at the London Exposition of 2343, and
at the Philadelphia Exposition of 2344, and
at the New York Exposition of 2345, and
at the Chicago Exposition of 2346, and
at the London Exposition of 2347, and
at the Philadelphia Exposition of 2348, and
at the New York Exposition of 2349, and
at the Chicago Exposition of 2350, and
at the London Exposition of 2351, and
at the Philadelphia Exposition of 2352, and
at the New York Exposition of 2353, and
at the Chicago Exposition of 2354, and
at the London Exposition of 2355, and
at the Philadelphia Exposition of 2356, and
at the New York Exposition of 2357, and
at the Chicago Exposition of 2358, and
at the London Exposition of 2359, and
at the Philadelphia Exposition of 2360, and
at the New York Exposition of 2361, and
at the Chicago Exposition of 2362, and
at the London Exposition of 2363, and
at the Philadelphia Exposition of 2364, and
at the New York Exposition of 2365, and
at the Chicago Exposition of 2366, and
at the London Exposition of 2367, and
at the Philadelphia Exposition of 2368, and
at the New York Exposition of 2369, and
at the Chicago Exposition of 2370, and
at the London Exposition of 2371, and
at the Philadelphia Exposition of 2372, and
at the New York Exposition of 2373, and
at the Chicago Exposition of 2374, and
at the London Exposition of 2375, and
at the Philadelphia Exposition of 2376, and
at the New York Exposition of 2377, and
at the Chicago Exposition of 2378, and
at the London Exposition of 2379, and
at the Philadelphia Exposition of 2380, and
at the New York Exposition of 2381, and
at the Chicago Exposition of 2382, and
at the London Exposition of 2383, and
at the Philadelphia Exposition of 2384, and
at the New York Exposition of 2385, and
at the Chicago Exposition of 2386, and
at the London Exposition of 2387, and
at the Philadelphia Exposition of 2388, and
at the New York Exposition of 2389, and
at the Chicago Exposition of 2390, and
at the London Exposition of 2391, and
at the Philadelphia Exposition of 2392, and
at the New York Exposition of 2393, and
at the Chicago Exposition of 2394, and
at the London Exposition of 2395, and
at the Philadelphia Exposition of 2396, and
at the New York Exposition of 2397, and
at the Chicago Exposition of 2398, and
at the London Exposition of 2399, and
at the Philadelphia Exposition of 2400, and
at the New York Exposition of 2401, and
at the Chicago Exposition of 2402, and
at the London Exposition of 2403, and
at the Philadelphia Exposition of 2404, and
at the New York Exposition of 2405, and
at the Chicago Exposition of 2406, and
at the London Exposition of 2407, and
at the Philadelphia Exposition of 2408, and
at the New York Exposition of 2409, and
at the Chicago Exposition of 2410, and
at the London Exposition of 2411, and
at the Philadelphia Exposition of 2412, and
at the New York Exposition of 2413, and
at the Chicago Exposition of 2414, and
at the London Exposition of 2415, and
at the Philadelphia Exposition of 2416, and
at the New York Exposition of 2417, and
at the Chicago Exposition of 2418, and
at the London Exposition of 2419, and
at the Philadelphia Exposition of 2420, and
at the New York Exposition of 2421, and
at the Chicago Exposition of 2422, and
at the London Exposition of 2423, and
at the Philadelphia Exposition of 2424, and
at the New York Exposition of 2425, and
at the Chicago Exposition of 2426, and
at the London Exposition of 2427, and
at the Philadelphia Exposition of 2428, and
at the New York Exposition of 2429, and
at the Chicago Exposition of 2430, and
at the London Exposition of 2431, and
at the Philadelphia Exposition of 2432, and
at the New York Exposition of 2433, and
at the Chicago Exposition of 2434, and
at the London Exposition of 2435, and
at the Philadelphia Exposition of 2436, and
at the New York Exposition of 2437, and
at the Chicago Exposition of 2438, and
at the London Exposition of 2439, and
at the Philadelphia Exposition of 2440, and
at the New York Exposition of 2441, and
at the Chicago Exposition of 2442, and
at the London Exposition of 2443, and
at the Philadelphia Exposition of 2444, and
at the New York Exposition of 2445, and
at the Chicago Exposition of 2446, and
at the London Exposition of 2447, and
at the Philadelphia Exposition of 2448, and
at the New York Exposition of 2449, and
at the Chicago Exposition of 2450, and
at the London Exposition of 2451, and
at the Philadelphia Exposition of 2452, and
at the New York Exposition of 2453, and
at the Chicago Exposition of 2454, and
at the London Exposition of 2455, and
at the Philadelphia Exposition of 2456, and
at the New York Exposition of 2457, and
at the Chicago Exposition of 2458, and
at the London Exposition of 2459, and
at the Philadelphia Exposition of 2460, and
at the New York Exposition of 2461, and
at the Chicago Exposition of 2462, and
at the London Exposition of 2463, and
at the Philadelphia Exposition of 2464, and
at the New York Exposition of 2465, and
at the Chicago Exposition of 2466, and
at the London Exposition of 2467, and
at the Philadelphia Exposition of 2468, and
at the New York Exposition of 2469, and
at the Chicago Exposition of 2470, and
at the London Exposition of 2471, and
at the Philadelphia Exposition of 2472, and
at the New York Exposition of 2473, and
at the Chicago Exposition of 2474, and
at the London Exposition of 2475, and
at the Philadelphia Exposition of 2476, and
at the New York Exposition of 2477, and
at the Chicago Exposition of 2478, and
at the London Exposition of 2479, and
at the Philadelphia Exposition of 2480, and
at the New York Exposition of 2481, and
at the Chicago Exposition of 2482, and
at the London Exposition of 2483, and
at the Philadelphia Exposition of 2484, and
at the New York Exposition of 2485, and
at the Chicago Exposition of 2486, and
at the London Exposition of 2487, and
at the Philadelphia Exposition of 2488, and
at the New York Exposition of 2489, and
at the Chicago Exposition of 2490, and
at the London Exposition of 2491, and
at the Philadelphia Exposition of 2492, and
at the New York Exposition of 2493, and
at the Chicago Exposition of 2494, and
at the London Exposition of 2495, and
at the Philadelphia Exposition of 2496, and
at the New York Exposition of 2497, and
at the Chicago Exposition of 2498, and
at the London Exposition of 2499, and
at the Philadelphia Exposition of 2500, and
at the New York Exposition of 2501, and
at the Chicago Exposition of 2502, and
at the London Exposition of 2503, and
at the Philadelphia Exposition of 2504, and
at the New York Exposition of 2505, and
at the Chicago Exposition of 2506, and
at the London Exposition of 2507, and
at the Philadelphia Exposition of 2508, and
at the New York Exposition of 2509, and
at the Chicago Exposition of 2510, and
at the London Exposition of 2511, and
at the Philadelphia Exposition of 2512, and
at the New York Exposition of 2513, and
at the Chicago Exposition of 2514, and
at the London Exposition of 2515, and
at the Philadelphia Exposition of 2516, and
at the New York Exposition of 2517, and
at the Chicago Exposition of 2518, and
at the London Exposition of 2519, and
at the Philadelphia Exposition of 2520, and
at the New York Exposition of 2521, and
at the Chicago Exposition of 2522, and
at the London Exposition of 2523, and
at the Philadelphia Exposition of 2524, and
at the New York Exposition of 2525, and
at the Chicago Exposition of 2526, and
at the London Exposition of 252

Dwight's Journal of Music.

Whole No. 835.

BOSTON, SATURDAY, APRIL 19, 1873.

VOL. XXXIII. No. 1.

A Spring Growl.

BY C. P. CRANE II.

Would you think it?—Spring has come,
Winter's paid his passage home,
Packed his ice box, gone half way
To the Arctic Pole, they say,
But I know the old ruffian, still
Skulks about from fall to fall,
Watches freezing foot-prints going,
Though 'tis spring.

Heed not what the poets sing
In their thyngs about the coming
Spring: was once a poet of our age,
Rebel in blood, soul, and in name,
That, I think, was long ago;
Is she buried in the snow,
Deaf to all our carolling -
Poor old Spring!

Windows rattling in the night ;
Shutters that you thought were tight
Slamming back against the wall ;
Ghosts of burglars in the hall ;
Roaring winds and groaning trees ;
Cold, nervous shivers in the breeze
Dotted with stars, and dotted with stars,
Such is Spinnin'.

Sunshine trying hard awhile
On the bare brown, chilly, muddy
Frozen ruts and slippery walks;
Gray old crops of last year's stalks;
Shivering hens and moping cows;
Curled-up ponies in the snow;
Napped by a frosty breeze,
Such a sight!

Yet the only bird I found
Something that I thought a bird,
He was brown as chocolate
But his paper was colored
And he chirped as if each note
Came from his throat
And he lived in a cage
My poor little

If there comes a little thaw,
 See the ground above
 Here, and there, and there,
 Dirtier than the ground below,
 Duller than the ground below,
 Ask the ground below,
 Is the ground above
 "This is Spring."

Are there any more "new" things?
 Changes in the way we live?
 What will be the new things?
 Or has Winter signed a lease
 For another new year?
 Let us in Spring see what
 For us she has in store.

Translated for by Mrs. J. M. Jones, of Mass.

Robert Franz.

LA 11, 15, 16, 17

ROBERT FRANZ has refused to contend against a systematic opposition, an armed league of contemporary criticism yet still distant as it seems to us, and failed to recognize the important position which he occupies in the development of modern music. Robert Franz is schismatic. As the founder of a new dynastic line of lyrical composers he is no one's heir, and the death knell of no one. He is revered for himself an unknown planet, a stray isle on the wide ocean, and stepping on its shores with lyre in hand, he attained a new

song. His tender, far-reaching and euphonic voice seized hold of you without wounding any one, and the crowd listened deeply, touched, without being conscious how much of these tones, how many of his lawless ways to them. Every German musician knows the name of Robert Franz; to all it has a sympathetic sound, without their having a distinct perception of its noble significance. It is as Schubert's name has been interpreted for him; it is tantamount to saying, "Franz is a great *Uebersetzer*," Schubert's name being *Uebersetzer* in the sense of *interpreter*. I have seen him set up a school and find imitators, if he has not already found them, as Franz Schubert did.

an exclusive product of the German Muse; just as the words *Schmerz* and *Gemuth*, which indicate its province and compose its vital marrow, belong only to the German language and to the German mind. Nations of other climes have not possessed lyric songs; but they have nothing of the character of the *Lied*. In France the *Chanson* is a distinct and necessary product necessarily provided with some sort of picturesque or dramatic accompaniment; it is always tempered with *esprit*, and never

carols, &c., like the operatic Cavatinas, are pervaded by a warmth of passion, which affords no room to passive, dreamy musing, at

ity, and the national tunes, which might be suited to them, being, through the removal of songs. The *Folkstiedler* (people's songs) bear this name neither as having been composed by any one and every one (for certainly every *Folkstied* sprang from an individual poet,) nor as being the work of a *Volksliedverein*, or *Volksliederkongress*, and hand-organs cannot transform an old song into a new one. The *Folkstied* were made by unlearned and unpractised people, simply following the inspiration of their feeling, and not animated by an impulse to increase their power, to penetrate the mysteries of Art ; not anxious to become artists, but content to be natural poets and to see their little works in verse and song live on in simple hearts, which beat to them as freshly or with

moderately and simply, shall suffice to characterize his object. In his pictures the atmosphere is the essential thing; he seems to forget the earth in his attempt to describe the sky, its color, its clouds, its transparency, its enticing and mysterious infinity. With him speak, in the noblest language of Art, the clear, intelligible echo of the feeling which has moved him. Here or there a grief, a joy has touched his soul; this he imparts to us, but lays paramount stress upon making us companions of his feelings, upon drawing us with him into the sweet or bitter satiety of an emotion, into his wavering and floating between ecstasy and anguish. To this end he does not, like Schubert, get the mastery of our imagination; he does not seek to rivet by the frame-work, by the pictorial environment, to thrill us by a stirring spectacle, by the nervous excitement of a painful impression, to overpower us by his irresistible pathos. He only sketches his contours with precise strokes, to draw us at once gently into the magic circle of his emotion, and drop by drop impart to us the burning charm of his impressions, until we have drained the cup with him.

His songs are mostly moods, self-absorbed, and seldom striving dramatically beyond themselves; his lyrical quality has much of the sensibility peculiar to feminine feeling. Anything like Schubert's *Zuleika*, or *Trachne Blumen*, we scarcely meet with in Franz. This exclusiveness of his mode of feeling naturally influenced his treatment and even selection of the texts to which he composed. A certain sensitive-plant delicacy of his musical feeling, shrinking from outward contact, necessarily made him shy of treating objects too boldly drawn. . . . Thus it may happen that his tone-poems often pass by ears uneducated leaving no trace, while upon the appreciative heart and thought, able to feel and understand their sense, they imprint themselves all the more deeply. This sense is frequently a very complex one, since Franz particularly deals with poetic moods which conceal in themselves a contradiction between feeling and situation. In his numerous productions in this direction of feeling we find that vague, half-hinted, half-divined somewhat, glimmering through the whole, which corresponds completely with the partiality for fine nuances, without the need of crying colors to excite sensation. If we chance many a time with him upon a song intended to express a whole, predominating, undivided feeling, it involuntarily seems to us shaded by some other tone; with the joy there mingles a breath of despondency, and sorrow is transformed almost before our eyes into a blissful self-forgetfulness. Tragical themes predominate; naive ones may come next in number; then follow the narrative and descriptive epic; humoristic, comic ones are found only in single instances. Since every feeling which goes very deep is in a certain manner a religious act, his tendency on this side has given rise to a number of songs, which coincide with the church types, and adopt the forms which it had been usual before him to apply only in the severe style.

If we consider FRANZ in his relation to the poets from whom he principally takes his texts, we see him in regard to Heine emphasizing only the better side of that divided nature. We

see his songs accepted in full faith. "To the pure all things are pure." That is capitally proved here in regard to Heine. Other composers have for the most part seized upon his lyric epic poems; Franz adheres to the lyric, or wins a lyric matter from the epic as in *Durch den Wald im Mondenschein*, Op. 8; *Childe Harold*, Op. 38; *Frühlingslied* (Adonis), Op. 39. He is most felicitous in rendering the pantheistic, religious moments of Heine's views of the world, the soul in its movement toward the universe, reaching forth beyond itself, or if you will, dissolving into the infinite, (for instance, *Aus den Himmelsaugen drohen*, Op. 5;—*Wie des Mondes Abbild zittert. An die blaue Himmelsdecke*, Op. 6), &c. For the rest he is less successful in Heine's toyings with the Spring, than in the pieces which represent more earnest conflicts. Here the conflict is not, as with others, roughly reproduced in its single moments, in its contradictions, nor drawn into the dramatic present, but only mirrored in its result, in a concluding and therefore reconciling mood; it is not boldly announced, but only hinted in the music; this covers it with full, warm sensibility, and so smooths out the rough places of the poet. Only seldom does the result, rudely drawn and as it were corporeally defined by the poet, obtrude into the encompassing world of feeling, (e. g. *Vergiftete Liebe, vergiftetes Leben*, Op. 20). The coquetry and tragical refinement of many of Heine's songs go unrepresented. To those points of his, which ironically raise a question where you look for a conclusion, Franz has only resorted in some cases which admitted of a graceful turn, (as, *Im Rhein, im heiligen Strome*, Op. 18.)

With Eichendorff, who is always overdoing the Romantic in his lovely forms, who revels more in pictures than in feeling, who courts luxury with his little outfit of romance, Franz's conception seeks for itself a firm basis in the medium of music. Schumann is wont to reproduce you the evanescent element of this poet, the part that melts away in air. Franz on the contrary inclines more to a realistic manner of conceiving him. By fresh rhythms, clearly determined forms, he holds the poet, who continually tends to soar in air, fast to the earth, (as in *Am Himmelsgrund schiessen so lustig die Stern'*, Op. 8; *Romanze*, Op. 35). Where the latter is content to serve mere feeling, the composer follows him quite unconditionally, (as in *Gute Nacht*, Op. 5), without ever sacrificing his own independence to the phrase. The contradictions in which Lenau moves, do not admit of the same covering up as Heine's. These are more reflective, those are of native growth, given with the poet's own individuality, who is always followed by a dark and spectral shadow. You feel this in the poems, and are pained by the formlessness; in the music this mysterious element gains firm and lovely forms. Franz finds a reconciling expression in the greater melodic independence of his accompaniment, which has pregnant motives of its own: his music looks that spectre in the eye more truly than the poet could, and dissolves the disturbing spell, which weighed upon the author, in artistic form, (as in *Schilfflieder*, Op. 21). Even where the poet moves more freely, where he takes a deeper breath (as in *Stille Sicherheit*, Op. 10, *Frühlingsgehirnge*, Op. 7), the composer does

not lose sight of Lenau's constrained style, but rather adheres constantly to its peculiarity.

In Robert Burns' nature Franz is attracted only by the kindred side. His realistic downrightness is quite inaccessible to Franz; on the contrary he finds in his verses what the German lyrics, never quite free from reflection, do not furnish so pure and original: *naïveté*, directness of feeling, rising from the simplest elements to perfect pathos. Burns supplied the place to him, in the commencement of his productive career, of that which he afterwards found in the German *Volkslied* (for instance, *Ihr Auge*, Op. 1). The comparison is quite interesting. It shows that Burns, an artist by nature, organizes his material, goes beyond the vague *naïve* and gets at pointed forms, whereas the *Volkslied* contents itself with vague hints and ejaculations.

Osterwald is a poet of a kindred spirit with Robert Franz, in that he is thoroughly youthful. His *Reiseliieder* (*Vom Berge*, Op. 9) and his happy sounds of Nature (*Umsonst*, Op. 10) are most successfully reproduced by Franz. The former are with few exceptions the only ones, in which feminine conception, feminine feeling do not form the kernel of the movement.

GOETHE'S poems are comparatively little represented among the songs which Franz has set to music: besides one Goethe set (Op. 33), we find only a few single specimens. But in these compositions it is not difficult to see how surely the relations between musician and poet are carried through. Franz has known how to reproduce very characteristically the fine reserve of Goethe's manner, the moderation and obligingness of his aristocratic nature; and thereby he emphasizes a side of the poet, which is peculiar to him before all others.

Franz is a model in the truly chaste, inwardly cherishing acceptance of the poetic word to the musical heart. Never does his musical reproduction breathe the slightest breath of any perversion of the poetic object to a preconceived musical purpose. Even where some single song of his might seem to us more perfect in its form than warmly felt, we shall still feel ourselves touched and satisfied by the spiritual warmth of his relation to the poet. Contrasted with the frequent mistakes of composers in the treatment of poetic texts, from wilful humors full of tact, and therefore almost justified apparently, to actual rude perversions of the poet, the tender conscientiousness, with which Franz goes to work, must be particularly noted, and, in view of the breadth, consistency and unity of his lyrical creation, be held up as a pattern.

This truly feminine reception of the poetic product therefore determines and conditions the artistic means of his mode of writing, his attitude and whole relation to the poet. The musical kernel of each song is altogether simple: a harmonic, thematic or declamatory turn or phrase commonly controls its whole course. This is always of great elasticity, so that he makes it serviceable for the most various shades of feeling. The modulation, far more than the melody, determines the development of the feeling. With all his simplicity of fundamental modulations—they seldom extend beyond the next related keys—his secondary modulations offer a continual vitality, they

gleam and glisten on all sides, as if they would fain penetrate into the minutest and most secret folds of feeling : they are the true interpreters of the words. While the harmonic web seeks to sketch the situation of the mood, the melody strives to reproduce the mood itself. This is commonly built upon a declamatory basis, and grows to *cantilena* only where the feeling should appear more concentrated and intense. The word is merged in the tone, forms in a certain sense the skeleton, about which the sound clings as flesh.

In unitary development, plastic-moulding and rounding off of form, Franz follows the poet with the finest accuracy. Seldom, unless the poet begins at once with the full outburst of feeling, does he obtrude upon us at the outset the prepared and pregnant melody, whose too prominent passion might disturb our quick comprehension of the word: only with the warmth of the poetical expression does that of the musical begin to rise; and the melody, often so modest and almost imperceptible at first, attains at the right time to a significance, which casts a retrospective light upon the early and splendorless beginning. In this organic springing of his song-flowers out of the poetic text, it is clear that upon closer acquaintance we shall find the obvious justification of the details, of the indispensable elements of completeness. Choice of key, time, rhythm, the form of accompaniment, the conduct of the voice both in its homophonic and polyphonic aspect, will never appear accidental, arbitrary; we shall see the inward necessity of all these co-working means as conditioned by the end and for the most part corresponding to it. Always an intelligent study of the poet decides the structure of the periods, the question whether self-repeating strophes, or strophe and antistrophe, or the accession of a new phrase is best adapted to the poet's intention of the poem, and the inspired artist of the pianist's interference fills up the degree of vocal expression of the model so that the unity of the whole is not split into a mere formal arrangement of the whole. Especially peculiar to Franz are his inexhaustible resources for avoiding the closing evidence in the voice part, and carrying the conclusion into an echoing confirmation by the accompaniment.

The Song of the Soprano.

From the N. Y. Weekly Review.

1.

I'm a thousand dollars separate
 That's my lowest possible rate
 When I have more than I need and a few
 Some day I'll know you'll be my life

II.

A group to which I belong,
 With a list, on their count, not
 But indeed I will accept
 At a high, that bet, say station.

III.

Yet its natural frequency choice
 1 to 600, an average
 11 for most Manuscripts by voice,
 1, 5, 10, 20, 30, strictly true.

IV.

A t'ong of f'lo'w'ing' and,
 He'ar' the' op'ing' of' the' w'orld
 A'nd' the' s'ound' of' the' f'lood' and
 Wh'ere'w'it' take' a' low'ly' day'.

I must have all the soldiers, of course.
 Must select the counter too,
 For I shall have too much force
 Of voice, she will never go.

VI

And I, I hope to select
 From that time on, as we
 To each other, He has not
 To play and to play to

VII.

At the service I must sing
Music to make me dance,
I feel, I am better, that sort of thing,
I detest those stupid old chants.

VIII.

Each Tenour must contain
Two solos for the Tenor,
One of Tenors, and one own
And the Tenor section.

18

For the sermon, I must wait,
Till the sermon is over;
Another solo be mine,
For the solo is over.

5.

Of course, I am not alone. For example, in the National Science Foundation's *Biological Sciences Education Research* program, I have

11

When to I am put to rest,
The vestry, if in its senses,
Must be the last to be dismissed,
And the first to be put to rest.

XII.

I'm a thousand dollar soprano!
I'll certainly charge you double.

The Voice and How to Use it.

viii

[illegible]

Oftentimes sopranos wish to "learn to sing alto," while contraltos emulate the sopranos. Baritones desire to be regarded either as basses or tenors, and tenors desire to be regarded either as sopranos or baritones. Truly there is in getting 1st basses, and 2nd tenors, a great deal of trouble. But, if you have a good teacher, your Help has it,—“No one sees the beauty” of being a soprano, who does not know how difficult it is to sing, and are really the most creditable of all singers. Frequently mezzo sopranos wish to be regarded as high sopranos, and think that all they need is to “sing higher.” In order to do so, they will flatten the mouth, curl back the tongue and produce the note as well as possible. Now it is evident that distortion of the vocal organs, or of the organs of articulation, must result in distortion of the tone; therefore if a sound akin to that of a soprano be sought, it need not be worked at. No method must be employed throughout. Let the mouth retain the same position for upper tones as for lower. Let the corners of the mouth not be drawn back, but remain in natural position. Let the tongue retain its place with the tip resting against the back of the lower teeth, and for the vowel *a*, draw the tongue up with the middle of the tongue touching the upper part of the hard palate. Sing the word *father*. Then sing the word *mother*. Then sing the word *father* again, and notice where your tongue is left. You will find the position described correctly, I think. Very well, if that is the proper position for one part of the voice, it is proper for all parts. Let that be distinctly understood.

the mouth open no wider for a high tone than for a low one? All the singers that I have heard open it more and more as they ascend, and I really do not see how they could do otherwise.

I adhere to my statement. Many will differ from me, but I will not be deterred. I will say that the mouth should be opened for all singing rather more than is common. My rule is the width of the first and second fingers placed together, or about an inch and a half. The mouth is often kept closed too much, and the result is that a great deal of tone is lost. Whenever you are at a loss regarding the voice, think how tone is produced in any wind instrument. The cases are parallel. The instrument must have a free passage for the tone, and the same passage answers for high and low tones. The tone is produced by vibrating a longer or shorter column of air. In the voice it is by vibrating with greater or less rapidity the vocal chord; but the position of the organs should remain the same.

prove successful, for the ear-whistle tone, in the upper part of the voice, is fully as disagreeable as the man nish tone in the lower part. I think they would go well together.

Mr. D. They usually do. Singers often think both very nice. Then again, many think merely of cultivating the flexibility of the voice, rather than the tone, and so it is a common thing to hear young ladies execute (?) an air with variations, who have merely getting over a certain number of notes in a given time. A flute can do that; but the singer should use vocalization as merely subordinate to singing. In what did Nilsson achieve her greatest success?—in “The Rose Tree,” “The Bird Song,” “Folk songs at home,” and “Last Rose of Summer,” songs which needed not the vocalist, but the singer. Let us be singers first, vocalists afterward.

IX.

Pupil. I have noticed in singers, at times, a certain disagreeable coughing sound, in connection with the forcible emission of tones. On inquiring why it was used, I have been told that it was the stroke of the glottis, and a necessary action for determining the quality of the tone.

Teacher. I will not quarrel with you, but I will caution you, in the future, not to make any statement, unless you are prepared to substantiate it. In this case, you have not shown that the coughing sound is necessary for determining the quality of the tone. I will, therefore, let me place this matter so that the answer will suggest itself logically. The organs of sound are the lungs, the windpipe, the larynx, and the pharynx. The lungs are a large, spongy mass, occupying a small space. The windpipe (trachea) conducts air from the lungs, as the nose of the bellows conducts air from the bellows-bag. Now on the top of the windpipe is placed the instrument (larynx) for producing sound. It consists of a muscular tissue, en-

closed in a box or bone, and divided in the middle. Through one of the tubes, by the action of the glottis, the air passes without producing sound, while the ordinary process of breathing is carried on, but when we desire to produce a sound we contract, or tighten the sides of the chest, the vibration may become partial. If, for example, the cord of a violin string, that no vibration can take place while it is loose, and the same principle holds good here. Now there is a moment of time when vibration commences, and the commencement is the true stroke of the glottis. Now let us find what you refer to. The air passes upward into a part of the throat where it is modified and controlled (pharynx), and then through the mouth and nose, into the outer air. When the lungs are to be supplied, air is drawn in the opposite direction. But the mouth is used also for the purpose of supplying the stomach with nutriment. Now the food has a passage of its own to the stomach; but to prevent it from taking a wrong direction and going into the windpipe, the upper side of this organ of sound (larynx) is supplied with a valve or lid (epiglottis), which closes the passage whenever any substance comes near which would be troublesome. Of course the closing of this valve prevents air from passing, and of course, if it be made to resist pressure, and then suddenly open, the effect will be that which we call coughing. Now instead of coughing, produce a tone after the same manner, and you have what many think is the stroke of the glottis. It is not. It may be termed with reason the stroke of the epiglottis if you like, but the stroke of the glottis is simply the commencing of the muscle to vibrate.

Pupil. But how is a tone at a distance to be taken surely, without this action?

Mr. D. How does this action assist the proper placing of the tone? Are you any more sure of striking a given tone by expelling it as a bullet from a gun, than by taking it without that action? I understand your meaning, perfectly, but do not think the reasoning good. The singer should be able to strike any tone within his or her range without feeling obliged to impel it with force. A large proportion of singers have a trick of feeling for their notes, or in other words, of beginning a high tone, especially, several notes below where they ought and then gliding up to pitch. I denominate this action "scooping," as I know no other word which fits as well. It is, of course, highly improper. It will be found to a great extent in the sentimental singing so greatly admired by many. This sentimental sweetness is just suited to this drawing, scooping character. Many have an idea that the scoop or drawl is the same thing as the portamento, which is a mistake. The portamento is a grace, used with intention; but the other is a fault, and used without intention. No, do what you aim to do. If you are to sing high G, sing that and nothing else, but do not strike a lower tone to begin with.

Pupil. All very well to say do not commit the fault, but how shall it be avoided?

Mr. D. One way is to recognize the existence of the consonant as well as the vowel. Now the consonants are nearly all of a percussion character, or rather they are the means by which air is held back in the mouth, and then driven out quickly. They should be formed in a decisive manner and on no account slighted. I do not think they always have justice done them.

Pupil. You have spoken of sentimental sweetness, in rather a slurring tone. Yet the people will generally prefer that to what you would term stronger singing. Why not give them what they want?

Mr. D. By all means. A child is fond of honey. Let him have all he wants, and I am greatly mistaken if he does not complain of a severe stomachache as a consequence. Nanny-pamby, or sickly sentimental singing, will produce a similar effect I think; so the matter regulates itself. It is not well to have too much of anything. But what I was especially aiming at was the improper use of the slur. Too much singing is spoiled by it. It is to be hoped that the day may come when it will be done away with.

Pupil. When the slur will be done away with? It is useful sometimes, is it not?

Mr. D. Not the slur, but the improper use of it. The slur is very necessary at times. It is much abused however. In fact all the graces of singing are abused by being rendered commonplace. But I will not go further in that direction now. There is much to be said regarding taste in singing, and when that subject is entered upon, opinions may widely differ.—*Worcester Palladium.*

Rubinstein and his "Ocean" Symphony in New York.

[For the Tribune, April 1.]

The performance of Rubinstein's "Ocean" symphony last night, by the Thomas orchestra under Rubinstein's own direction, was an event of phenomenal interest in musical circles, and though it did not attract such an overpowering audience as we should naturally have expected to see, it drew together a somewhat remarkable assemblage of artists and connoisseurs, among whom were probably nearly all the prominent professional musicians in the city. We may say at once that the brightest anticipations were more than satisfied. The execution of the symphony was as grand a piece of work as we have ever heard from any orchestra, and we cannot imagine any particular in which it could have been better; while under the magnetic influence of the composer the work itself developed strength, variety, and beauty far greater than we had previously found in it. The truth is, however, that the "Ocean" symphony has never before been played here in full. It was first introduced to New York by the Philharmonic Society two years ago, as a composition in four movements. It now has six, the *allegro con fuoco* and *adagio* which stand as numbers three and four having been added by Rubinstein as after-thoughts, and the performance of the work in its present form fills a good hour. Yet it certainly is not too long—at any rate when played as it was last night—and there can be no question that it has been greatly enriched, and even improved in structure, by the additions. It does not belong to the class of compositions known as Programme Music. It has no trivial imitations of the sounds of the sea, roar of the angry waves, whistling of the winds, or dashing of the surf. There is not even a representation of a storm, or of what Mr. Moddle called the tempestuous howling of the sailors. But just as Beethoven called to our minds the music of pastoral life, and Schumann, in that beautiful "Cologne" symphony which we heard a few weeks ago, suggested the bright and changing scenery of the Rhine, so Rubinstein conveys in the broad passages of this superb work the illimitable expanse and depth of the sea, the irresistible force of the elements, the immensity of God's most fearful creation, and the terrors of the tempest alternating with the melody of splashing waters. It is not such a grandiose and overstrained composition as Liszt would have written on the same subject. It is, on the contrary, clearly classical in form and for the most part subdued in expression; the modulations are rarely extravagant; the thought is always distinct, and the utterance of it as direct as possible; and every movement abounds in exquisite melodies. The new *allegro con fuoco* is the nearest approach to the grotesque which the symphony affords, but even this does not pass the bounds of the legitimate. The new *adagio* is one of the most graceful and spontaneous movements in the whole work, and like the second movement (*andante assai*) and part of the first (*allegro maestoso*), breathes the very soul of tenderness. The *scherzo* has long been popular. The *finale* leads up to a magnificent climax in Luther's choral, gradually introduced with many ingenious progressions and scored with surprising richness—a hymn in recognition of the Almighty, who holds the sea in the hollow of his hand.

To hear these splendid conceptions interpreted by Mr. Thomas's players guided by Rubinstein's own baton was an experience long to be remembered. For Rubinstein is hardly less eminent as a conductor than he is as an executant. There is abundance of nervous energy in his motions, but no extravagance. He never looks at the score—at least in leading his own symphony—and he puts the desk away at one side. Standing in an attitude of command before his men, he guides them with quick but not at all ungraceful gestures, using both hands, and conveying unmistakable signals with the eye and the head. He knows exactly what every separate instrument has to do, and he never fails to bring each one in at the right instant. He trusts nothing to the memory, the judgment, or the study of the players. Eccentricities of tempo, shades of expression, all the delicate *nuances* which are so abundant in this symphony—he marks them all. With one hand he seems to draw a plaintive phrase from the distant reeds, while with a turn of the other, accompanied by a curious bending and swaying of the body, he gets a quick sweeping passage out of the violoncelli at his feet. It is curious, indeed, to notice how he indicates an emphasized phrase for the strings by the precise motion of the wrist which he wants his players to imitate. But

the things which he does with his hands, and the things which he does with his eyes, are so perfectly adapted to the music, that they are almost imperceptible.

We can hardly forget the fact that the "Ocean" symphony was quadrupled at the end, when Rubinstein was recalled again and again. Mr. Wieniawski also received a cordial welcome. He played the "Chaconne" magnificently, and afterwards his "Faust" fantasia, apologizing in good English for the loss of some of his music, which obliged him to substitute the "Faust" for a fantasia on "Othello" announced on the programme. The orchestra played several pieces under Mr. Thomas, including Cherubini's cheerful "Anacreon" overture, and the "Menuet des Follets" and "Ballet des Sylphes" from the "Damnation de Faust" of Berlioz, and played them of course admirably.

The Late John Lodge Ellerton.

This admirable English amateur—or rather professor of music, for he was more of a musician than many who make music their exclusive study—was born in the early part of the present century. Mr. Ellerton was educated at Rugby, when Dr. Woolls was head master. He had already attained considerable efficiency as a performer on the pianoforte. He composed, while at school, several pieces, vocal and instrumental, but none of them were committed to the press. In 1828 he took his degree as M. A. at Brasenose College, Oxon. During his residence at the University, a set of quadrilles and two or three songs were published, and obtained for him a reputation which extended far beyond the academical limits within which he was recognized, as an amateur musician, foremost among his contemporaries. On the completion of his collegiate career, Mr. Ellerton visited Italy, where he resided for two years, chiefly at Rome. Here he studied counterpoint under the most famous masters of the period.

From 1828, up to the time of his decease, Mr. Ellerton was an assiduous student and prolific worker in his art, to which he contributed in every style and every department of composition. Songs, sacred and secular; stringed quintets and quartets; symphonies; operas, Italian, German and French; an oratorio—*Paradise Lost*; a *Shabat Mater* (published at Brussels in December, 1872); Masses, Motets and Sanctuses; besides many English Anthems and Hymns. Thorough musical scholarship, with melody the most graceful, varied and pathetic, characterize these various essays; and of Mr. Ellerton, as a composer, it may be said with truth:—

"Nullum scribendi genus non tetigit;
Nullum quod tetigit non ornavit."

Among the distinguished amateurs with whom he was associated, artistically, and with whom he lived on terms of personal friendship were—the late Lord Westmoreland, Sir John Rogers, Lord Saltoun, Sir Andrew Barnard, &c.; among professors with whom he was no less intimate were—Mr. W. Knyvett, Sir Henry Bishop, Mr. Tom Cooke, Herr Wagner, Mr. Henry Blagrove, and many others of both classes and various nationalities—of recent years more especially Germans and Belgians.

Mr. Ellerton died almost suddenly. On the 31st of December he was at the Athenæum and Carlton Clubs, in his usual health and spirits. On Friday, the 3d of January, at midnight, he departed this life, to the unspeakable regret of a very large circle of friends and acquaintances—by all of whom he was greatly esteemed, honored, and admired as a musician, while not less loved and respected as a man.

The Director of the Musical Union, in a paragraph of his "Record," which appeared in the year in which the Duke of Leinster undertook the Presidency of that time-respected institution, paid the following tribute to the amateur-musician—or musician-amateur—whose loss we now deplore:—

"This gentleman, also a new member of the Committee, is the author of a volume of elegant poetry; and has published two masses, seven anthems, fourteen glees (two of which have gained the prize at the Catch Club), nineteen duets, sixty-five songs, a pianoforte trio and quartet, three quartets for stringed instruments, and one quintet (Op. 100) for two violoncellos, two violins, and viola. The vocal compositions of Mr. Ellerton that we have heard and examined are distinguished by a nice discrimination in the adaptation of the poetry to appropriate music, and the scores of his concerted instru-

given in this city by Theo. Thomas, beginning on Tuesday April 22. The Handel and Haydn Society of Boston and many distinguished artists and singers are to appear in both the oratorios and concerts, of which I hope to give an account in my next letter. A. A. C.

Dwight's Journal of Music.

BOSTON, APRIL 19, 1873.

Symphony Concerts.—Close of the Season.

The tenth and last concert, coming on Thursday of Holy Week, besides being somewhat overshadowed by the grand sensational announcements of Peck, Rubinstein and Thomas, was a little less fully attended than the three or four preceding concerts; yet the audience was quite up to the average in number, and of the very best and most appreciative. The programme was as follows:

- Overture to 'Fidelio,' in E. Comp. 1815. Beethoven.
 'Recitative and Romance,' 'Selva oscura' (Sombre forest), from 'Guillaume Tell'.....Rossini.
 Miss Clara Doria.
 Selections from music to Byron's 'Manfred,' op. 115. Schumann.
 **a. Incantation of the Witch of the Alps.
 b. Entr'acte.
 ** Songs, with Pianoforte:
 a. Song of a Maiden from Dalecarlia Lindblad.
 b. 'Wohn'! From 'Die Schöne Müllerin';
 'Ich hort' ein Bachlein rauschen,' etc. Schubert.
 c. The Sparrow and the Thresher in the Barn:
 'Bauerlein! Bauerlein! tik, tik, tak!' Taubert.
 From 'Klänge aus der Kindertwelt'.
 Miss Clara Doria.
 Symphony, No. 9, in C major.....Schubert.
 Andante: Allegro ma non troppo.—Andante con Moto.—Scherzo.—Allegro vivace.

The first part was comparatively light and bright, as well as short; no doubt intentionally. The fourth and last of the Overtures which Beethoven composed to his one opera (worthy to remain "*die einzige*"), and bearing date some eight years later than the latest of the other three, is buoyant, brilliant, wholly different from them in its themes and its whole character. It is not like them woven out of the serious motives of the opera itself; it does not lead you down into Florestan's dark prison, nor anticipate the trumpet and the triumph of deliverance. It is simply a fine theatre prelude before the rising of the curtain, very beautiful and spirited and sure to excite attention, and it leads most naturally into the lighter and Mozart-like music of the first scene of the play. But in itself it is one of the most perfect of Overtures, decidedly the next in importance to the great so-called "No. 3," to which it bears no family relationship. It came out fresh and clean in the effective rendering, and was felt to be a fitting prelude to the "Tell" Aria and the other pieces of the first part of the concert.

The two little gems from Schumann's 'Manfred' music proved exceedingly attractive,—especially the one which had also the interest of novelty: the "Incantation" (or "adjuration," Byron calls it) of the Witch of the Alps. This, which is No. 6 in the work, coming immediately after the *Entr'acte* (No. 5), forms an orchestral piece complete in itself, quite separable from the voice part, which merely declaims a few syllables melodramatically. It is as graceful, light and airy as Byron's conception of the "golden-haired spirit" summoned by his gloomy hero. The delicate little violin figures seem to float up and evaporate like mountain mists and spray into the cold, clear upper air. It is an exquisite bit of musical poetic fancy, all too short and fleeting; the *Entr'acte* therefore made a welcome little interlude, broader, more serious, more human, between its first entré and its return *du capo*.

Miss CLARA DORIA,—who on going upon the operatic stage after the completion of her vocal studies in Italy, assumed this *nom de guerre*, belong to the well known musically gifted London family of Barnett. We well remember her as one of the most promising pupils in the Leipzig Conservatory some twelve years ago, where, together with a sister and a brother, she made part of a musical home, under the mother's auspices, very attractive, socially and musically, to the more earnest of the young musical spirits there assembled. Among them was Carl Rosa. Then she was devoting herself to the pianoforte and to the thorough study of classical music generally, as well as to harmony and composition in the learned forms. And probably we have never had a public singer here who was in a more complete sense of the word an accomplished, thorough musician than Miss Barnett. She is a lady of fine intelligence, speaking and singing in the German, Italian and French languages with the best accent, as easily and freely as in her native English. Expression, simple, natural declamation, is the first thing you feel sure of in her singing; and going with these, naturally, a cheerful, cordial, unaffected, graceful ease of manner. There is nothing sensational about her style; no overdoing of effect or of feigned passion; there is enough of chaste reserve to keep alive the interest and win respect. Her voice is not a great one, mezzo soprano in its range, of fair but not full volume, a little hardened in some of the upper tones by wear in theatres, but in its essential quality most musical and sweet, always so when she employs the *mezza voce*,—singularly even, clear and telling, and of faultless purity of intonation. Her phrasing is admirable, and so is her enunciation; she seems to have made a most critical and careful study into the adaptation of all the consonant as well as vowel sounds to the different tones of the scale, and to have acquired an easy use of the results. Her recitative in the "Tell" piece was excellent, and the Romance was sung in a refined, artistic, truthful manner; not with exciting passion, for that is not the character of the fresh, quiet melody, but with a pure expression. She is at once a spontaneous, and a thoughtful, finished singer. The difficult cadenza was nicely executed. The orchestral accompaniment was hardly subdued enough for her appearing to the best advantage, and possibly a better selection for a debut might have been made in that regard. But evidently the audience were well pleased, and brought already into cordial understanding with the singer.—But however qualified her success in the Rossini air, it was complete in the little German songs. The first, however, is a Swedish song, one of the purest of the heart-felt melodies of Lindblad, with the fresh aroma of a genuine Volkslied. The singer caught its spirit completely and sang it charmingly. Still more charming was her rendering of "Whither, murmuring brook?" from Schubert's *Schöne Müllerin*, that simple, perfect little melody, which seems to sing itself, and which, with her singing and Mr. DRESEL's accompaniment, became an exquisitely perfect whole; no wonder that a repetition was demanded (gracefully given at the end of the three songs.) It was a somewhat bold experiment to give one of Taubert's charming, playful little songs of child life in a classical orchestral concert; but it succeeded to a charm. Certainly, even in the German tongue, and with all the quaint, endearing German diminutives ("Finklein," "Bauerlein," "Scheuerlein")—one's sympathies could follow all the pretty dialogue between the Sparrow and the Farmer thrashing on the Barn floor. In those little songs the true sense and accent, the fine elocution, the musical nature and culture of the singer were unmistakably recognized. It would have been the same, had they been songs by Franz or Schumann,

Bach or Handel.—She is really at home in all the fine things. We may expect that she will be as intelligent and musical a singer, one so competent to teach, too, has come to make her home in Boston.

After a First Part—of Handel's *Belshazzar* and both orchestra and audience treated to the great Schubert Symphony, the first of the series, which, at least of all whose inspiration is not to be counted first to last and which are sure to live,—and which fitly, grandly closed a series of noble concerts. Of the work itself we need add nothing to what has many times been said already in these columns. Suffice it to say that Mr. ZERNIAN's orchestra that day in full force, entered heartily into the spirit of the work, and brought out its beauty and its power with so much unanimity that no one in the audience could afford to lose a single note of it, and it seemed actually short, in spite of what Schumann called its "heavenly length"—of more than fifty minutes.

Mr. A. P. Peck's Benefit.—The Rubinstein and Thomas Combination.

The benefit concert to which the worthy superintendent of the Music Hall treats himself, and treats us all once a year, assumed this time magnificent proportions. Mr. Peck has hitherto identified his name with "popular" (of course miscellaneous) musical entertainments. And still his concerts are popular, but in a somewhat higher sense than formerly, less miscellaneous, far more ambitious, offering attractions to the most musically cultivated, albeit at the same time not free from the sensational element, from which regular, wholesome classical series of concerts, given from a pure artistic motive, must from instinct and from principle abstain. The very fact, however, that crowded miscellaneous audiences must now be lured by programmes in which figure Schumann and Beethoven Concertos, Bach Chaconnes, "Genovera" Overtures, &c., seems to prove that eight years of Symphony Concerts, with all the other kindred agencies both earlier and contemporaneous, in this city, have not been wholly without influence in raising the standard of musical taste, and in creating a demand for something better than what used to satisfy the concert-going part of the community. Of course the power of clap-trap and of humbug, of crafty speculation, dazzling announcements, artful appeals to ignorance, the power of those who sieze upon the growing love of Art as a mere marketable commodity and overrun the land with troops of "stars," is by no means broken; but it is something that the speculator now, to be successful, has to meet the votary of true Art more than half way. Of course we do not say that the classical selections in Mr. Peck's programme would of themselves have drawn together that enormous audience which crammed every corner of the Music Hall on Wednesday evening of last week; doubtless the combination of the great pianist and great violinist with the admirable Thomas Orchestra was the most potent magnet, appealing even to the unmusical, while personal regard to the beneficiary, "troops of friends" and all that, had a good deal to do with it.

The programme, it will be seen, bore noble freight, along with much that is hacknied; but was open to the complaint of *overmuchness* and excessive length,—the usual result of the attempt to combine an unusual sum total of "attractions."

- Overture—'Tannhauser'.....Wagner.
 Concerto, A minor.....Schumann.
 Anton Rubinstein and Orchestra.
 Aria, No. 3.....Mozart.
 Nelson Varley.
 Concerto, No. 5.....Vieuxtemps.
 Henri Wieniawski and Orchestra.
 Aria—'Pensa alla Patria' from 'Italiana in Algeri'.....Rossini.
 Annie Louise Cary.
 Overture—'William Tell'.....Rossini.
 Träumerei.....Schumann.
 Theo. Thomas Orchestra.

BY JOHANN STRAUSS.

A fine portrait of the composer adorns the title, and the 250 large pages of the book are well filled with the most popular pieces; for proof of which, read the following list of

Waltzes.	First Filrtation.	Marriage Bells.	Telegram.	Polka Mazurkas.	Waltz Quadrilles
Academic.	From the Mountains.	Morgenblätter.	Travelling Incidents.	Arm in Arm.	Carnival Botschafter
Adeline.	German Hearts	New Vienna.	Vibration.	Dragon Fly.	Petitioner.
Apollo.	Harmony of the Spheres.	One Thousand and One	Village Swallows.	Lob der Frauen.	
Aquarellen.	Hope.	Orpheus.	[Nights. Wiener Boubons.	One Heart, One Soul.	Galops.
Artist's Life.	Illustration.	Philomel.		Praise of Woman.	Clear the Track.
Beautiful Blue Danube.	Immer Heiterer.	Prometheus.	Polkas.		Ostrich Feather.
Edle Helene.	Jurist's Ball.	Publisher.		Quadrilles.	
Burgensinn.	Kunstler Leben.	Rainbow.	Alice.	Belle Helene.	Mazurka.
Canova.	Leap Year.	Rhine.	Baden Baden.	Children of Balmou.	
Clear and Full.	Let's be Gay.	Royal Songs.	Impress Anne's.	Nordstern.	Fata Morgana.
Coliseum.	Life let us Cherish.	Serious and Humorous.	Madame Leutner's.	Orpheus.	
Consortien.	Lorely Rhein Klänge.	Sophie.	New Annen.	Wander Fresken.	Dance.
Controversen.	Love and Pleasure.	Sounds from Vienna	Pizzicato.	Will of the Wisp.	
Coronation.	Love and Pleasure.	Spiral.	Sans Souci.	Wine, Women and Song	
Devonshire.	Lovely Vienna.	Sultan's.	Singer's Joy.	Dance of the Period.	
Editorial.	Manhattan.		Thunder and Lightning.		
Fairy Stories.	Margaretta's.		Trisch Tratsch.		

CHAS. H. DITSON & Co., New York.

A New and Most Attractive School Song-Book.

BY L. O. EMERSON.

Author of the "GOLDEN WEAPON" and "MURDER CRIMES," with over 1,000,000 sales in the English language, 300,000 copies.

PRICE 50 CTS.

A new book by so successful a composer needs no introduction. **"Cheerful Voices"** contains in the last 60 pages an excellent and interesting Elementary Course, with an abundance of pretty melodies and tunes for practical instruction. The Songs in the body of the book were selected and arranged with Mr. Emerson's well-known admirable taste and judgment.

Sample Copies mailed, post-paid, on receipt of retail price.

INDEX.

Elementary study

THREE-PART MUSIC.

Ambrosian Hymn
 Ask me not why
 Birds are singing
 Blow on, wild gales
 Boat song
 Brothers, to our native land
 Come, let's be gay
 Dream on
 Echoes of the past
 Family as tells the
 For the blessing
 Gaily on boat
 Guide, O river
 Hail, God it is the morning
 Hymn of praise
 In ever-changing orbit
 In the west, there is
 Joyful wake the songs
 Jaws of spring
 Keller's Ambrosian Hymn
 Let men praise the Lord
 "Let these be light"
 Lord, we come before thee
 Love thy words
 Most again
 Mother, gently tender
 Morning, the day
 My next of kin
 My next of kin, my next of kin
 New light of the day
 Nuptial of the day
 Old time is so good to us
 Oh, my native land is far
 On the water
 Oh, praise ye the Lord
 Our Father, be thou, our p
 Parted, I am here
 Peace, be it
 Pluck the rose while yet
 Red have you
 See, the day is
 See, the day is
 Still the day is

Star-spangled Banner

Straw not my an' tush
 Sweets nurrer in
 Swill'ards spous
 Sinner's s'it
 T'at's bairn
 The vane's a' lost
 The lappet
 The wad becom
 Thro' the w'ithers
 Up with the flag
 Aye becom

FOUR PART MUSIC.

[illegible]

Over the whole night

[illegible]

ANTHEMS AND CHORALS

A VOICE TO THE PEOPLE
 Lift up to God
 Praise ye the Lord
 To God on high

MUSIC, FEMALE VOICES.
 Mary, Mary, How Sweet
 Rest we now in peace
 Sing to the glory of our savior
 Sing to the glory of
 Sing to the glory of
 Jesus, Jesus, Jesus
 Jesus, Jesus, Jesus

[illegible]

Now, good night
 Nymphs of the sea
 O'er the mountains & the
 Oh! how brightly
 Our way across the mountains
 Parting song
 Peaceful slumbering
 Smiling May
 Song of the morning
 Spring is here
 Star of the twilight
 The Danube river
 The forest bird
 The forest star
 The forest heart
 The forest road
 The forest song
 The forest stream

The pedestrian
The pedlar
The school-boy
The sea
The witch, the fairy, &c.
The sleigh-ride
The snow-covered Parter
The American man who lies
The American Language
The Violet
The wanderer's farewell
The winter's day
The woods
The wood-brook
Time, its time coming
Up, and labor
Uplidee
Vainly coming
Welcome to Summer
When the day with rosy light
Work, the time is coming

REF N48.

Come and sing
Come, come, they know
Hark, the bell is ringing
If I could, I would
If I could, I would
No more
Shut the door
Thirty days are in September
What a beautiful song
School.

For Singers! For Piano-Forte Players! For Reed-Organ Players!

THE HISTORY OF Thirteen Valuable, or Invaluable, Music-Books!

Sent, Postpaid, on Receipt of Retail Prices.

A FEW years since, it occurred to OLIVER DITSON & Co. to collect in book-form the most popular and valuable of their Piano Pieces. Immediately the taste and judgment of Musical Experts, and the valuable experience of the Salesmen, were put in requisition. A large number of pieces were designated, and of these the best selected: so that, when "THE HOME CIRCLE, VOL. I.," was published, it was found to contain, not, perhaps, the most severely classical, and certainly not the most difficult, pieces of the period, but those which were bright, cheerful, popular, — in fact, the favorites of the preceding ten years.

From similar motives, and in a similar way, other books were from time to time issued; until now, in 1872, the great

Each Book contains from 200 to
225 pages of Music.

HOME CIRCLE SERIES

The pages are of
SHEET-MUSIC SIZE.

Contains the following thirteen books, each complete in itself, and constituting, with the others, a most valuable MUSICAL LIBRARY:—

HOME CIRCLE, VOL. I.

INSTRUMENTAL.

The book that gave a name to the series. Large number of easy pieces, with a few more difficult. Excellent as a book of recreations for learners. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF SACRED SONG.

VOCAL.

A grand book for Sunday evenings. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, VOL. III.;

OR,

THE PIANIST'S ALBUM.

INSTRUMENTAL.

Contains the choicest pieces published since the appearance of Vol. II. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

OPERATIC PEARLS.

VOCAL.

Selected by experienced Opera-Goers. These Songs constitute the staple of all concerts and other entertainments consisting of Operatic Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE MUSICAL TREASURE.

VOCAL AND INSTRUMENTAL.

The latest. Has already received the highest commendations. Ballads, Sacred Music, Student Songs, Opera Songs, Comic Songs, and a fine selection of Instrumental Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE SILVER CHORD.

VOCAL.

A great variety of songs of all kinds. One of the most salable volumes. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Recently added to the Home Circle Series, August, 1872, making the "baker's dozen," or 13 books,

GEMS OF STRAUSS!

Brought out "after the Jubilee," in consequence of the greatly increased popularity of "Strauss Music." 250 pages packed full of the most brilliant and (all over the world) most popular Dance Music. In price and style uniform with the other books. Sells superbly.

WREATH OF GEMS.

VOCAL.

Similar in character to the Silver Chord, of which it may be said to form the second volume. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF GERMAN SONG.

Rightly named. Harmony and melody built up with a skill and care which belongs only to Deutschland. German and English words. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, Vol. II.

INSTRUMENTAL.

Similar to Vol. I., but is distinguished by the insertion of a large number of easy 4-hand pieces. A very convenient book for teachers. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Gems of Scottish Song.

VOCAL.

All collections of Scotch Airs have been ransacked to form this choicest of all the collections. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for present, \$4.00.

Home Circle, Vol. IV.;

OR,

Piano-forte Gems.

INSTRUMENTAL.

Contains the most popular pieces published since the appearance of Vol. III. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

SHOWER OF PEARLS.

VOCAL DUETS.

The number of talented Duet-composers is not large. Here we have the best works of the best authors. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

All the above contain songs and pieces condensed and compressed as much as they can be without injury; the object being to give the purchaser the greatest possible quantity of good music for his money. The books that have Duets or other long pieces have nearly 100 between the covers; and, where airs and short pieces are included, 125 to 160 are in a volume. These pieces would, if bought one by one at retail, cost nearly Four Hundred Dollars. As it is,

THE COMPLETE LIBRARY MAY BE BOUGHT FOR THIRTY-TWO DOLLARS.

SUGGESTION 1. No better present for a Musical Lady than one of the gilt bound volumes.

" 2. No better Wedding-Present than the whole Library.

" 3. No better aid to the entertaining of company in Parlor, Hall, or Vestry, than a number of these fine books ready for use on the Piano or Reed-Organ.

OLIVER DITSON & CO., Boston.

CHARLES H. DITSON & CO., New York.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718-4f] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH,
FOREIGN AND AMERICAN MUSIC DEPOT,
No. 610 ARCH STREET,
PHILADELPHIA. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

Geo. A. Prince & Co.,
Church and Parlor Organs
AND MELODEONS.
BUFFALO, N. Y., CHICAGO, ILL.

45,000 Now in Use. Ten Patents.

We are now prepared to fill orders for our new
low-priced double-reed Organ, "No. 55."

The case is solid walnut paneled, moulded and
carved brackets; finished with 2 carpeted pedal
boards, and Knee Swell, and is more beautiful in
design and finish than any now made in the
world for the price, and we guarantee that the
qualities and power of tone will be superior to
any we have seen of other makers. The instru-
ment has two full Five-Octave sets of reeds, and
contains six stops, viz.:

PRINCIPAL BASS,
DIAPASON BASS,
TREMULO or VOX HUMANA,
PRINCIPAL TREBLE,
DIAPASON TREBLE,
DIVIDED SWELL.

Our Patent GRADUATED SWELL is furnished
in this, the same as in our high-priced instru-
ments. The price is fixed at the very moderate
sum of \$125, and there can be no deviation from
these figures.

Orders will be recorded in regular succession,
and filled each in its turn.

GEO. A. PRINCE & CO.
Agent in New York, - S. T. Gordon.
Agent in Philadelphia, - James Bellak.
Also, the principal Music Dealers in each City
and Town in the United States and British
Provinces. [748]

THE ATTENTION OF MUSICIANS
Is called to our
Splendid Assortment
OF
Brass Instruments!

Of the most Approved manufacture.
Embracing one of the Largest Stocks in the
United States, at low prices.

VIOLINS—The Best, from \$2 to \$50 each.
Flutes of every variety of Quality and
Price, including very choice
Instruments.

MARTIN'S CELEBRATED GUITARS,
Flutinas and Accordeons, Clarinets,
Flageolets, Fifes,
and
All other Descriptions of Musical Instruments.

Together with
EVERY VARIETY OF STRINGS
For Violin, Guitar, Violoncello, and
Double-Bass.

Pianos and Melodeons
FOR SALE and TO LET.

Our facilities are such as enable us to furnish
the above; also, Music Books, Sheet Music, and
Card Music for Bands, and all Kinds of Musical
Merchandise, at prices and terms, that cannot
fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,
33 COURT STREET, (opp. the Court House)

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence as to command a wide sale in Europe, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellences
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR, with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,
154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —832

Mason & Hoadley's
System for Beginners.

Compiled by two eminent and successful teachers, it has
acquired an excellent reputation, cannot fail to satisfy both
"master and scholar" and is unexcelled by any other
Method for the Pianoforte.

Price \$3.00.

THE
American Tune Book.

In one sense THE Sacred Music Book of the age, since it
contains 1,000 of the Best Tunes and Anthems, carefully
selected by 500 Chorists and Music Teachers from all ac-
cessible books, and therefore it must be the choicest collec-
tion of the century.

Price \$1.50.

The American Tune Book.

Scarcely affected by the issue of new books, however
well-made or popular, this great choice, eclectic
COLLECTION OF CHURCH MUSIC,
BY 500 EDITORS

holds on its even way, selling largely, and pleasing all.

How could it be otherwise, since its thousand Tunes,
Pieces, and Anthems include the best music taken from the
best books of the country. Price, \$1.50.

Sparkling Rubies!
NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete
and most pleasing collection of musical gems,
(about 150 of them), by A. Hull and H. Saun-
ders. Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,
Is the name of a compact book of 210 pages,
which can be carried in the pocket, and yet con-
tains a very large proportion of the most popu-
lar psalm tunes, spiritual songs, &c. It would
be difficult to compile a more convenient book
for the Vestry, the Prayer Meeting, or Social
Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

Forty-Sixth Psalm. Dudley Buck 1.00
FESTIVAL CANTATA. Eugene Thayer. 1.25
GOUNOD'S CHORAL MUSIC. 50

Well worthy of careful study. Hewitt. 50
MUSICAL ENTHUSIASM.
An amusing and very melodious musical extravaganza.

The above books sent, post-paid, by
OLIVER DITSON & CO., Boston,
CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music.

WHOLE No. 836.

BOSTON, SATURDAY, MAY 3, 1873.

VOL. XXXIII. No. 2.

Translated for Dwight's Journal of Music.

Robert Franz.

BY FRANZ LISZT.

Concluded from page 3.

There are unquestionably certain characteristic traits, through which all artists look alike, but there is no universal type for artists and poets. Poetry and Art can be innate and sympathetic in all characters; and if the Middle Age classed all the temperaments in four main categories (sanguine, choleric, melancholy and phlegmatic), so Albrecht Durer in those wonderful pictures, in which he represents the meeting of four saints, each of whom belongs to one of the said categories, gives us one of those shining proofs, reserved for genius to discover, namely that all four have the capacity to radiate that sacred fire of inspiration, which makes poets, whether they devote their lives to song, or spend them upon deeds which furnish the material for songs. One might almost believe that no subject seemed to that great master worthier to be glorified by the splendor of his genius; for there is perhaps no second painting by him, in which we can admire the calm sublimity of his thought, the depth of his composition, his penetrating intuition of the mysterious sense of lines and of the inexplicable, unlearnable significance of drawing, the power of contour, the majesty of pose, the nobleness of folds, the as it were symphonic effect of the virtuoso-like treatment of his coloring, so intimately suited to the subject, more than here, where he reaches the Ideal, without resembling the sunny tints which Raphael often strove for, or the glowing atmosphere of the Venetians, or the magical sheen of a Rubens, and without bordering either on conventional splendor or on a too bald realism. In the four heads of this group the leading types are admirably discernible, which, more feebly or more strongly prominent, compose the fundamental traits of the so various organizations of the artists, to whom the different Art-forms owe their origin. Here we find the enthusiastic trait which generates the lyric Art, the burning lust for action, which fires heroes or those who sing of heroes; the sinking back into oneself, which tends to grief, to satire, to misanthropy, or to reflection; we see the nervous irritability, which keeps the passions on the strain and leads to tragical developments or the describing of them.

Franz belongs to the dreamy, deep natures, which have few expansive moments. His tender sensibility, his fine, penetrating spirit, hating every noise or crowd, keep him shut up in himself, as if afraid of every interchange of opinion, which might degenerate into bitterness; as if he shrank from every conflict, in which the chords of his lyre too hastily struck might utter tones less pure, less euphonious and tender. One might compare him in more than one respect with Chopin; nevertheless there are important differences between these

artists. Chopin, like Franz, withdrew himself from the centre of the arena swarming with combatants under various banners; he also had maturely weighed the ground of the dissensions which he witnessed, and had given in the adhesion of his convictions to the *one* party, whose cause he helped as it were only by the works he executed according to the principles of the combatants; he too had not withdrawn himself the unity of those from whom he diverged in idea, and his productions found a kind reception everywhere. He also crowded his works within narrow borders, concentrated his invention in existing forms, to which he lent new intensity, new worth, new vital faculties, new turns. He too despised all frivolities that bordered on his sphere, scorned to procure applause at the expense of his artistic conscience, and elaborated every smallest product of his pen in the most careful manner, and with such success that his compositions are marked by a rare uniformity of their peculiar excellencies. He too has confided much and of many kinds to his muse; has mysteriously infused unspoken grief, unconscious yearnings, deep mournings, glimmering consolations into his short but expressive works. But Chopin was an extremely nervous nature, full of suppressed passion; he moderated, but he could not tame himself; and every morning he began anew the hard task of imposing silence on his boiling indignation, his glowing hate, his infinite love, his quivering agony, his feverish excitement, striving to keep them off by enveloping himself in a sort of spiritual intoxication, and by his dreams to conjure up a magic fairy world, wherein he might find relief from his melancholy bliss, confined within the limits of his Art. As thoroughly subjective as Franz in his creations, he succeeded still less than he in separating himself for a moment from himself, so as to view things objectively, and by the choice and treatment of his material indicate his feeling mediately rather than directly. For the very reason that he was so pre-occupied in battling with passions as violent as they were violently suppressed, it was almost impossible for him to win the leisure for a long continued work. The best part of his works was included within small dimensions and could not be otherwise, since every single one of these was but the fruit of one short moment of reflection, which sufficed to reproduce the tears and dreams of one day.

Nearly all composers begin with seeking the more or less direct expression of their individuality in Art, whether it be in the lyrical, the dramatic or the epic form. Those who are gifted with invention of a decidedly objective character, have soon exhausted this first tendency, soon satisfied this first necessity, often so quickly that they have never given to the world the songs that bloomed in this period. In others this vein is of longer duration; they find full satisfaction in it and bring forth in it

a whole series of excellent and admirable compositions. Artists in whom feeling predominates, remain a long time or forever in this manner of creating. Chopin was one of those who never emancipate themselves from it, or who at least would never have acquired importance in other forms, supposing some mistaken effort to have turned them that way.

We know not whether Franz, who already occupies so predominant a position as a lyric poet, will feel it in his mission to extend the circle of his intellectual creation further. His thus far published efforts in the church style warrant the conjecture that the time will come for him, when, if he does not purposely restrain the free course of his native genius, he will feel within him both the impulse and the power for more extensive undertakings. We cherish the conviction too, that to whatever one of the existing forms he may finally attach himself, whether to the *liturgy*, to the sacred or the so-called secular Oratorio, or what not, and however he may mould these to his own peculiar genius, he will achieve not less distinction than he has within the narrow limits of the song; for he belongs to those profoundly reflective minds, who never leave a work, to which they have entrusted the purest and noblest portion of themselves, until they have succeeded with the utmost care and pains in attaining to the fair proportion between form and substance.

What precedes is reprinted, with some revision, from our translation, JOURNAL OF MUSIC, March, 1870, of the original article by Liszt, as it appeared in the Leipzig *Neue Zeitschrift für Musik* seventeen years ago. As we repeat it now, so as to show to what esteem the genius of Robert Franz was and is held by an authority so high, now when it is more likely to command attention than it then did, we omit the rest of it, which is merely a paraphrase. During the past year Liszt has been moved to reproduce the paper in a pamphlet form, with the addition of a few timely paragraphs, which we translate as follows.

1872.

Thus I wrote now 16 years ago. Here I have only had to cite some new examples out of the richer material of the sets of songs which have appeared since then, to lend a deeper confirmation to my words; for the rest I have scarcely thought it worth the while to change a sentence, or retract a single word. What possibly seemed then to many but a well-meant going in for it, a premature glorification, nay an overrating of a favorite, now has the support of the convincing power of truth in many hearts. Not to speak of America,—where, through the never resting activity of Otto Dresel, Franz long ago assumed the position that belongs to him among the best German names, and where his songs have become a constant element in the repertoire of concert hall and parlor,—with us too, here in Germany, the little congregation of his admirers is surely and steadily, if slowly, on the increase, and really counts not the meanest among those in-

The announcement of the same music at St. Paul's Cathedral on Tuesday filled every seat beneath the dome and the c extending along nave and aisle, and left many standing and kneeling in default of any resting place, long before the performance began. The doors of St. Paul's were open at six o'clock, and by half past the whole of the vast area was full, so full that no more could be admitted. The arrangements were excellent. The chairs were unnumbered, but as only sufficient tickets had been issued to fill them there was no difficulty in obtaining seats even by the last comers. The choir was extremely strong, and the basses and tenors occupied rows of seats in a line with the stalls, but extending under the dome. Here the lecturer was placed, and behind it stood the conductor, looking down through the long rows of choristers, who, standing eight deep on either side of him, were, like the regular choir, in white surplices. Between them and the stalls were the instrumentalists, a very strong body, also in surplices. The service commenced with the singing of the "Miserere," the people all kneeling, after which began Bach's "Passion according to St. Matthew." It was a grand performance—more impressive perhaps for the surrounding accompaniments—the place, the multitude, the demeanor of the crowd, the solemn spirit pervading all—than for the music itself. Indeed, critically speaking, some of the chorales were by no means rendered with technical correctness; there was an occasional lack of precision and clearness. But the circumstance of the whole was magnificent. The great dome surrounded by innumerable gas-jets, the brilliancy of light along the aisles and purity of color in the white-robed singers, the glorious bursts of song as the silver trumpets rang out and the big organ pealed, and the alternating intervals of solemn silence while the ten thousand sank on their knees in prayer, made up such an experience as has not often been known in Protestant England, and would once have been impossible. No sermon was preached, to mar the intellectual result with anticlimactic droning. The music and the scene were themselves the most eloquent sermon possible. At about ten o'clock the blessing was pronounced and the congregation departed. Dr. Stainer conducted, Mr. Cooper was assistant organist, Mr. Wynn was bass, Mr. Gedge tenor, and Dr. Simpson intoner. The words used were translated and adapted by Miss H. Johnstone, and a large proportion of the congregation followed the music, book in hand, for the authorities had wisely supplied the people with books so that they knew when to rise and when to kneel, and admirable uniformity was thus ensured.

ST. ANNE'S CHURCH, SOHO.—The special Lenten services held at this church can hardly fail to possess great and deep interest. Every Friday evening during Lent John Sebastian Bach's *Passion Music*, according to the Gospel of St. John, takes the place of "Anthem"—a sermon dividing the first part of the oratorio from the second. The order of service comprises the shortened Evening Prayer, with Psalms and one Lesson: the Anthem (Bach), with sermon, as already mentioned; the Offertory, with appropriate Hymn, &c. The chorus, men and boys, from fifty to sixty in number, is highly efficient, and well supported by an orchestra of fifteen practised performers (including Herr Oberthür, as harpist). A large part of the choir consists of persons who habitually sing at St. Anne's, trained to their task by Mr. Joseph Barnby, organist of the church, to whom we are more indebted than to anyone else for the sympathy now so rapidly growing in favor of music which the immortal Leipzig Cantor strictly intended for Church worship. St. John's *Passion* being less difficult than St. Matthew's, is better suited to ordinary means and appliances; and its colossal companion might with propriety be kept apart for grand occasions, to be celebrated in grand edifices.

BACH IN BIRMINGHAM. (From the *Birmingham Morning News*, March 22.) Last night Mr. Stephen L. Stratton gave a concert at Messrs Adams and Beresford's Music Room, in commemoration of the 188th birthday of the celebrated composer, John Sebastian Bach. The artists employed in rendering the selections were:—Violins, Herr Ludwig and Herr Carl Jung; viola, Mr. W. H. Priestley; violoncello, M. Vieuxtemps; double-bass, Mr. J. Moreton; flute, Mr. Sturges; pianoforte, Dr. C. S. Heap, Mr. Arthur Trickett, and Mr. S. S. Stratton.

The programme, as the occasion demanded, consisted entirely of works of Sebastian Bach, and was made up chiefly of compositions by that great mas-

ter for the chamber, and but rarely heard in this country. The following is an outline:—

Concerto in D minor, for three pianofortes, with accompaniment of string quintet.
Suite in E major, for violin alone.
Prelude and Fugue in E major, Prelude and Fugue in C sharp major, from the "Well-tempered Clavier."
Sonata in B minor, for pianoforte and violin.
Suite in D major for violoncello.
Toccata and Fugue in G minor for pianoforte.
Concerto in C major for three pianofortes, with accompaniment of string quintet.

The programme presented one feature specially commendable; and we give the commendation more heartily because few concert-givers have the good taste and courage to behave so conscientiously in making their arrangements. Pieces which could not be given in their integrity were not admitted. Nothing was introduced simply for the display of the *virtuoso*. The items were, with one exception, examples of Bach's music as he wrote it.

MME. SCHUMANN'S TRIO. The *Musical Standard* (April 5) is very happy over this lady's last "Recital."

The "wide world" knows the merits of Mme. Schumann as an interpreter of classical texts, the sonatas of Beethoven and Schubert for example, but most especially the beautiful works of her deceased husband, which may be said, emphatically in her, though not in her alone, to *live*. Prepared for all contingencies on this side of Elysium, we were most agreeably "overcome," as by Shakespeare's "summer cloud," when, at the last recital, on the 27th March, it was our happy fortune to hear a pianoforte trio from the pen of Clara Schumann, composed (we believe) so long ago as the year 1844, and never—(but why not?)—never heard in England before this auspicious season of the vernal equinox. That the trio was signally successful means much, because the audiences in this part of St. James's Hall are keen critical *connoisseurs*, not to be cheated with base metal. Their opinion has deservedly a high value, and we unhesitatingly join the chorus of praise and thanksgiving. The trio includes four movements, an *allegro* in G minor, a *scherzo* in B flat, an *andante* in G major, and an *allegretto finale*, in G minor, ending in the tonic major. The *scherzo* was vociferously *encored*. Pending a formal review of the work (still, we fear in MS.!) let us hasten to acknowledge, out of a thousand beautiful *traits*, the poetical imagination, the continuous melody, the unspeakably "fine" ideas, the artistical construction (all the more artistical because the art is so charmingly concealed), and the happy employment of musical "science" in the last movement, illustrative of the fact that pedantry and pitfalls have no necessary connexion with genuine erudition. Mme. Schumann may be congratulated on her success as a composer. The artist's room was the scene of a *levee*; every one eager to express the gratitude of the musical world, individually and collectively.

Mme. Schumann's reading of Beethoven's sonata in C sharp minor—(we wish that the author of the nickname had been moon-struck by his manifest moon-shine)—commanded, as usual, the hands and hearts of the assembly. Robert Schumann's "Wood Scenes" ("Wald-scenen"), a series of delightful pianoforte pastorals, agreeably diversified the *matinée*, and in the "Hungarian Dances" of MM. Joachim and Brahms, arranged by them for the violin and pianoforte, the great *chef d'attaque* quite carried away his audience. The music is most characteristic, and the piquant [third] movement, in F major, evoked an *encore*. Mlle. Schulz was the vocalist, and Mr. Lindsay Sloper the conductor. We are loth, very loth, to say "the last word" about these *unique* and most instructive *matinées musicales*. We feel for the moment with the little boy, who wished that "it were *always* spring."

ST. THOMAS CHORAL SOCIETY. This society which was established five years ago by Signor Randegger, and very shortly made its efficiency known through performances in St. James's Hall and elsewhere, gave the opening concert of a new season last Wednesday evening, in Seymour Hall. It numbers 200 well-trained voices, many of superior quality; and its members seem animated not only by confidence in their able conductor, but by genuine zeal for the art. We know what difficulties a young society must surmount before it can come well to the front in London; but we shall be greatly mistaken if the "St. Thomas" does not win a good position ere long.

* We know a printed copy of it, published by Breitkopf & Hartel.—Ed.

It is made of the right stuff for the achievement, and has the right sort of leader. With few exceptions, all who took part in Wednesday's concert were pupils of Signor Randegger, even the twelve students from the Royal Academy, to whom was allotted the solo work, owing him as their master. Signor Randegger, therefore, may claim special merit from a performance which thoroughly pleased the most critical auditor. It is not possible to speak too highly of the manner in which he has drilled the amateur element, the choruses being distinguished not only by precision, but by a uniformity of expression and phrasing which is the best sign of careful training. Mr. W. H. Cummings's Cantata, *The Fairy Ring*, had the post of honor, the composer himself taking part in its execution. Although given without the advantage of orchestral accompaniment, this work fully justified the good opinion of those who heard its first performance in St. James's Hall. We need not repeat the remarks which have already appeared in our columns with reference to Mr. Cummings's music; but we must do ourselves the pleasure of again bearing witness to its melodic charm, constructive skill, and artistic taste. The Cantata is a worthy example of English art; and we hope that English choral societies generally will make its merits widely known. The solos were given by Miss Jessie Jones, Miss Bertha Griffiths, Mr. Cummings, and Mr. H. A. Pope.—*Telegraph*.

PHILHARMONIC SOCIETY. This Society began its sixty-first season at St. James's Hall on the 19th of March, before a large audience. The programme contained no positive novelty, but Schumann's "Overture, Scherzo and Finale," which commenced the concert, was a welcome opening piece, if only on account of the beauty of the middle movement, which was received, as it deserved to be, with the warmest marks of approbation. Signor Randegger's performance of Mendelssohn's Pianoforte Concerto in G minor suggested comparisons which perhaps would be "odious," except at a Philharmonic concert, where the subscribers and the public have a right to expect that only the ripest artists should be heard; but his dashing and undoubtedly clever playing gained him a recall, and a round of kindly applause. Madlle. Girardi produced but little effect in her two songs (one an interesting *Seneca d'Avia*, by Lucio Vero, [from Gulek's *Lucio Vero*];—Ed.) scored by Mr. W. G. Cusins), but Mr. Edward Lloyd sang well, and created a marked effect with the audience. Besides Schumann's piece, the orchestral works were Beethoven's Symphony in B flat (No. 4) and the Overtures "Le Médecin malgré lui" (Gounod) and "Die Weihe des Hauses" (Beethoven), all of which were excellently played. Mr. W. G. Cusins (who conducted with his accustomed ability) was received with much applause on his entrance into the orchestra.

ITALIAN OPERA. (From the *Musical Times*, April 1).

The prospectuses of the two Italian Opera-houses hold out but small attraction during the coming season for those who go to hear works rather than singers; but as the appeal is annually made more to fashion than to art, we presume that the announcements, to those who are most interested in them, may on the whole be considered satisfactory. At the Royal Italian Opera we are promised Madame Adelina Patti, Madame Pauline Lucca, Madlle. Emma Albani and Madame Sinico. Of course, as usual, it is a miracle that the services of some of these artists have been secured. It was feared, for instance, that Madame Lucca, "had yielded to the temptation held out to her by the American managers, and had accepted an engagement to perform in the United States," but the Director "fortunately, although at great cost," succeeded in persuading her to come to England. Of Madame Patti it is said that, although it is confidently believed she will cross the Atlantic in September, "she may yet waver;" and then comes an allusion to the money we have paid to the Americans, in settlement of the Alabama question, winding up with the following affecting sentence: "Let them take their dollars, and be content; we can afford the dollars, but our Opera cannot yet afford to part with its greatest favorite." Coming again to plain matters of fact, the names of Signori Nicolini, Bettini, Urio, Marino, Maufredi, and Rossi are to be found amongst the tenors, and Signori Graziani, Cotogni, and Faure amongst the baritones and basses. There are several new singers mentioned; but as many of them may not be forthcoming, it will be sufficient to name them and discuss

their merits as they appear during the season. Notwithstanding the grandiloquent announcement of last season, there is no mention of Wagner's "Lohengrin" in the prospectus; but Verdi's "Ernani" and "Lusia Miller," Auber's "Les Diamants de la Couronne," a new Opera by Puchelli, entitled "I Promessi Sposi," Rossini's "Mosé in Egitto," and that wearisome work, "Il Guarany," by Gomez, are promised; the splendor of the spectacle in the last-named Opera being, we presume, considered a sufficient attraction to counterbalance the feebleness of the music. The conductorship will again be divided between Signor Vianesi and Signor Bevigiani; and the stage management will be placed in the experienced hands of Mr. Augustus Harris.

MR. MAPLESON'S prospectus informs us that Her Majesty's Opera House will again be Henry Lane Theatre, "which has been found perfectly adapted for operatic representations." With the accustomed flourish respecting the talents of vocalists who have long since considered themselves independent of such high laud, we have the welcome names of Madame Christine Nilsson, Madlle. Titién, Madlle. Ilma di Murska, Madlle. Clara Louise Kellogg, Madame Trebelli Bettini and Madlle. Marie Rozet. Signor Campanini, Morgini, the former styled in the prospectus the "first tenor," and the latter the "great tenor." Enrico Rota, Mendelsohn, Agnesini and Borella. The late Mr. Rafe's Opera, "The Tallman" (prepared for the fashionable world under the title of "Il Tallmann") is the only novelty promised; but Donizetti's "La Favorita" and Thomas's "Mignon" are also to be given during the season. "Cleridine's" "Le Due Giornate" will be performed "if the other important arrangements will permit." Considering it is admitted by the lease, that the production of this work last season created so much satisfaction in musical circles, we presume that these are not the "artifices" to which Mr. Mapleson looks for patronage. The cast of some of the Operas includes the names of several new singers, and many of our established favorites will appear in parts for the first time in England. We are glad to find that Sir Michael Costa still retains his post of conductor. The Royal Italian Opera names the date of our present number as the opening night, and the season at Her Majesty's Opera is advertised to commence on the 15th inst.

MILAN. On Sunday evening (March 30) the Scala was densely packed to witness the seventh representation of "Lohengrin." The Wagnerites and the anti Wagnerites mustered in all their strength, but being a popular night the general public was more numerous than the representatives of either party, if not of both.

The ill-fated opera dragged its weary length along during the first two acts as it has always done, that is to say, amidst the vehement hisses of the opposition, the determined and perhaps genuine applause of the Futurists, while the impartial part of the audience made no sign. However, on the commencement of the third act it became evident that the public could not repress itself any longer. A feeble attempt at applause was hushed down in the sternest and most decided manner. Not profiting by this manifestation the Wagnerites evviva'd, bravo'd, beat their hands and feet, and made their last attempt to obtain a fictitious success for the unfortunate opera. But uselessly. A perfect hurricane of hissing, howling, screaming and whistling broke out instantly, while hundreds of stentorian throats cried "Basta, basta-a-a-a-a-ah!!!" "Giu il ripario!" (Enough, enough. Down with the curtain.) The storm was of brief duration, and resulted in the opera coming to an abrupt close. The Wagnerites were completely routed, and their cause must slumber for some years in Milan. Their attempt to foist the music of the future upon the Milanese public was a most determined and desperate one. Free tickets were most liberally distributed, but in a good many cases the recipients of these tickets freely showed their disapproval. One evening when a strong opposition was expected tickets were distributed amongst the students of the Conservatory of Music, by means of certain of the directors of that institution who are strong partisans of the music of the future. Accordingly the youths and maidens so privileged betook themselves to the theatre. But, alas! for the ingratitude of human nature, these young persons were the loudest in their expression of disapproval. Some of them, not content with the natural means of expressing disapproval, drew forth their ponderous door-keys, and by the shrillness and power of their whistling showed how energetic was their disapproval of Wagnerism. The fact is, the poor young people were afraid that they would have to study "Lohengrin" if it were successful. Hence their superhuman efforts to put it down forever.—*Orchestra.*

PESTH.—For some time past it has been generally known that the Abbate Franz Liszt intended giving a concert for the benefit of his old friend Robert Franz. The concert came off on the 5th inst., in the large room of the Hôtel Hungaria, where the

Abbate had so frequently attracted the *élite* of Pesth society to hear him. The piano was decorated with laurel. The majority of the audience was composed of members of the Hungarian aristocracy. The great feature of the evening was the Abbate's performance of Beethoven's Sonata, Op. 26, and the "Soirée de Vienne," No. 4, both pieces being received with frantic demonstrations of delight. It seemed as though the applause would never end, so, at length, the Abbate returned to the piano, and gratified his shouting and stamping admirers with an extra piece, in the shape of an improvisation on songs by Franz and Schumann. The concert commenced with Beethoven's Sestet, Op. 81b. Mme. Semsey sang three songs by Franz and Schumann. The strictly musical proceedings were diversified by a short lecture of Professor Gotthard Wohler's on the significance of Franz as a musician.

BOSS.—A committee has been formed for getting up a festival in honor of Schumann, who died here on the 29th July, 1856. The festival is to come off in the latter part of August.

PRAGUE.—The Musical Section of the Museum of the Kingdom of Bohemia have resolved to celebrate, next year, the hundredth anniversary of the birth of Tomaschek in a manner worthy the occasion.

VIENNA. Herr Heibach has at length produced Gluck's *Iphegenia and Tantalus* at the Imperial Opera House. It was most favorably received by the public. Herr Walter sang the part of Tantalus; Herr Labatt, that of Orestes; Herr Krauss, that of King Thoas; and Mme. Dastmann, that of Iphigenia. Several important engagements have lately been made for the new Comic Opera. Among the artists secured may be mentioned Herr Anton Erl, from the Royal Opera, Dresden, and son of the well-known Joseph Erl; Herr Hermann baritone, from the Stadttheater, Cologne; and Mlle. Elise Deichmann, from Prague. Herr M. Auger, of Salzburg, has been appointed conductor. Herr Proch is busily engaged in selecting the members of the orchestra, and will visit, for this purpose, next month, Pesth, Prague and Gratz.—Handel's *Saul* was performed in the large room of the Musical Union, under the direction of Herr Brahms, on the 28th of February, for the first time in this capital! The solos were sung by Meses Bettelheim-Gomperz, Dastmann, Herren Scaria, Walter and Maas. The members of the Musical Union formed a most efficient chorus, whose training reflects the highest credit on Herr Brahms. The whole performance was a great success. Remarking on the fact that this was the first performance of *Saul* in Vienna, the correspondent of the *Voss's Reichs-Anzeiger* says: "However impatiently we may turn over the old bills, we find *Saul* mentioned neither in those of the Concerts of Sacred Music at the Theater an der Wien, [1806, 1807, &c.,] nor in those of the Festivals of the Society of the Friends of Music, whose first effort [1812—1816], was the performance of Handel's oratorios, nor, lastly, in those of the Society of Musicians when it shook off its exclusive worship of Haydn, and from 1820 to 1830 alternated oratorios by Handel with Haydn's two Cantatas. Even the grand private performances at van Swieten's, the spring from which the knowledge and culture of Handel's works first flowed among the Viennese, knew nothing of *Saul*. Mozart did not, by strengthened instrumentation, bring it, as he brought other oratorios by the same composer, nearer his contemporaries; while even Mosel refrained from gratifying on it his well-meaning but ill-advised passion for arranging. Had a tolerably regular Handel-cultus been established in Vienna, as in England, or even in North Germany, it would have been an impossibility for *Saul* to have been ignored during quite one hundred and thirty years. The periodical interest for Handel, bursting out by fits and starts, at intervals of several years, in Vienna, was satisfied by a limited series including *Samson*, *Jephtha*, *The Messiah*, *Timotheus*, *Belshazzar* and *Lu das Maccabæus*. The rich stores of Handel's productions could not be exhausted at the sporadic musical festivals of old Vienna, and thus it was reserved for new Vienna, musically reformed, to make the acquaintance of *Saul*. Johannes Brahms deserves great credit for having produced here, in a manner worthy of it, this oratorio, which we unhesitatingly pronounce the most beautiful and most powerful Handel wrote."

UTRECHT.—The Bach Society lately gave a highly interesting concert, with a programme which comprised only works by the great old master. Among

these may be mentioned the "Italian Concerto," "Concerto for two Violins and Quartet," and "Concerto for two Pianos and Quartet."

ROME. Miss Anne Brewster, in her letter of April 1st, to the *Advertiser*, writes:

The Sgambati and Pinelli spring concerts are finished, I am sorry to say. This is the thirteenth year these clever young masters have been giving these agreeable entertainments, and they have accomplished no little victory in that time. Sgambati, a favorite pupil of Liszt and the founder of these concerts, has always been a close student of German and classical music. He is not all Italian; his mother was the daughter of Gott, the English sculptor. For thirteen years he and his companions have given yearly classical and German music to the public, and at last they have made a sort of taste for it among the Romans. To be sure the programmes are not varied very much, and we hear over and over again certain fine concertos and quintets, but "practice makes perfect." This I thought last Saturday, when I listened to the fine Beethoven concerto in Re (D) major, opus 61. By this time the gifted Roman musical artists have had so much success that they might treat their audiences to orchestral accompaniments; but we must not ask too much, especially when the solo playing is so fine. Pinelli executed his part with exquisite delicacy and feeling. The concert opened with Schumann's quartet in Mi flat, opus 47. Sgambati was especially fine in the andante, the best part of the composition, and the other instruments were as one in the exquisite ensemble. During the concert Sgambati played for one of his solos, one of Mendelssohn's well-known Lieder. Apropos to this fine critic in the *Journal de Rome* for to-day tells a curious story about Mendelssohn's "*Lieder ohne Worte*." He (as he does not sign his extremely clever article, I must not mention his name) says that in 1845 he spent the winter in Florence, and found himself by good fortune in the same house with the eldest sister of Mendelssohn, Madame Hensel; her other sister, Mme. Dericiat, lived on the opposite side of the street. Mme. Hensel often played for him her own compositions, and also several of the "*Lieder ohne Worte*," and pointed out to him those which she had composed. Among these are some of the most popular of these charming melodies. She was in the habit of sending them to her brother Felix, and as he admired them greatly, she desired him to publish them with his own, which he did. It appears this was no secret among them, and that it is well known in Germany; but as I never heard it before, I mention it for those who, like myself, are ignorant of this pleasant story of a sister's gift of musical popularity to a famous brother.

This clever critic of the *Journal de Rome* is not at all partial to Mendelssohn, thinks him overrated and something of a mediocre egotist; he quotes apropos of him Sagevenais's sharp, witty remark, after saying that the greatest service Mendelssohn rendered musical art was to make Bach popular—"Mendelssohn habille Bach et Handel en bourgeois; il leur met des gants; il les introduit dans la bonne société et leur sert du thé."

A concert of "Musique classique religieuse" was given in the Salle Dante on the 21st of March. A friend sends us the programme, in French, which we copy, spelling and all.

Padestrina	<i>Prælu Angeli</i>	Mottetto	Chœur
Mozart	<i>Messe</i>	Agnus Dei	Solo
	Mme. Rosati		
Haydn	<i>Stabat Mater</i>	Eja Mater	Quatuor
Mmes. Cecchini, Rosati, M. Fortini, Cappelloni			
Botti	<i>Missa Mater</i>		Chœur
Mendelssohn	<i>San Paolo</i>		Air
	Mr. Cappelloni		
Pergolesi	<i>Stabat Mater</i>		Duo.
	Melles Giannoli et Fiorini		
Bach	<i>Requiem</i>		Morceau d'ensemble avec chœur
Curhemann	<i>Te prego o Madre pia</i>		Chœur à trois voix
	Mlle Giannoli, Mme Rosati et M. Fortini.		
Jomelli	<i>Aleluia et Sequenza</i>		Morceau d'ensemble avec chœur

FLORENCE.—Mme. Trebelli-Bettini appears to have been most ungenerously used by her countrymen, according to a story which comes from Florence. The Pagliano Theatre had engaged Mme. Trebelli and her husband, much to the annoyance of the manager of a rival opera house, who had been unable to secure them. The latter, determined to spoil the rival's success, bought up every available seat in the house on the first night, and on Mme. Trebelli's entrance as Leonora in *La Favorita*, she

was saluted with a perfect storm of hisses and cat-calls. Mme. Trebelli bravely went through to the end, but the next day broke off her engagement, and wrote an indignant letter to the *Nezama*, complaining of the mean conduct of her husband's countrymen.

LEIPZIG.—The Gewandhaus closed its cycle of 20 orchestral concerts with Beethoven's 9th Symphony in the same programme with Mozart's "Jupiter." During the season the subscribers have heard 7 Symphonies of Beethoven, 3 of Schumann, 2 of Haydn, 2 of Schubert, 2 of Mozart, one of Mendelssohn and one of Raff. To which add diverse orchestral suites, fantasias, entr'actes, serenades, concertos, overtures, &c., &c., besides the vocal music which has figured rather largely in the programmes.

The programme of the 18th concert (Feb. 27) contained two Symphonies: Mendelssohn's "Italian" and Schumann's in D minor; the "Spring Fantasia," for solo voices, piano and orchestra, by Gade; and a "Song of Triumph," for double chorus and orchestra [first time], by Brahms.

The 19th concert offered: Symphony in B flat, Haydn; Aria from Handel's *Samson* [Herr Gura]; Concerto for Violin [Herr David] with orchestra, by Bach; Schumann's Festival Overture on the Rhine Wine Song, for orchestra and chorus: Songs by Robert Franz: "Autumn," "Gewitternacht," &c.; three morceaux caractéristiques for violin and piano, by David; Overture to *Egmont*.

Dwight's Journal of Music.

BOSTON, MAY 3, 1873.

Concerts.

The "season" is over; a bewildering swarm of Chamber concerts for a few weeks, and now all is silent. There remains, however, one fair promise: the return of Anton Rubinstein for a couple of matinées in a smaller hall (a far more satisfactory way of hearing him), to be followed by one final concert with orchestra, in Tremont Temple, when he will conduct his "Ocean Symphony." Our record is largely in arrears, and we must endeavor to complete it with the aid of programmes and a somewhat confused jumble of impressions from the hearing of so many things,—by no means all, though, that invited audience. Of course our notes must be very brief.

April 3. Mr. LANG's third concert at Mechanic's Hall. This was Fast Day, and the attendance not quite so full as usual. A piano Concerto by Mozart, with the orchestral accompaniments represented by a second piano, was set down for the opening piece; but this arrangement proving upon trial ineffective, Mr. Lang played in place of it a Sonata by Dussek, elegant but not particularly inspiring. But altogether beautiful was Schumann's Sonata in A minor, op. 105, for piano and violin, in which Miss TERESA LIEBE played the latter instrument with great purity and sweetness of tone and fine expression. Altogether we recall it as an admirable performance. Mr. Lang then played an Andante in E minor, op. 7, by Mendelssohn, followed by a well-known Fugue in the same key by Handel; and then, having forgotten to bring the notes of a Beethoven Rondo promised in the programme, he repeated, to the delight of all, the wonderful Nocturne in C minor by Chopin, op. 48, in a masterly manner. Chopin's Rondo in C, op. 73, for two pianos, very finely played by Mr. HUGO LEONHARD and Mr. LANG, brought the concert grandly to a close.

April 4. Messrs. LEONHARD and EICHBERG's fifth matinée, at Wesleyan Hall. Gade's Sonata, op. 21, for piano and violin, a lovely composition, was gracefully and delicately rendered. Mr. Eichberg played *con amore* several short movements out of Bach's violin Sonatas. Mr. Leonhard's solos were: Prelude in F sharp, and *Impromptu* in the same key (not the familiar one), by Chopin; the fascinating Minuet and Trio from Schubert's Fantasia-Sonata in G,—and for a noble conclusion of the feast the *Sonata Appassionata* of Beethoven, which he brought out with energy and true intensity of feeling.

April 5. The "278th Recital" by pupils of the New England Conservatory, in the Music Hall, members of the Beethoven Quintette Club assisting. Of the more important interpretations in which the pupils took part we may name: a Quartet for piano, violin, &c., by Schubert; *Sonata Appassionata* (first movement), Beethoven; Piano and Violin Sonata, op. 24, Beethoven; Beethoven's Piano Trio, op. 1, No. 3; "Hommage à Handel" (two pianos), Moscheles; Organ Sonata, No. 2, Mendelssohn; Air: "Honor and arms," Handel; Semi-chorus from Rossini's "Moses in Egypt;" Duet ("I would that my love"), Mendelssohn; &c., &c.

April 11. ERNST PERABO's second and last Matinée. Mr. Perabo played a Sonata in E flat, op. 13, by Hummel; a beautiful Adagio by Bargiel for piano and 'cello, op. 38, in G, (first time in Boston), with WULF FRIES; a pleasing Barcarole, op. 17, by A. Dupont, and a Gavotte by Gluck, arranged for piano by Brahms (both for the first time); a nocturne from Rubinstein's "Soirées à St. Petersburg;" and, again with Mr. Fries, an unfamiliar Sonata, in D, op. 102, No. 2, by Beethoven. The performances were all masterly.

April 15. At two in the afternoon, the new "National College of Music," established by the Mendelssohn Quintette Club, THOMAS RYAN Director, gave its first Exhibition Concert of the Pupils, closing the Spring term, in Tremont Temple. This was the programme:

Quintet in C, op. 29 First movement . . . Beethoven.
Mendelssohn Quintette Club.
Duet from the 150th Psalm, "In His hands are all the corners of the earth" . . . Mendelssohn.
Mrs. Stickney and Miss Fuller.
Sonata for Piano and Violoncello, op. 17 First movement . . . Beethoven.
Mr. Howard Packard and Mr. Henning.
Solo Soprano, "Pace, pace, mio Dio," from "La forza del Destino" . . . Verdi.
Mrs. Saxton.
Cavatina for Baritone, from the Opera of "Zaira" . . . Metastasio.
Mr. A. R. Reed.
Piano Concerto in A, op. 46 in four movements.
Robert Schumann.
Miss Florence C. Barton.
Romance from Robert le Diable, "Vanne, vanne" . . . Meyerbeer.
Mrs. J. M. Stickney.
Romanza from the Piano Concerto in E minor . . . Chopin.
Miss C. T. Tapley.
Trio for Female Voices, "Sleep, noble child." . . . Cherubini.
Select Chorus of Thirty Voices.

The solo singing all gave evidence of talent and of excellent instruction. Particularly enjoyable were the fine voices and really artistic style and expression of Mrs. STICKNEY and Miss FULLER. In the beautiful Trio from Cherubini's *Blanche de Provence*, a fresh, pure, tranquil piece of harmony, the voices blended very beautifully, Signor CIRILLO conducting. The Sonata Duo had to be omitted, on account of the illness of Mr. PACKARD. The most remarkable performance of the afternoon was that of the difficult Schumann Concerto, by Miss BARTON, a young pupil of Mr. LANG, whose render-

ing of the first movement was highly satisfactory, and of the whole well commendable, though there was one falling off of the first and consequently less of the latter. It was a most admirable talent for a young girl, and such a measure of success seems full of promise. There was at least the merit of adhering to true time in all the movements; one could trust her teacher for that, who sat at a second piano, helping out the quintet accompaniment. The Chopin Romanza was another very creditable performance.

Same afternoon. At 7 o'clock, the BEETHOVEN QUINTETTE CLUB gave the first of two Musical Matinées at Wesleyan Hall. The hall was crowded, and Mr. ALLEN could congratulate himself on the impression made by the Quintet and Quartet playing of the club, which he has organized, into which his sure, clear leading violin infuses a true spirit. The Rubinstein Quartet was listened to with an attentive interest throughout. But we must give the programme:

Quintet in E flat Beethoven.
Introduction and Variations for Flute and Piano . . . Fr. Schubert.
Messrs. Kopitz and Perabo.
The Spirit Song Haydn.
Mrs. H. J. Sawyer.
a Moment Musical, Op. 1 Perabo.
b Scherzo, Op. 1 Perabo.
Ernst Perabo.
Quartet, Op. 17, No. 2 Rubinstein.

The flute and piano variations which Schubert made upon his song "Trockne Blumen" are full of invention and of contrast, interesting throughout, in spite of their great length, and they were finely played. "The Spirit Song" was admirably suited to the rich contralto voice and the expressive style of Mrs. SAWYER; and Mr. PERABO's bright-faced little firstlings found a cordial welcome.

April 17. Mr. LANG's fourth and last Concert, with the following programme:

Concerto in C major, op. 15 Beethoven.
Six Songs, "An die ferne Geliebte," Op. 98. " " Charles R. Hayden.
Numbers 1, 2, 3, 4 and 5 of the seven baguettes, Op. 33 Beethoven.
Andante in G major, Op. 51, No. 2 B. J. Lang.
Andante and Variations in E flat major, Op. 46, Schumann.
Ernst Perabo and B. J. Lang.
Concerto in D minor, Op. 40 Mendelssohn.
B. J. Lang.

The two Concertos had the orchestral accompaniment supplied by Mr. G. W. STANLEY, at a second pianoforte. We did not find that earliest of the Beethoven Concertos very inspiring without an orchestra, though it has many beauties and was finely executed. The Mendelssohn Concerto has always been one of Mr. Lang's sure cards ever since he first began to play such things in public. To us, and probably to most, the features of chief interest in the concert were the cycle of love songs by Beethoven, which we have not heard since Mr. Kreissmann sang them, several years ago, and the Andante and Variations by Schumann, which certainly deserves to rank among his most original and genial works, full of the finest contrasts, which of course were well brought out by the two artists. Mr. HAYDEN sang, and Mr. Lang accompanied, as if they had caught the spirit of the Beethoven songs, which is most tender, delicate and subtle, like that of the poem, ever the one passion, restlessly taking on new moods, new phases, with fitting and expressive change of rhythm, and a perpetual opaline play of shifting colors in the harmony. He sang it in English,—what seemed to be a very good translation by Miss Ellen Frothingham. The little piano pieces by Beethoven, though *Baguettes* they are for such a giant, had the charm of novelty and quaintness, in truth it requires some boldness to play in public a little thing by Beethoven. The somewhat larger piece, the Andante, one of the two Rondos published as op. 51, is a lovely melody, with florid, exquisite embellishment and variation, and was charmingly interpreted.

April 18. Sixth and last Matinée of Messrs. Leonhard and Eichberg. This was one of the choicest in matter, and happiest in performance, of the series. It began with the earlier and smaller B flat Trio of Beethoven, in the third movement of which

confined to a few musicians scattered here and there among the listeners. We observe a restlessness in the audience, a look of weariness and depression on the faces of the hearers. Has the music lost its charm? No, for the "Elijah" steadily increases in sublimity and grandeur, from the first measure of the Prophet's curse to the final chorus. No, oxygen in the air is exhausted, and people are beginning to inhale a vile mixture too foul to be described in print.

In less than an hour, audience, orchestra and chorus are gasping in different stages of asphyxia; delicate women are fainting; invalids with weak lungs are driven from the hall clothed with curses as with a garment, and the great audience sits half stupefied, [in an atmosphere which can be seen fairly reeking with impurities,] wondering "if the concert will ever end." Why was this thus? That, alas, is one of the social conundrums which our New Zealander will seek in vain to answer.

I can give but a brief notice of the Festival week, as I was enabled to attend but two of the concerts. The Festival, which has been peculiarly and musically a complete success, began on Tuesday evening with the "Elijah," which was rendered as never before in New York.

The Boston Handel and Haydn Society are too well known to need praise; but if they had had their reputation to make, it would surely have been earned by their superb performance on this and the other evenings during the Festival; and their success is all the more creditable from the fact that they sang in an atmosphere which, as I have already hinted, approached that of the Black Hole of Calcutta.

In "Elijah" the part of the Prophet was taken by Mr. Whitney, and the other soloists were Mrs. West, Miss Cary, and Mr. Nelson Varley.

On Wednesday evening the whole of Mendelssohn's magnificent *Lobgesang* was performed, together with selections from "Israel in Egypt." On the same afternoon a rehearsal was given.

On Thursday evening *Elijah* was performed at the Brooklyn Academy of Music.

A grand concert took place at Steinway Hall on Friday evening, on which occasion Wieniawski, and the pianists, Rubinstein, Mills and Wm. Mason appeared. The vocalists were Mrs. Smith and Miss Cary. The most interesting feature of this concert was the performance of Bach's great triple Concerto by Messrs. Rubinstein, Mills and Mason.

On Saturday afternoon there was another miscellaneous concert, and the last Symphony Concert of the season on Saturday evening brought the festival to a close.

The programme of the Symphony Concert opened with the Suite in D, No. 3, by Bach. A noble work, one in fact which is quite above criticism, and which bears the same relation to most of our modern music that a mountain chain does to the Pyramids. It is grand and at the same time exquisitely graceful and refined. The performance was in every way worthy of the work. Next on the list was the Aria "Sound an alarm" from Judas Macca-læus, sung by Mr. Varley, who succeeded fairly, although his voice betrayed a tendency to slip on some of the high notes.

Part first of the programme ended with two movements from Schubert's unfinished Symphony in B minor. The poetic "Allegro moderato," darkly suggesting some mysterious tragedy too terrible to be unveiled, and the lovely "Andante con moto," which follows, were both played to perfection.

Beethoven's Ninth Symphony, which occupied the second half of the evening, was successfully performed both by orchestra and singers, although it seemed to me that there was less spontaneity on the part of the latter under Mr. Thomas's leadership than under that of Mr. Zerrahn.

The audience was a very large one and the concert was a fitting close to a series which has not only added to the enviable reputation which Mr. Thomas bears, but has demonstrated the fact that a serious musical enterprise properly conducted will not fail in New York for want of patronage.

A. A. C.

Mr. Wolfsohn will continue these concerts next season. On Monday evening the Strakosch Concert party gave a farewell concert. Mlle. Patti chose the Bolero from the "Sedha Vespers" in Part I., and on being encored sang the "Last Rose of Summer." In the second part she sang a very difficult "Tarantelle" by Beignani with wondrous ease and purity. She also sang with Signor Scolaro the time-worn duet from "L'Elisire." Miss Cary in an aria of Rossini's from *L'Italiana in Algeri*, and in the Page's song from the *Huguenots*, was, as she always is, successful and praiseworthy. Mons. Sauret, the violinist, acquitted himself favorably. Mlle. Carreno was exceedingly good in her part. I do not think I ever heard two artists play together with more easy sympathy than Mons. Sauret and Mlle. Carreno in the duets for piano and violin. On Tuesday afternoon Mr. BONEWITZ gave a piano recital at the Foyer of the Academy. His programme consisted of: The Overture to *Freischütz*, arranged for the piano by himself; Beethoven's *Sonata appassionata*; Mozart's Fantasia in D minor; a Scherzo of Chopin's in B flat minor; an "Andante," an "Impromptu," and a Polonaise of his own; and Liszt's Fantasia on *Lucia*. Mr. Bonewitz's performance was eminently satisfactory; he proved himself an artist and a musician of no inferior quality.

Maretek's Italian Opera Troupe have given three performances at the Academy. The opera for Wednesday evening was Donizetti's *Favorita*. Mme. Lucca was very successful in her impersonation of Leonora. Her singing was also very much in advance of her former efforts here. The gentlemen sustained their parts with credit. Sig. Sparagani might have been a little less constrained in his acting, however. "Mignon," promised to us twice at the former appearance of the Troupe, was at last given on Friday evening. The Academy was crowded with a brilliant and enthusiastic audience. Mme. Lucca is truly "Mignon." From the moment she appears in Giarno's cart, to the last bar of the trio finale, she never forgets herself. Her singing too was delightful, especially in "Kennst du das Land," and the "Swallows" duet with Lotario. She was called before the curtain at the conclusion of every act. Miss Kellogg shared the honors of the evening with Lucca. I never saw her or heard her to better advantage. Her singing throughout was excellent. In her execution of "Jo son Titania bionda," she was enthusiastically applauded. Signor Vizzani as Guglielmo was satisfactory; in his solo in the last act, "Ah! quale sguardo strano," he far exceeded any of his former efforts here. Mons. Jamet as "Lotario" was, as he always is, most excellent. The whole presentation was successful. *Fra Diavolo* was substituted for "The Daughter of the Regiment" at the matinee this afternoon, and despite the blustering South-easter, a good audience assembled. Lucca's "Zerlina" is world-famous as a piece of perfection, and her performance on this occasion fully sustained that reputation. Vizzani, as the tinselled brigand, and Ronconi as the noble "Alcass," were well up to the requirements of their parts.

APRIL 7.—It becomes my duty to record in your columns three of the most artistic musical performances ever given in this city. I refer, of course, to the concerts given last week by the RUBINSTEIN-THOMAS "Combination." Rubinstein bestowed on us Liszt's mazy E-flat Concerto, Mendelssohn's G-minor, and Beethoven's colossal E-flat, together with sundry morceaux of Chopin, Schumann, Schubert, Mendelssohn, and of his own. His playing is marvellous; in every piece, from a Concerto to Schumann's "Warum?" he enters into the thought and sentiment of the author, and then in sounding panorama presents them to his audience. To us, here in America, who may look back over the list of piano virtuosi for a quarter, or even half a century, he is indeed the greatest of them all. He may have a rival at home, and he may not; that need not disturb us. Wieniawski's selections were Mendelssohn's Violin Concerto, Spohr's "Gesang Scene," Beethoven's Romanza in F, Ernst's *Otello* Fantasia, and his own "Legende," "Faust" Fantasia, and "Polonaise, No. 2." On each and every one of his appearances he was recalled, and the "encore" insisted on. In his "Faust" Fantasia he excelled himself; I never heard so powerfully poetic a performance.

As to the Orchestra, the perfection which characterized Rubinstein and Wieniawski, may with equal propriety be predicted of them. The main portions of their part were the *Leonore* Overture (No. 3), Cherubini's "Water-carrier" Overture, and Liszt's arrangement of Schubert's "Cavalry March." Of course I cannot omit to mention the orchestral part in the Concertos; indeed the beauty of the accompaniments can never be forgotten. Thomas, as the brain-centre, in full sympathy with the soloist, held each instrument in as absolute control as he does his own physical nerves. These concerts conclude the season of musical entertainments at the Academy. Since the Opera Bouffe company will give a week of representations, but I am not certain that it will be at the Academy.

EUSTACE.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Would you be a Sailor's Wife. 3. F to G. *Gabriel* 30
"Would you share a sailor's life?"
A pretty song, which should take well on the sea coast.
The Choice. 4. G to G. *Gabriel* 35
"The next was a monarch would make me his bride."
Very effective. The King, Duke and Cart must give way to the "gen-ive, poetical" lover. Quite romantic and musical.
Sweetly sing, ye little Birdlings. Duet. 5. A to f. *W. A. Smith* 30
"Tho' your music will not wake her It will cheer my lonely heart."
A pleasant duet ending in a chorus.
The Two Nests. 2. D to d. *Charles* 30
"A nest there was in a bonnie May tree, in the fairest of fairy bowers."
A charming song for children. School teachers take notice!
Aileen Allanna. Song & Cho. 3. Ab to f. *Thomas* 40
"Aileen Allanna; Aileen Allanna!"
A fine imitation of a genuine Irish ballad; so good as to suggest the thought that outsiders are likely to furnish songs to the ever-green isle.
My Soul waiteth for God. (130th Psalm). 5. G to a. *Gabriel* 35
Intended as a solo, and on an appropriate occasion must sound beautifully in church.
Tryst. 3. G to d. *Southard* 30
"By the river's fringe of rushes, Dips his oar."
A fine song every way. Mr. Southard has inserted, here and there, difficult passages, which may be substituted for the others at will.
The Vows are all broken. 3. Eb to e. *Daniel* 40
"The dew of the morning, Sank chill on my brow."
Words by Byron, and the subject sad, but the music, although appropriate, is quite bright and melodious.
He marks the Sparrow's fall. 3. F to f. *Pratt* 30
"O safely hid from every ill. At eventide I sweetly rest."
A very beautiful sacred song. May rank among the best.
Arm, arm ye Brave. From "Judas Macca-læus." 4. C to e. *Harold* 40
Well-known. Magnificent.
Ave Maria, thy Children have met. Trio for female voices. 4. D to e. *Thomas* 35
A fine Solo, Duet and Trio or Chorus, that may find appropriate place in the Catholic service.

Instrumental.

- Our Own. (22nd Regiment) March. 3. *Sh.* *Brown* 35
The regiment may be congratulated on this fine march, which will sound especially well with full band.
Woodland Dreams. (Traumereien in Walde). *Geise* 50
Dreaming to purpose and cheerfully, as the various movements in this tranquil, pleasant, and sunny composition will testify.
Deux Polkas de Salon. *Wm. F. Madden* 40
No. 1. Lily of the Valley. (Le Muguet). 4. F. 40
A delicate and sweet piece, in which there are passages which seem to discourse of the lily, alternating with others whose rippling runs are more suggestive of the brook that murmurs by.
Little Bird's Nest. Easy Pieces for Piano. *Mack* 30
Perhaps a condensed list of these exceedingly pretty and useful instructive pieces, will be better than further notice of either. Buy any one without fear. All are good and very easy.
1. Little Party Waltz. 2. Herd Boy's March. 3. Piggy Back Galop. 4. Drummer Boy's March. 5. Little Birdie's Carnival. 6. Little Rosebud Mazurka. 7. Butterfly Redowa. 8. Silver Wreath Redowa. 9. Little Birdie's Dead March. 10. First Love Redowa. 11. Robin Redbreast Redowa. 12. Little Puss Schottische. 13. Lottie Mazurka. 14. Forward March. 15. Susie's Polka. 16. Little Rose Polka. 17. New Wine. 18. Blue Danube Waltz. 19. Oberon Waltz. 20. Hubsey Dubsey Waltz.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The figures marked with a capital letter as C, B, F, etc. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

Gems of Strauss!!

A Collection of Favorite Waltzes, Polkas, Mazurkas, Quadrilles and Dances.

BY JOHANN STRAUSS.

The undersigned have the pleasure of announcing the issue of this new and splendid collection of the most brilliant music; a work already received with enthusiasm, as Strauss, with his marvellously vivacious ways, and wonderful leading power, is now a familiar "presence" with American musicians.

A fine portrait of the composer adorns the title, and the 250 large pages of the book are well filled with the most popular pieces; for proof of which, read the following list of

CONTENTS:

Waltzes.	First Flirtation.	Marriage Bells.	Telegram.	Polka Mazurkas.	Waltz Quadrilles
Academic.	From the Mountains.	Morgenblatter.	Travelling Incidents.	Arm in Arm.	Carnival Botschafter
Adeline.	German Hearts	New Vienna.	Vibration.	Dragon Fly.	Petitioner,
Apollo.	Harmony of the Spheres.	One Thousand and One	Village Swallows.	Lob der Frauen.	
Aquarellen.	Hope.	Orpheus. [Nights.	Wiener Bonbons.	One Heart, One Soul.	
Artist's Life.	Illustration.	Philomel.		Praise of Woman.	
Beautiful Blue Danube.	Immer Heiterer.	Promotionen.			
Belle Helene.	Jurist's Ball.	Publisher.			
Burgensinn.	Kunstler Leben.	Rainbow.			
Canova.	Let's be Gay.	Rhine.			
Clear and Full.	Life let us Cherish.	Rosa.			
Coliseum.	Lorely Rhein Klänge.	Royal Songs.			
Consortien.	Love and Pleasure.	Serious and Humorous.			
Controversen.	Lovely Vienna.	Sophie.			
Coronation.	Manhattan.	Sounds from Vienna			
Devonshire.	Margaretta's.	Spiral. [Woods.			
Editorial.		Sultan's.			
Fairy Stories.					

PRICE IN BOARDS, \$2.50; IN CLOTH, 3.00, FULL GILT FOR PRESENTS, 4.00.

OLIVER DITSON & Co., Boston.

CHAS. H. DITSON & Co., New York.

A Book of Proved Excellence for High Schools, Seminaries, Academies, and High Grammar Schools.

THE HOUR OF SINGING!

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

"The Hour of Singing" has met with unexpected success, having been introduced into a large number of High Schools; and has also been used with success in the upper classes of Grammar Schools. This success is deserved, as it is an excellent practical work, with the best of music so arranged in Two, Three, and Four Parts, as to furnish pieces well graded as to difficulty, and none of them too difficult.

Specimen Copies mailed, post-paid, for retail price.

INDEX.

Elementary study	Star-spangled Banner	O vales, with sunlight
THREE-PART MUSIC.	Stay not my anguish	Parting whispers
Ambrosian Hymn	Sweet summer morn	Proudly, O sun,
Ask me not why	Swart on his pinnas	Rest in peace
Birds are singing	Summer sunset	Softly fall the shades of evening
Blow on, wild gales	Tara's harp	Softly tread, silence keep
Boat song	They are not lost	Song of the Seasons
Brothers, to our native land	The happy year	Sweet Home
Come, let's be gay	The wood brook	Sweet the early morning
Dream on	Through the willows	The chase
Echoes of the past	Up with the flag	The falling leaves
Faithfully as tolls the	Vive la loi	The last rose of summer
For the blessings		The merry spring-time
Forth to the battle		The morning breaks
Gayly our boat		The wind
Glide, O river		The hour of prayer
How joyful is the morning		The wind whispers low
Hymn of praise		The sun's gay beam
In ever-changing orbit		The summer days are coming
In the west, the sun		Village bells
Joyful wake the songs		What daylight, what joy
Jays of spring		What sound of midnight
Keller's American Hymn		When the leaves are falling
Let all men praise the Lord		Where would I be?
"Let there be light"		Ye guardian spirits
Lord, we come before thee		Also, 38 Sacred Tunes for
Loving voices		opening and closing school.
Meet again		
Morning beauty tender		
Morning Hymn		
My native land		
Nay, never say our arms are		
Now night comes softly		
Nymphs of the ocean spray		
Old friends and old times		
Oh, my native land is fair		
On the water		
Oh, Praise ye the Lord		
Our Father, guide us, keep		
Parting from home		
Pontooners		
Pluck the rose, while yet it		
Red leaves are falling		
Shout and sing glad songs		
Song should breathe		
Song memories		

A New and Most Attractive School Song-Book,

CHEERFUL VOICES!

By L. O. EMERSON,

Author of the "GOLDEN WREATH" and "MERRY CHIMES," whose collective sales are in the neighborhood of 300,000 copies.

PRICE 50 CTS.

A new book by so successful a compiler needs no introduction. "Cheerful Voices" contains in the first 60 pages an excellent and interesting Elementary Course, with abundance of pretty melodies and tunes for practice and illustration. The Songs in the body of the book were selected and arranged with Mr. Emerson's well-known admirable taste and judgment.

Sample Copies mailed, post-paid, on receipt of retail price.

INDEX.

At Evening	Night song	The pedestrian
Autumn's Song	Now, good night	The rose-tree
A Summer's day	Nymphs of the sea	The school-bell
Battle Hymn of the Republic	Over the fields, &c.	The sea
Beauties in nature	Oh! come ye into the, &c.	The search for the fairy, &c.
Beautiful Spring	Oh! come, come away	The sleigh-ride
Boat song	Oh! how brightly	The Star-spangled Banner
Brooklets dancing	O Lord our God	The Vale where my home lies
Charming little valley	On the ocean	The Valley of Chamouny
Christmas Song	On the mountains	The Violet
Clatter, clatter, patter, patter	Our way across the mountains	The wanderer's farewell
Coasting Song	Parting song	The wanderer's joy
Come, let us all be merry	Parting whispers	The woods
Come, come, &c.	Peaceful slumbering	The wood-brook
Days of youth	Pilgrim chorus	There's a good time coming
Being nothing	Return of Spring	Up, away
Festival Song	Ring out, sweet bells	Up, and labor
Forgive and forget	See the mountain slope, &c.	Uplidee
Friends of Freedom, &c.	Sing away, ye joyous birds	Vacation's coming
Glide along, our bonny boat	Smiling May	Welcome to Summer
Greeting Glee	Song at close of day	When the day with rosy light
Hail, Columbia!	Song of triumph	When up the mountain, &c.
Hark! the Alpine hunter's, &c.	Song of the morning	Work, for the night is coming
Home from the woodland	Spinning song	
How beautiful the snow	Spring is here	
Hasten to the woodland	Spring and youth	
I'm a shepherd of the valley	Star of the twilight	
I now freely offer	Spring song	
Joy of Summer	Summer is here	
Jay to thee	Summer	
Joyful wake the songs	Sweet Summer	
Little acts of kindness	The bladders	
Lovely rose	The blacksmith	
Marching song	The scholar	
Meeting and parting	The drummer	
Merry, merry Summer time	The forest bird	
Merry songsters	The farmer	
"Mid pleasures and palaces	The golden stair	
Moonglight sail	The meadow horn	
Morning wakes	The morning call	
My own dear mountain home	The mountain horn	
Nature gives no sorrow	The merry Spring time	
Never say I'll	The parting	

For Singers! For Piano-Forte Players! For Reed-Organ Players!

THE HISTORY OF Thirteen Valuable, or Invaluable, Music-Books!

Sent, Postpaid, on Receipt of Retail Prices.

A FEW years since, it occurred to OLIVER DITSON & Co. to collect in book-form the most popular and valuable of their Piano Pieces. Immediately the taste and judgment of Musical Experts, and the valuable experience of the Salesmen, were put in requisition. A large number of pieces were designated, and of these the best selected: so that, when "THE HOME CIRCLE, VOL. I.," was published, it was found to contain, not, perhaps, the most severely classical, and certainly not the most difficult, pieces of the period, but those which were bright, cheerful, popular, — in fact, the favorites of the preceding ten years.

From similar motives, and in a similar way, other books were from time to time issued; until now, in 1872, the great

Each Book contains from 200 to
225 pages of Music.

HOME CIRCLE SERIES

The pages are of
SHEET-MUSIC SIZE.

Contains the following thirteen books, each complete in itself, and constituting, with the others, a most valuable MUSICAL LIBRARY: —

HOME CIRCLE, VOL. I. INSTRUMENTAL.

The book that gave a name to the series. Large number of easy pieces, with a few more difficult. Excellent as a book of recreations for learners. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF SACRED SONG. VOCAL.

A grand book for Sunday evenings. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, VOL. III.; OR, THE PIANIST'S ALBUM. INSTRUMENTAL.

Contains the choicest pieces published since the appearance of Vol. II. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

OPERATIC PEARLS. VOCAL.

Selected by experienced Opera-Goers. These Songs constitute the staple of all concerts and other entertainments consisting of Operatic Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE MUSICAL TREASURE. VOCAL AND INSTRUMENTAL.

The latest. Has already received the highest commendations. Ballads, Sacred Music, Student Songs, Opera Songs, Comic Songs, and a fine selection of Instrumental Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE SILVER CHORD. VOCAL.

A great variety of songs of all kinds. One of the most salable volumes. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Recently added to the Home Circle Series, August, 1872, making the "baker's dozen," or 13 books,

GEMS OF STRAUSS!

Brought out "after the Jubilee," in consequence of the greatly increased popularity of "Strauss Music." 250 pages packed full of the most brilliant and (all over the world) most popular Dance Music. In price and style uniform with the other books. Sells superbly.

WREATH OF GEMS. VOCAL.

Similar in character to the Silver Chord, of which it may be said to form the second volume. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF GERMAN SONG.

Rightly named. Harmony and melody built up with a skill and care which belongs only to Deutschland. German and English words. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, Vol. II. INSTRUMENTAL.

Similar to Vol. I., but is distinguished by the insertion of a large number of easy 4-hand pieces. A very convenient book for teachers. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Gems of Scottish Song. VOCAL.

All collections of Scotch Airs have been ransacked to form this choicest of all the collections. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for present, \$4.00.

Home Circle, Vol. IV.; OR, Piano-forte Gems. INSTRUMENTAL.

Contains the most popular pieces published since the appearance of Vol. III. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

SHOWER OF PEARLS. VOCAL DUETS.

The number of talented Duet-composers is not large. Here we have the best works of the best authors. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

All the above contain songs and pieces condensed and compressed as much as they can be without injury; the object being to give the purchaser the greatest possible quantity of good music for his money. The books that have Duets or other long pieces have nearly 100 between the covers; and, where airs and short pieces are included, 125 to 160 are in a volume. These pieces would, if bought one by one at retail, cost **nearly Four Hundred Dollars.** As it is,

THE COMPLETE LIBRARY MAY BE BOUGHT FOR THIRTY-TWO DOLLARS.

SUGGESTION 1. No better present for a Musical Lady than one of the gilt bound volumes.

" 2. No better Wedding-Present than the whole Library.

" 3. No better aid to the entertaining of company in Parlor, Hall, or Vestry, than a number of these fine books ready for use on the Piano or Reed-Organ.

OLIVER DITSON & CO., Boston.

CHARLES H. DITSON & CO., New York.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718—tf] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skillful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.,
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,

PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,

Pupil of the late Carl Tausig,
TEACHER OF

Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH,
FOREIGN AND AMERICAN MUSIC DEPOT,
No. 610 ARCH STREET,
PHILADELPHIA. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1 yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign*
Music. [794-3m]

Geo. A. Prince & Co.,
Church and Parlor Organs
AND MELODEONS.

BUFFALO, N. Y., CHICAGO, ILL.

45,000 Now in Use. Ten Patents.

We are now prepared to fill orders for our new
low-priced double-reed Organ, "No. 55."
The case is solid walnut paneled, moulded and
carved brackets; finished with 2 carpeted pedal
boards, and Knee Swell, and is more beautiful in
design and finish than any now made in the
world for the price, and we guarantee that the
qualities and power of tone will be superior to
any we have seen of other makers. The instru-
ment has two full Five-Octave sets of reeds, and
contains six stops, viz.:

PRINCIPAL BASS,
DIAPASON BASS,
TREMOLO or VOX HUMANA,
PRINCIPAL TREBLE,
DIAPASON TREBLE,
DIVIDED SWELL.

Our Patent GRADUATED SWELL is furnished
in this, the same as in our high-priced instru-
ments. The price is fixed at the very moderate
sum of \$125, and there can be no deviation from
these figures.

Orders will be recorded in regular succession,
and filled each in its turn.

GEO. A. PRINCE & CO.

Agent in New York, - - S. T. Gordon.
Agent in Philadelphia, - James Bellak.

Also, the principal Music Dealers in each City
and Town in the United States and British
Provinces. [748]

THE ATTENTION OF MUSICIANS

Is called to our

Splendid Assortment

OF

Brass Instruments!

Of the most Approved manufacture.

Embracing one of the Largest Stocks in the
United States, at low prices.

VIOLINS—The Best, from \$2 to \$50 each.

Flutes of every variety of Quality and
Price, including very choice
Instruments.

MARTIN'S CELEBRATED GUITARS,

Flutinas and Accordeons, Clarinets,
Flageolets, Fifes,
and

All other Descriptions of Musical Instruments.

Together with

EVERY VARIETY OF STRINGS

For Violin, Guitar, Violoncello, and
Double-Bass.

Pianos and Melodeons

FOR SALE and TO LET.

Our facilities are such as enable us to furnish
the above; also, Music Books, Sheet Music, and
Card Music for Bands, and all Kinds of Musical
Merchandise, at prices and terms, that cannot
fail to prove satisfactory to purchasers.

JOHN C. HAYNES & CO.,

33 COURT STREET, (opp. the Court House)

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence as to command a wide sale in Europe, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

**ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR,** with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. — 522

Mason & Hoadley's
System for Beginners.

Compiled by two eminent and successful teachers, it has
acquired an excellent reputation, cannot fail to satisfy both
"master and scholar" and is *unexcelled* by any other
Method for the Pianoforte.

Price \$3.00.

THE

American Tune Book.

In one sense THE Sacred Music Book of the age, since it
contains 1,000 of the Best Tunes and Anthems, carefully
selected by 500 Choristers and Music Teachers from all ac-
cessible books, and therefore it *must* be the choicest collec-
tion of the century.

Price \$1.50.

The American Tune Book.

Scarcely affected by the issue of new books, however
well-made or popular, this great, choice, eclectic
COLLECTION OF CHURCH MUSIC,
BY 500 EDITORS

holds on its even way, selling largely and pleasing all.

How could it be otherwise since its thousand Tunes,
Pieces, and Anthems include the best music taken from the
best books of the country. Price, \$1.50.

Sparkling Rubies!

NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete
and most pleasing collection of musical gems,
about 150 of them, by A. Hull and H. Sum-
mers. Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,

is the name of a compact book of 210 pages,
which can be carried in the pocket, and yet con-
tains a very large proportion of the most popu-
lar psalm tones, spiritual songs, &c. It would
be difficult to compile a more convenient book
for the Vestry, the Prayer Meeting, or Social
Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

Forty-Sixth Psalm. *Anthem Book*, 100
Festival Cantata. *Eugene Thayer*, 125

God's Choral Music. 50
With worthy of careful study. *Horrell*, 50

Musical Enthusiast. An amusing and very melodious musical extravaganza.

The above books sent, post-paid, by

OLIVER DITSON & CO., Boston,

CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music.

Whole No. 837.

BOSTON, SATURDAY, MAY 17, 1873.

VOL. XXXIII. No. 3.

The Dettingen Te Deum.

In the official pamphlet programme of the Musical Festival at Cincinnati, last week, it is stated that:

'This will be the first performance of the Dettingen Te Deum in this country, and it is one of the marks of honor to be placed to the credit of this Musical Festival, that it has added this superb work to the list of oratorio music sung in America.'

It is in no sense *trivial* or *common*, nor does it rank among the *greatest* works of Handel, nor was this the *first* performance in this country. On the 13th March, 1862, the *Dorsetting T. Ch.* and the *Hymn of Praise* were given by the Handel and Haydn Society in Boston, in commemoration of some of the earlier Union victories in the war of the rebellion. On looking back over our files we find it thus recorded:

Then commenced the "Dettingen Te Deum" by Handel. It was composed in 1743 (two years later than the "Messiah"), to commemorate a victory gained by the English and Austrian arms over the French, and has ever since been cherished as the traditional voice of national thanksgiving in times of victory among the English. It is in many respects a noble work, has the large characteristic traits of Handel, is massive and grand in the general style of its choruses, and not wanting in solos, trios, &c., which if not peculiarly taken to more modern ears, will reward a closer attention by considerable intrinsic beauty and expressive rendering of their texts. Yet it can by no means be counted among Handel's greatest works; its importance is more historical and accidental, than intrinsically artistic; and the best effects which occur in the course of it, the grander moments, are all recognized at once as echoes out of his "Israel," "Messiah" and other best known works; there is but little in it that is original and distinctive as compared with them. But it is the same old Handel, massive, glorious and strong, voicing the swelling emotions of a whole people. He is never amiss where all Humanity would speak, never far short of the full height of a great occasion. In such hours we unfold his fugal folds of harmony upon the breeze as naturally as we do the glorious Stars and Stripes. If we had not his greatest work, we had at any rate his style, his voice, his "large utterance," and all appropriate and inspired by victory. The ritual character of the text, however, may have been some restraint upon that inspiration. The words of the "Te Deum" are in fact the English Church version of the Catholic Mass, furnishing many admirable texts of praise, confession of faith, prayer, but ending in rather an anti-climax for the musician, in the prayer, "*Let us never be confounded.*"

A stirring trumpet call introduces, and is worked into, the whole accompaniment of the first chorus: *We praise Thee, O Lord*, which, like all the choruses, is in five parts (two soprani), in the martial key of D major, opening in full plain chords; and then the Altos lead off in a florid theme, which is clinched by the "we praise thee's of the whole by way of Amen, and then answered and worked up briefly in fugue form. Very solemn and grand is the coming in of the whole mass in B major at *We acknowledge Thee*, and again, after a pause filled with pulsing instrumental chords, in F major; and it comes round again to whence it started in the closing symphony with the trumpet calls. The next chorus: *All the earth*

doth worship Thee, has the same orchestral figure with the wardenet in "I feel" and responds sonorously to the exhortation of a sentence of Alto solo.

Next a semi-chorus soprano, tenor and bass, utters the words *To the all-angels cry, about* with a degree of touching pathos, which secures at least by contrast the full splendor of the most inspiring number in the whole work, the chorus *To Thee Cherub and Seraphim continually do so*, which consists in the perpetual reiteration of the phrase 'continually' (the very cadence with which one could scarcely help speaking the word, if he only read it from a dictionary), against the solid level background, in one or the other of the parts, of the word *Alleluia*. The first is in D, and the second, swelling up after the first, is in G, and a further, on the words *Alleluia, alleluia, alleluia*, in B minor, modulating back to D, sweeps the full tide yet higher. Certainly a vast deal of grandeur and of splendor got out of such very simple means! And yet we are far from feeling it to be one of Handel's greatest choruses, or from agreeing with the author of *Handel Study*, that it is the greatest. So, existing in the collection of the *Christmas choruses*, the most impressive are: *When thou hast created the world, O God, thy way*, minor, with rich modulation) followed instantly by a brilliant *Allegro* *The habitation of the kingdom*, &c., full of roulade fragments, tossed about among the different voices, like sun gleams on the laughing waters; and, better still, with trumpet introduction and accompaniment *Do ye draw near unto Me*. The final chorus is by no means the strongest, although its utterance of the phrase *Let us adore thee, O God, our God and Father*, after a long pause, is one of those sublime closing cadences which you might hear in any of his oratorios, but which never dulls by repetition, and is like the great seal of Handel, chancellor in the realm of harmony, affixed to the work.

The choruses were in the main well sung, and with a few, although small, exceptions, a lack of unity of the vocal forces betraying a failure of unanimous attendance in rehearsals. The solo passages were very acceptably rendered by fresh and satisfactory voices, all taken from the ranks and new to the audience, with the exception of Mr. Simpson, the tenor from New York. Mr. Whitney has a remarkably round, sonorous, musical bass voice, with which, though slightly husky that evening, he gave good effect to the trumpet air, *There at the Key of Gloom*, and the expressive but not striking melody, *When their fondest hopes have faded*. His intonation is true, his manner elastic and natural; but there is need of schooling, and some slips in time had to be covered up by the quick providence of conductor and orchestra. The Trio: *Thou sittest at the right hand*, is really beautiful and marked by some original traits. The Alto part was delivered tastefully, in a warm, sweet voice, by Miss Fitch, with which the tenor (Mr. Simpson) and the bass (Mr. Whitney) blended richly and harmoniously. Miss Granger's fresh and clear Soprano was limited to bits of solo in a Quartet and choruses, and always told with excellent effect.

The *Te Deum* was not too long to be enjoyable, and left the audience in anything but a sleepy condition, as the lively social buzz and aspect of the hall testified during the intermission. But if anything was wanting in the first part it was more than made good in the second, the inspiring glorious "Hymn of Praise" by Mendelssohn.

Sacristan and Lyric Artist.

BY FERDINAND GUMBERL, *

For many years the name of Formes has been well known in connection with the stage. Carl Formes, the bass, and Wilhelm Formes, the barytone, reside in America; Theodor Formes, the tenor of the Royal Operahouse, and Ernst Formes, the comic actor at the Wallner Theatre, live in Berlin. Carl Formes, however, is the theatrical progenitor of the family; Wilhelm and Theodor are his brothers, and Ernst is his eldest son; a daughter of Carl's, an actress, engaged at various times at different theatres in Germany, retired, on her marriage, into private life.

But how was it that Carl Formes, in 1841, sacristan at the Roman Catholic church of Mühlheim, on the Rhine, went upon the stage? This the reader shall learn in what follows.

The Theatre at Cologne, which opened in September, 1840, under the management of Herr Spielberger, might justly be called a model establishment. The opera, with an admirable conductor in the person of Conradin Kreutzer, was especially popular. The writer was then engaged there as a youthful barytone, and seizes the opportunity of stating that he remembers with pleasure his singing of the *role de Vainqueur* in *Die Verführten*, of *Gräfin Marzi*, and the love-sick Papageno in *Die Zauberflöte*.

It was in the autumn of 1841 that Herr Rousseau, *Hofrath*, who edited a daily paper, and was afterwards engaged on the *Stadtszeitung* in Berlin, stopped me in the Hochstrasse, Cologne, with the words :

"Have you heard our Mühlheim sacristan, Formes? He is creating a tremendous sensation with his colossal voice at the concerts for the Cathedral building-fund."

On my reply that, in consequence of having so much to do at the theatre, I had not yet been able to attend any of the concerts, he continued:

"Formes has the strongest wish to go on the stage. I will send him to you. Try his voice, and, if you approve of his notion, interest yourself in the poor fellow's behalf; I think you will be doing a good work."

With these words, Herr Rousseau left me.

A few days afterwards -I was taking my coffee in the morning—I heard ponderous footsteps ascending the stairs. It was not the hasty tread of the messenger from the theatre, or of the postman, the only persons who paid such an early visit. Who could it be ? Listen ! There was a knock. "Come in !" I cried. Before me stood a tall, sturdy individual, with strongly-marked, intelligent features, the effect of which was heightened by a pair of long black hair, falling down his back. He answered my interrogating glance by an easy salutation, and the words:

"My name is Formes; I should like to go on the stage. Herr Rousseau said you would be kind enough to try me."

"Certainly! What would you like to sing me?"

"Well, if you have no objection, the air in these holy halls," from *Die Zuckerbäcker*."

"Bon."

I immediately seated myself at my grand pianos, were not then invented and, after the prelude, **Formes** began, boldly and calmly, Sarastro's strophes.

What were my feelings after the the first few notes? Born and bred in Berlin, I had enjoyed numerous opportunities of hearing the

* From the New Berlin, New Moskauitz.

voices, but such a bass voice, so strong and sonorous, and, at the same time, so noble and soft, I had never known. I was involuntarily so much moved that my eyes filled with tears. Scarcely had Formes finished, before I exclaimed: "You have a wonderfully fine voice, every one must like it." I then continued: "And so you want to go on the stage, do you?" "Yes." "How old are you?" "Twenty-seven." "Are you married?" "Yes." "Have you any children?" "Two."

I had thrown out rapidly all these questions to conceal the great state of excitement I was in. Before me stood the father of a family who wanted to give up a small but certain means of livelihood, and I, a bachelor, with no family to support, was to decide the matter. I felt very sad and anxious. I begged Formes to be seated a moment or two; and, while I drank the remainder of my coffee, which had grown quite cold, I found time to make up my mind.

"My dear Herr Formes," I began, "you have a magnificent bass voice; I have never heard one like it; you sing, moreover, purely, and with warm and natural feeling; you appear, also, strong and healthy. Here are certainly the materials for a good singer. I take it for granted that your industry will in future be as great as your fancy now. Yet, to speak frankly, I consider myself too young and inexperienced to decide alone so momentous a question. You are the sacristan at the church in Mühlheim; you are the father of a family; your place provides you with the means of support. If you are fortunate, it is very possible that, as a singer, you may earn more in one evening than your salary at present for the whole year; it is, however, also possible that, if you are not successful on the stage, you will long again for your present tranquil and certain existence. Consult, therefore, a competent judge; I will speak this very day to our old conductor, Kreutzer; let his opinion decide. Come and see me again at the same time to-morrow morning, and you shall hear more."

We shook hands. Formes disappeared as quietly as he had come, and I heard his heavy steps gradually die away in the Comödienstrasse.

As for the decision of our conductor—despite his sixty years, full of good spirits and humor—I did not for a moment entertain a doubt about it; I was merely influenced by a desire, honorable enough, not to assume alone all the responsibility.

Things turned out as I had foreseen. Kreutzer had heard Formes sing at a concert for the Cathedral Building Fund, and said that my opinion of his voice was perfectly correct. He wound up by exclaiming: "Such a voice must not perish in a corner."

"Well, my dear conductor, I observed, 'Formes has, at present, not much more than the raw material; he must learn a great deal, before he can appear on any stage; be his good angel, and give him lessons.'"

"That is what I can't do," replied Kreutzer; "I am town-conductor, and theatrical conductor; I am bound to send things to my publishers; where can I find time for giving lessons? You can do that; in my opinion you have the stuff in you for it. Take my word, if Formes is industrious, we shall all three have reason to be pleased."

With these words, Conradin Kreutzer dismissed me.

The next morning, Formes appeared punctually at the appointed hour—he had served his time in the artillery. On my informing him that Kreutzer approved of his idea, and designated me as his master, he burst into tears and fell upon my neck. He expressed his deep regret at not having the means to pay me for my lessons, and promised solemnly always to be industrious and obedient.

But, with regard to lessons, words were easier than deeds. Formes was obliged by his situation to be all day in Mühlheim—an hour's walk from Cologne; I myself had rehearsals of

a morning, and frequently of an afternoon also, while in the evening (having agreed to play in spoken drama as well as opera) I generally had to perform. Thus the only time at our disposal was after the theatre.

Thrice a week did Formes come to me across the Rhine, and any one then passing along the Comödienstrasse, between ten and twelve at night, might have heard my pupil, the sacristan, practising, with all his voice, his scales and solfeggios on the second floor of the small house (two houses from the Theatre), belonging to Herr Brauer, the trimming-maker.

The longer I gave Formes lessons, the more pleased was I with his natural talent for music, his quick conception, and his great skill in singing after me melismata, figures and cadences. He was especially enthusiastic for Italian cantilenas, and was so indefatigable in studying them that I had frequently to turn him out, because I required a little rest. Had I allowed him, he would certainly have gone on singing till the morning. For my own part, inspired with all the enthusiasm of youth, I was never tired of listening to his voice, so melodious was it. After six weeks' lessons, Formes had two octaves (from the low to the high E flat), of perfectly equal and beautiful tone, in his throat. Moreover, there was something so noble and inspired in the timbre of his voice, while his style had something so grandly simple and touching about it, that my eyes were many a time suffused with tears. But I did not dare let my pupil see this, for I soon perceived, despite all his frankness and unaffected manners, a tendency to vain self-sufficiency. I, also, considered it my duty to warn him—for, like most Rhinelanders, while open and loyal, Formes was too fond of talking over a glass of wine—against letting his theatrical project become known. I represented to him that the priests would immediately discharge a sacristan whoment to go upon the stage, and that he was not yet far enough advanced at once to embrace with any chance of success the career of a singer; I told him he ought to think of his family, and be more prudent. But my warnings were not of much good. *In vino veritas*—wine-shops are the natural enemies of secrecy. Thus even the sparrows on the house-tops soon knew that Formes, the sacristan, would shortly come out upon the stage.

In consequence of this unfortunate turn taken by matters, I was under the necessity of adopting active measures, since Formes had so thoughtlessly risked his means of livelihood. I consulted with the manager, Herr Spielberger, who said he was willing to let Formes make his *début* directly he knew a few parts. I fixed upon Sarastro as the first, one reason being that it required only quiet recitative and no acting.

I need scarcely say that we could no longer follow our previous mode of instruction. As we had reason to dread that the sacristan might any day be discharged, we had to profit by every available instant so as to get up a few characters in order that the singer might be ready when the explosion came. Formes was, in this respect, particularly favored by fate. The voice of our bass singer, Oehrlein, had for some time past—in consequence, it was said, of too free a life—deteriorated very considerably; for instance, he frequently sang too low, and he had on several occasions, despite his former popularity, met with a spirit of opposition on the part of the Cologne public, who do not possess very tender feelings, which touched him deeply. Thus there was the prospect of a vacancy, into which Formes, provided only he succeeded—and on that head I did not entertain a moment's doubt—could immediately slip.

The reader may easily believe that I worked very hard with him—sometimes all night—on different parts; in Sarastro especially I made him letter-perfect. Thus he was prepared, and we were able to await calmly the day when his wishes should be fulfilled.

In the afternoon of the 5th January, 1842, the manager, Herr Spielberger, entered my

room quite unexpectedly. It must, I knew, be something particularly important he wished to communicate, because, when he had anything to say in the way of business to the members of his company, he usually sent the messenger to beg they would call upon him in his room at the Theatre, or at his private house. He gave no time to put any questions, but said without further ado:

"Can Formes sing Sarastro to-morrow evening?"

"To-morrow evening?"

"Yes, to-morrow evening. You know that to-morrow is a festival here in Cologne—that of the Three Kings. I must give an opera, and can give only *Die Zauberflöte*. But, as it has been performed several times lately, I want, in order to ensure a full house, some especial attraction. If Formes sings, all Cologne will flock to the Theatre. Is he ready?"

"Perfectly."

"Very well, then you arrange all the rest, while I look after the bills of the day and the advertisements in the papers; we must not lose a minute. How about rehearsals?"

"Well, I think we might have one with piano at 9 o'clock to-morrow morning, and one at 10 upon the stage."

"Very good, I leave all to you."

Directly the manager had disappeared, I wrote to Formes as follows:

"Dear Formes.—To-morrow evening you will appear as Sarastro. Be at my place at 7 o'clock to-morrow morning, so that we may once go through the part, music and dialogue. There is a pianoforte rehearsal at 9, and a stage-rehearsal at 10."

I took these lines to the Post Office, whence a coach left every hour with letters and passengers for Mühlheim.

According to the appointment made in my letter, Formes appeared punctually at 7 o'clock on the morning of the 6th January, at my rooms, have walked the distance from Mühlheim to Cologne. His eye beamed with delight at having reached the goal of his wishes; but not the slightest sign of anxiety or excitement was visible in his demeanor.

After we had been through the part, which went off without a fault, we proceeded to the theatre. Formes had gradually made the acquaintance of all the members of the company, so that he received a friendly welcome from every one. In his daily intercourse, moreover, he had become closely attached to my dear friend and colleague, August Thomas, and myself, following our advice like an obedient child.

The pianoforte rehearsal was succeeded by the rehearsal on the stage at ten o'clock. The result was a complete success, so that, immediately afterwards, the manager, Herr Spielberger, concluded with Formes a three years' engagement, at a rising salary.

Formes then set out again on foot, to return to Mühlheim, reappearing at 5 o'clock p.m., in my room, after having once more walked the distance. Having rested half-an-hour, we both—for I myself sang Papageno that evening—started for the Theatre.

I need hardly say that the announcement at the top of the play-bill (the latter is lying before me as I write these reminiscences):

"FIRST APPEARANCE ON ANY STAGE OF

"HERR FORMES

"OF MÜHLEHEIM,"

had filled the house to the ceiling. Every one wanted to see the Mühlheim Sacristan as Sarastro. Hundreds were turned away from the doors, unable to obtain admission.

That I felt the importance of the evening more than Formes did, and that, in consequence, I was most uneasy and absent during my scenes of the first act, is a fact for which the reader may take my word. The time previous to Sarastro's appearance in the finale struck me as fearfully long. At length the moment came; my heart beat as though it would

First, Forbes entered as calm and unembarrassed as ever; he looked magnificent, his strongly marked features with his expressive eye, and black hair falling down his back, his well-knit, imposing figure, seemed made expressly for the part. In the auditorium, where there is always the case on such occasions, the restlessness of curiosity and expectation held up to then predominated over every thing else; you might have heard a pin drop.

But, after the very first vocal passage, "Steh' auf, erheite dich, o Liebe," with the low "doch," the applause roared like a hurricane through the house, and after the interval, there was a tumultuous call for Formes. When the curtain went down, Formes fell upon my neck, and wept copiously. The conductor, Kreutzer, and Herr Spielberger, the manager, did not allow the success of the pupil's first appearance to make them forget the teacher. They paid me the most flattering compliments. The second act began. Formes had recovered his composure. He spoke his long speech in a distinct and dignified manner, and sang the following numbers, as I was accustomed to hear him sing them, without a fault, and in the finest voice. Of course, he was rapturously applauded. After the performance I sat up together, and Formes again set out for Mülheim. So ended the 6th. January 1842. In the subsequent thirty years, up to the present hour, I have seen many a *dilettante*, but not one so brilliant and so full of promise as that of Carl Formes.

Formes experienced no difficulty in obtaining his discharge from his previous post, so that he was able immediately to enter upon the fulfilment of his engagement as a member of the Stadt-theater, Cologne. But I had reserved the right of choosing the parts in which he was to appear next, so that we might not lose, by over-haste, the fruit of so great a success. Unfortunately, I was not able to do so, as Formes's friendly adviser, Kreutzer, ordered him to enter upon a fresh career. My first songs were written in Cologne, and, when sung by Formes, met with so favorable a reception, that Kreutzer urged me to devote myself exclusively to composition. As my engagement in Cologne expired on the 1st May, I resolved to return to Berlin, and study music zealously. I have never regretted so doing, and cherish a faithful and glowing recollection of my former, poor old Kreutzer, who died in Berlin, in 1839.

Under the name of "Stoff," Formes was Hermit (*Hierk*) in the German play *The Jew*, (*Judee*). At Vienna he had played *Alfred*, (*Alfred*), and Gavroche (*Gavroche*). He had equal success. On the 20th May 1862 I took my farewell to Cologne and the stage. Formes and Thomas accompanied me to the steamboat, and waved their adieus as the vessel glided away. In several letters which he wrote to me in Berlin, Formes complained that no one would study his parts with him so patiently and conscientiously as I had been in the habit of doing. Then, as to the way of the world, he never stopped, and to learn his subsequent fate, his successes in Vienna, London, St. Petersburg, and New York, I had to consult the papers.

It was not till ten years later, in December, 1852, on the occasion of a short engagement at the Royal Opera-house, Berlin, that I was permitted to see Formes again. Strange to say, his first part was *Sacristan*. But even before his public appearance I observed, to my regret, a very great change for the worse in his manner. The good-natured honest fellow was merged in an arrogant, dogmatical actor, who was ashamed of the "*Sacristan*" of former times, and gave himself out—even in my presence—as a Heidelberg student, who had been expelled from his university. He bores us, too, he was very fond of narrating his heroic deeds at the Vienna barricades, in 1848.

That I was anxious to see him again on the stage after a lapse of ten years, is a fact which everyone will easily understand. Next me in

the pit of the Operahouse stood my friend and Cologne colleague, Thomas, who for many years had then been a member of the Theatre Royal. At length Sarastro appeared. Formes' voice was yet vigorous ; it had lost compass in the lower notes, but had gained two upper ones. His vocal style had contracted from the Italians, with whom he had sung, much that was good, and also a great deal that was bad—especially a faulty *legato*. But what had formerly moved me even to tears in the simple Mühlheim Sacristan : the wondrous *timbre*, the full, soft tone, the unaffected and touching delivery—all this was out of the power of the world-renowned singer to offer me. During the evening my neighbor on several occasions nudged my arm, and whispered: "That was a tone of days gone by."

Formes's performance was, however, a great success; the "Heiligen Hallen" air had to be repeated in obedience to a tumultuous encore. But what would the audience have said, had they been able to hear it sung as the Mühlheim Sacristan sang it ten years previously?

The Voice and How to Use it.

[illegible]

how, taking a phenomena view of the world, we can take

classmates each part takes about 1 to 1.5 min. (1) Every 10 min. line one reads with the teacher. Availability: 10 min. and 10 min. paper 100% part 1/2. (2) Every 10 min. line one reads with the teacher. Availability: 10 min. and 10 min. paper 100% part 1/2.

Pepp. Now you are laughing at me, of course. I shall never be able to lay out a picture in rough before refining it, and the painter must have his picture in outline before elaborating, while the frame of the house must be all ready, before any single room can be finished.

you? Do you not see that the framework of the vision is prepared for the triumph you can attain? But I will reply to your question in the second place that power is a thing much misunderstood unless I qualify it. It is a common mistake to think that power means force. I do not think that the power of a *dead* creature. Let us say that the world is a circus. We say that a circus has great power over a number of men; in other words, he has great influence over them. The influence is not really of a circus, but of a man. In Woburn or Boston a small man, has lifted over a ton, dead weight, yet there are probably many truckmen in that city, not

could handle him in a tussle. But he has the greater power. To return to the voice. Several years since, I heard Signor Salvi (who was the most perfect model of a tenor singer that I ever heard) in the opera of "Masaniello," at Niblo's Theatre in New York. Those who remember the theatre will testify to its seating capacity being about three

word, came to all parts of the house, though soft and low, and I was glad to hear it. It was so fortunate as to be at the great Handel Festival at Sydenham Palace, London. Among other solos

heavy calibre, as those will remember who heard him here with Jenny Lind. Every note came with

Coliseum could afford. Speaking of the Coliseum, she said, "I never saw it, but I heard that it was a fine place to be on the second day, (she had sung at the first concert at the Coliseum, and had been in the house?)" "Oh no," she replied, "One needs only to place every note with care, and sing *easily*." There was the artist—she did place every note with care and sang very easily, and I never heard her sing

without difficulty under trying circumstances. Take
 $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ as an example. The student should be able to state that $\frac{1}{2}$ of $\frac{1}{2}$ is $\frac{1}{4}$.

an evidence of debility of the vocal chord, if I understand the nature of the disease that best regulates the voice, and the nature of the disease.

Mr. D.—I have heard voices where it has seemed to be so, and they were usually beautiful in character; but this natural tremolo is a different thing from what I have ever before experienced. It is altogether something new, as far as my recollection goes, at least, and I never felt such pressure as I now do when walking or standing. And it is amazing to find how it has increased within a few

I think it very effective at times; why should not

Mr. D. There are two things which we have to do in order to combat this sort of an epidemic war. It is certainly sad to think that a disease should be brought into our midst, like that which has been the case with the cholera, and which has killed all the great cities. We consider any such visitation a scourge. Now a disease has set in during the past few days in the city of St. Louis. We are all doing our best to save our lives, and this is certainly a part

of it. Do you remember the fable of the fox who had lost his tail, and at once tried to become the fashion by representing to his friends the great advantage of his improved condition? Did you ever read the history of fashions? It is interesting and instructive to see how the majority originated in the striving to conceal deformity. Now I have said that the majority of fashionable teachers are singers past their prime, who having ceased to sing in public from sheer inability to do so, live on their past reputation, finding abundance of pupils only too well pleased to pay large prices for the sake of saying that they are pupils of Signor or Signora so and so. Of course, all the faulty singing of the teacher will be adopted by the pupil as correct and worthy of imitation. Of course a false standard is created. The uneducated singer concludes that Miss Smith, who has taken ever so many terms of Signor Blankini, must, of course, know better than she can possibly, regarding the merits of a performance, and allows her own judgment to pass for nothing. So Signor Blankini makes his tremulous voice, which in an American would be called cracked or worn-out, pass for the correct thing. Now teaching is done largely by imitation—all very well when your model is good; but to the majority of pupils, their own teacher is well nigh infallible. I said there were two reasons,—the other one is that it is a poor sort of clap-trap.

Pupil. You have several times made use of that term, "clap-trap"—will you explain more fully what you mean when you use so very slighting a term? You have named so many things clap-trap, that I fail to see how one is to sing with any effect on an audience without its use in one form or another.

Mr. D. In that you but echo the words of many public singers. Audiences have a morbid desire to be startled or amused. It rarely occurs to them to enjoy. They go to the Harvard and Thomas concerts, because it is the correct thing to do; but as for really enjoying what they hear, there are probably few [?] who do. When you hear singing at either of these, you are not startled, but integrity to the composer is all noticeable. Now clap-trap is a bid for applause. I do not know any more concise definition than that. Any departure from truth, any extra note not demanded by the sentiment of the song, any extreme note not laid down in the score, anything in fact which would not be done except from a desire for applause, is clap-trap. A child away from home fell off a wall, and on being asked whether he cried, answered, "why no, there was nobody to hear me." He had a fine sense of the use of clap-trap. And after all, audiences are somewhat to blame. If an audience would only frown it all down, how long would it be heard? If the audience would learn to recognize beauty in singing, rather than noise, how much more we should enjoy. How much favor do you suppose a singer would receive, who should dare to violate the proprieties of a Harvard concert, by clap-trap? It would be at once frowned down, and let us be thankful that such an audience exists, having no toleration for such wrong-doing. Spite of all sneers on the outside, the Harvard Musical society has before it the honest aim of making true music, true rendering, true taste appreciated in a community well nigh spoiled by a surfeit of clap-trap. Success to it!

Pupil. And yet how a single point of this dreadful kind will bring an *encore*? I have seen tenors encored after a high note, when they were compelled to repeat the performance before the audience would be satisfied.

Mr. D. Very good. Now you open a very interesting subject. I have been longing for some time to express my mind on the subject of *encores*. What is an *encore*? It should be simply a recall for the purpose of receiving the applause of the audience. Mind, I am aware that people as a rule think that this is just what they evidence to the singer. But look at it. A young lady sang the other evening, at a concert in this town, a very difficult air with variations. The audience were so well pleased, that they encored her. She acknowledged the compliment by appearing before them, but had no intention of repeating the arduous performance; yet they were not satisfied, but applauded more. Again she acknowledged the compliment and withdrew. It was with great difficulty that they could be made to stop. Now they meant to compliment her, but really they were guilty of great rudeness. It is not polite to insist upon an artist singing, when she has acknowledged the compliment paid. It is for her to do as she pleases then. If you compel her to sing, you are very impolite, and the beauty of your compliment is taken away.

Your applause should be simply a compliment, but you have used the compliment to get more for your money. It becomes at once a mercenary thing. You see my point, do you not? You are selfish in your applause. You are willing to honor the artist, but it must bring a return. How little sense of true politeness there is in the world!

Dr. Helmholtz on Harmony.

An English translation of Professor Helmholtz's "Popular Lectures on Scientific Subjects" has just been published, and it contains, among others, a lecture on "The physiological causes of harmony in music," which has been rendered into English by Mr. A. J. Ellis. *The Tonic Sol-Fa Reporter* offers the following digest of the lecture, at the same time advising all who can to read the original. The author begins by noticing that while art, criticism has, to some extent at least, investigated the causes of the pleasure excited in our minds by poetry, painting, and sculpture, nothing has been done to analyze the pleasurable sensations produced by music. This art, unlike the others, is not in its essence an imitative one, and we cannot therefore criticize it as we do a statue or a poem, but all our observation must be directed to its material—musical sounds and sensations. And it is a strange mystery that in an inquiry into the theory of music, which of all the arts seems most immaterial and evanescent, the science of purest and exactest thought—mathematics—should be eminently necessary. It is as if the hidden unity of all our phases of thought were thus revealed.

MUSICAL SOUNDS.

The subject of the lecture is the explanation of concord or harmony of sounds. Any series of regular and equal impulses which produce a vibration of the air, if they recur with sufficient rapidity, will produce a musical tone. Irregular agitation of the air generates only noise. The *pitch* of a tone depends on the number of impulses which take place in a given time, whether these are generated by the vocal cords, a violin, trumpet, flute or organ. There is a close relationship between the well-known harmonious intervals, and the number of vibrations. Thus the octave of any tone is as 2 to 1; the fifth as 2 to 3; the major third as 4 to 5. The lower limit of audibility is very nearly at the deepest C which our pianos possess; the upper limit seems to be at three octaves above the highest C on the piano. The one note makes 33 vibrations in a second of time, the other makes 32,770 vibrations. It is not because the air is agitated in any peculiar way that it produces sound, but because of the sensitive construction of the ear. There are aerial vibrations both too slow and too rapid to produce what we call, in reference to our own experience, sound.

PROPAGATION OF SOUND.

The propagation of sound through the air may be partly compared to waves on a lake. The *form* of the wave is all that is propelled forward, the particles of water merely rising and falling. But air is an elastic fluid, and instead of an undulating wave-line, the sound-waves or impulses consist of perpendicular strata of air, alternately condensed and rarefied. The particles of air only oscillate backwards and forwards in a straight line, while the impulse itself is merely a progressive form of motion, continually composed of fresh particles of air. But "waves" of sound are not limited to a horizontal surface; they spread in every direction from the point of their origin, in spherical impulses. Continuing the analogy with waves of water, we may compare high notes to a gentle ripple, and low ones to the giant ocean billows. The C at the bottom of the piano has a "wave" 35 feet long, while the highest tones of a piano have waves only 3 inches in length. Thus the *pitch* of the tone corresponds to the *length* of the impulse, and it may be added that the *loudness* corresponds to the *degree of condensation*—what in water would be the height of the waves.

TIMBRE OR QUALITY.

But waves of water have different forms; some are rounded, some pointed. And in the same way varieties of form occur in sound impulses of the same pitch and loudness. Having no outward form these impulses cannot vary as waves do, but the interior distribution of pressure, and therefore of density, is different. This difference results in variety of *timbre* or quality; it is the difference between C sounded on a flute, a trumpet, or a violin. At present scientific investigations have only ascertained

the impulse form belonging to one or two varieties of timbre, one of these being the simple or pure impulse form, which produces what is called a simple tone, such a tone as comes from a tuning fork, or from a good voice singing the vowel *oo* at a medium pitch. We also know enough of the laws of the vibration of strings to assign in some cases the form of motion which they impart to the air. Speaking once more in the language of water waves, the more uniformly rounded is the form of wave, the softer and milder is the quality of tone (e.g. in the tuning fork); the more jerky and angular the wave-form, the more piercing the quality (e.g. in the guitar or violin). But we may frequently notice at the water side that many different systems of waves may co-exist in the same water, and pass over one another, each undisturbedly pursuing its own path. In the same way the air of a concert room is traversed in every direction, by a variegated crowd of intersecting sound impulses. From the mouths of the male singers proceed impulses of six to twelve feet in length; from the lips of the songstresses dart shorter impulses from eighteen to thirty-six inches long. The rustling of silken skirts, the sound of each instrument in the orchestra, excites its own peculiar impulses, which expand spherically from their respective centres, dart through each other, are reflected from the walls of the room, and thus rush backwards and forwards, until they succumb to the greater force of newly generated tones. All this confused intersection is analyzed by the ear, which distinguishes each voice and sound.

HOW THE EAR WORKS.

When any note is sounded with sufficient force near a pianoforte, the wire representing the same note may be heard sounding in what is called *sympathetic vibration*. The other wires will be unmoved. If several voices or instruments sound tones near a piano, and little paper riders are placed on all the strings, those only will leap off which are on wires in unison with the notes sounded. Thus a pianoforte can analyze the wave confusion of the air into its constituent elements. Recent anatomical discoveries seem to show that the process which goes on in our ear is probably very like that just described. In the *cochlea*, a cavity filled with water lying in the internal ear, some very remarkable formations have been discovered. They consist of innumerable plates, microscopically small, arranged in order, side by side, like the keys of a piano. They are connected at one end with the fibres of the auditory nerve, and at the other with the stretched membrane. Elastic appendages, like stiff hairs, have also been lately discovered at the ends of the nerves in the *vestibulum*. The anatomical arrangement of these appendages leaves scarcely any room to doubt that they are set into sympathetic vibration by the waves of sound which are conducted through them. And it is a probable conjecture that each appendage is tuned to a certain tone, like the strings of a piano, from our experience of which we can see that when one tone is sounded, the corresponding hair-like appendage may vibrate, and make an impression on the corresponding nerve-fibre.

[Conclusion in next number.]

Mr. Paine's Oratorio.

[From the New York World, March 31.]

ST. PETER. An Oratorio. The words selected from the Bible, and the music composed by John Knowles Paine. Boston: Oliver Ditson & Co. 1873.

The appearance of Mr. Paine's oratorio is an event of such importance in the musical history of our country that we feel called upon to make some brief mention of it, though we know well how difficult it is to speak with confidence of an elaborate musical composition without having heard it regularly performed. Of part songs, or solos with piano-forte accompaniment, or any other form of composition which admits of being sketched with tolerable completeness upon the piano, one can obtain by oneself an adequate conception. It is otherwise with the symphony and the oratorio, in which we may indeed learn by private study to appreciate intellectually the progression of the harmony or the contrapuntal structure or the thematic treatment of given subjects, but which we can only understand in their real proportions when we have actually heard them rendered with all the resources of instruments and voices. In these respects great musical compositions are peculiarly unfortunate among works of art. They are known at first hand by comparatively few persons; and hence is rendered possible that pretentious kind of dilettante

criticism which is so common in musical matters, and which is often positively injurious, as substituting a factitious public opinion for one that is genuine.

We do not, therefore, purpose at present to make a critical notice of Mr. Paine's oratorio. The briefest description of its general plan of structure is all that we can now pretend to give. Four principal scenes from the life of Peter supply the material for the dramatic development of the work. The overture leads directly into a chorus in C major, which works out in a masterly manner the two subjects, "The time is fulfilled and the kingdom of heaven is at hand," and "Repeat and believe the glad tidings of God." After this majestic opening the tenor recitative describes the divine call of Peter and his brethren, the glad tidings which usher in the new era are expressed in a soprano aria, and the twelve male voices of the disciples, assisted by the chorus, respond to the divine call. The psalm ends with the choral, "How lovely shines the morning star." Then follows the first dramatic scene, from the sixteenth chapter of Matthew: "Who do men say I am?" answered first by the twelve male voices, and then by Peter in a few bars of superbly recitative, "Thou art the Christ, the Son of the living God." In the promise of Jesus, "I upon thee will build my Church, the recitative is succeeded by arioso, and then by the triumphant bass aria of Peter, the dramatic climax being reached in the C major chorus, "The Church is built." The second scene is carried out to some what greater length, corresponding nearly to the last part of the first part of "Elphah, from the point where the challenge is given to the prophet of Babel. In the poetic passages of mingled recitative and arioso Peter is warned that he shall deny him, and when he has indignantly remonstrance is seconded by the voices of the other disciples. Then Judas comes, with a great multitude, and Jesus is carried before the high priest. The beautiful F minor chorus, "We hid our faces from him," furnishes the musical comment upon the statement that "the disciples all forsook him and fled"—and we are thus prepared for the scene of the denial. Here the dramatic movement becomes exceedingly rapid, and the rendering of the events in the high priest's hall—Peter's bias recitative alternating with protestations with the agitated chorus of servants—is stirring in the extreme. The Lord's turning and looking upon Peter is given to a contralto voice. The orchestra follows with a lament in B flat minor, introducing the bass aria, "O God, my God, forsake me not." As the last strains of the lamentation are away a chorus of angels is heard, with sopranos and contraltos divided, singing "Remember them when thou art taken to an accompaniment of harp. A full chorus presently introduces the second part. All that is to come shall receive a crown of life, and when as far as we can judge from the words and music, which we heard it, there is uttered a very great height of musical expression, indeed. A contralto air for contralto, "The Lord is faithful and righteous," brings us to the last solemn scene. A chorus then that sleeps. Here comes the final chorus most likely to be "effective" occurs at the end of the first part.

There is also this point in common between the "Elphah" and "St. Peter," that in the former, the former, the second part, while forming the true musical climax of the oratorio, is also the most dramatic; in the latter, the dramatic climax is carried to the highest point the musical treatment of the subject. Then the choral, "Praise to the Father," enters upon the emotional mood in which it would seem that every oratorio ought properly to close; and after a brief preparation of recitative and of the twelve male voices the C major chorus, "Great and marvellous are thy works, Lord God Almighty," begins a *sublime* order on to the stately choral ending.

From this too brief outline we believe it will appear that a characterizing and a dramatic treatment of the subject is very genuine, the oratorio

"St. Peter" is constructed upon sound principles of art. With regard to its musical elaboration, as we have already said, a detailed opinion would at present be premature. We are only saying, however, that if the composer wields the resources of modern instrumentation as readily, or nearly as readily, as he handles the other tools of his art, a brilliant future may be predicted for this work. The melodies in the various arias and in the themes of the choruses flow along with an easy spontaneity; they are of the kind that are pleasant in the singing and that haunt the memory afterwards. Of the intricacies of counterpoint Mr. Paine has acquired a mastery that one would gladly see more often emulated by modern composers. To defective acquaintance with this all-important grammar of music we undoubtedly owe that "infinite melody" and that riotous modulation which characterize the many modern compositions, and which the narrower followers of Wagner seek to proclaim as one of the primary innovations of their masters. As for the great Bach, had not as much infinite melody and as many resources of modulation at his command as any of those who have preceded him, he would have been a more perfect master. As for the great Bach, had not as much infinite melody and as many resources of modulation at his command as any of those who have preceded him, he would have been a more perfect master. As for the great Bach, had not as much infinite melody and as many resources of modulation at his command as any of those who have preceded him, he would have been a more perfect master.

Musical Festival at Cincinnati.

On the opening performance of the oratorio, May 6, the following is the account sent by the agent of the Associated Press.

The Cincinnati Musical Festival, which opened on May 6, the following is the account sent by the agent of the Associated Press.

The Cincinnati Musical Festival, which opened on May 6, the following is the account sent by the agent of the Associated Press.

The Cincinnati Musical Festival, which opened on May 6, the following is the account sent by the agent of the Associated Press.

Miss Cary, who has always been received here with special favor.

The execution of the Te Deum was not above criticism, but its choruses were comparatively few. Mr. Thomas privately expressed himself as highly satisfied, asserting that it had not been excelled in this country. He specially commended the freshness and precision of the chorus. The Te Deum was followed by a recess of thirty minutes. Then came symphony No. 5, in C minor, by Beethoven, followed by concert aria number three, "Misero, o! sogno," by Mozart, the latter by Mr. Varley, who up to this time had made little impression on the audience. The applause which followed this effort was prolonged and showed stronger disposition to demand repetition than anything presented during the evening. The evening closed with "The Heavens are Telling" from the Creation, admirably rendered by Miss Cary, Messrs. Whitney and Varley, and the full chorus.

Thus closed the first day of a musical occasion, which promises to send new life and vigor into the whole musical body of the West.

As to the numbers of the Chorus, a correspondent of the *Times* makes a very different count. He says:

The chorus was made up chiefly of resident singers, the women first, and of a few amateurs. There had been in all of a chorus of twelve hundred. The actual number is now as they could be counted in the audience, was as follows: Sopranos, 100; Tenors, 100; Basses, 100; total 300. There were many great chorus seats. The Cincinnati score, however, gave more credit for the choir, and they have shown in other respects the perfection with which they performed the other parts assigned them.

But the most interesting feature of the evening was the performance of the oratorio, which was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival.

The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival.

The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival.

The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival. The oratorio was given by the Cincinnati Musical Festival.

Overture, Schumann's C major Symphony, the Air "With verdure clad," sung by Mrs. Dexter, and the chorus: "See the conquering hero," from *Judas Maccabæus*.

The reports which have reached us of the remaining days can hardly be condensed into the small space left us this week. Next time we hope to give the rest.

Dwight's Journal of Music.

BOSTON, MAY 17, 1873.

The Rubinstein Piano Recitals.

The great pianist is taking leave of America, both in New York and Boston, by a series in each city of piano concerts, in which he is himself the sole performer, and of which the two lists of programmes, illustrating the whole history of piano-forte composition, from Sebastian Bach to Anton Rubinstein, is, for amount and weight of matter, and for variety of interest, so far as we know, unparalleled. It seems as if he wished, in closing a most extended and laborious period of his concert career, to put on record as the achievement of one man what was never done before: namely the performance, within the space of two weeks, travelling back and forth between two cities, of the greatest number of important works by all the best composers, —all without book, entirely from memory,—that ever entered into the repertoire of any single virtuoso. Such wonderful memory, such mental possession of the whole field of piano-forte music, such ready command of all the technical resources of the instrument, such calm audacity of enterprise and iron strength of nerve to execute it, is surely unexampled unless in the case of Liszt or Von Bülow.

We have before us the New York scheme of seven programmes (May 12, 14, 16, 17, 19, 20 and 21), prefaced by a somewhat pompous introduction, for which we may presume we are indebted to his manager. The first contains 14 pieces (Preludes, Fugues, Fantaisies, Giggles, Rondos, Variations, and what were once called Sonatas) from J. S. and Ph. Em. Bach, Handel, Haydn, Scarlatti and Mozart.—The second consists entirely of six Beethoven Sonatas, (1) beginning with the "Moonlight" and ending with the last of all, the great Op. 111.—The third presents the Fantaisie in C, a Minuet and three *Moments Musicaux* of Schubert; the A-flat Sonata, Memento Capriccioso, "Invitation," and E-major Polonaise of Weber; eleven Songs without Words, Scherzo Capriccioso, Scherzo Fantaisie, and the Variations Sériennes of Mendelssohn.—The fourth is all from Schumann: "Etudes Symphoniques," "Kreisleriana," 3 Fantaisie Pieces, Romanza in D minor, "Bird as Prophet," 3 Studies for Pedal Piano; and the Carnival (*Sixes Mémoires*).—The fifth is all from Chopin: Fantaisie in F minor; 5 Preludes, 2 Mazourkas, 3 Valses, the Polonaises in A and A flat major; 8 Nocturnes (including the great one in C minor); Impromptu in A flat; Berceuse, Tarantelle, Scherzo; 3 Ballades; 7 Etudes; and the *Morceau Funebre*.—The sixth is given about one-third to Field, Henselt and Thalberg, and two-thirds to Liszt.—In the seventh and last the virtuoso fills the programme also as composer, giving from twenty to thirty compositions of his own, beginning with a Prelude and Fugue in A-sharp major, unrolling in rapid diorama Preludes, Variations, Melodies, Dances, Barcarolles, Romances, a *Suites* of five movements, Serenades, Nocturnes, Etudes, and ending with "Variations upon Yankee Doodle!"

So much for New York. The Boston series is limited to three; but even this contains enough to take one's breath away before he sees the other. The first Recital was given last Saturday afternoon,

May 10, at Horticultural Hall, which never seemed to us so musical a place before, filled as it was completely by a most appreciative, attentive and enthusiastic audience, that listened for two hours to the interpretation of characteristic,—mostly great, profoundly earnest and impassioned works of the five great earlier masters from Bach to Beethoven inclusive. Rubinstein was very warmly greeted, and addressed himself to his task with that same calm, self-possessed, yet thoroughly absorbed, intense look and air to which he has accustomed us, proceeding to "recite," with absolute certainty of memory, no waste of time between the pieces, and in his exciting and engrossing way, with his inimitable force and delicacy, the following programme:

Fantaisie Chromatique J. S. Bach.
An Introduction and Variations Haydn.
Air et Variations, in D Minor Handel.
Fantaisie in C Minor Mozart.
Gigue in G Major " "
A Little Piece, from Sonata, A Major " "
Sonatas, C Major, Opus 55, E Major, Op. 100, C Minor, Op. 111 Beethoven.

The selections from the earlier masters were not great examples,—at least not examples of their greatest, which did not lie in this sphere,—but they were characteristic both of period and of individuality. It was a just tribute to the poetry and spontaneity of Bach to take, for the one specimen allotted to him, just the freest, least formal (or what some people have a queer, perverse way of calling "mathematical") thing in the whole programme,—the Chromatic Fantasia, of which he sprinkled forth the rich arabesques with a large, free hand in a most satisfying manner. The Fugue which follows it, to be sure, is in strict form, and was played very clearly, firmly and impressively, though we have heard it given with a more winsome grace, any musicians do not count it among the most interesting of the Fugues of Bach. We cannot help thinking that a few flowers culled from the "Well-tempered Clavier" would have made a fairer show of Bach's relative importance. The Variations by Haydn (probably new to nearly all the audience) are exquisite, full of his finest genius; we can hardly recall a more interesting piece in all Haydn's piano music; it was rendered with consummate grace and truth of feeling. The Handel variations, which he has played before in the great Music Hall, call for no remark, except that in a single variation, where he doubles the octaves, it furnished about the only instance in this concert (and that very brief) of that stormy exaggeration to which we have alluded on some former occasions.

The familiar Mozart Fantasia was (one might almost say) crammed with passionate expression, alternating with the sweetest tenderness; and the little Turkish march was fascinating by its truth to Oriental traits, although it is by no means such a stroke of genius as Beethoven's.

Three great Beethoven Sonatas,—three of the most exciting, most taxing to the powers of apprehension and of feeling, and most difficult of execution,—played in immediate succession, is a thing which very few pianists would have the hardihood, or even the desire, to undertake before an audience. They were played with wonderful fire and intense reproduction of the whole sequence of thoughts as from within, as if they came spontaneously and not remembered, as if the player were entirely and absolutely possessed by each of them in turn. In the Op. 53, that concert battle horse of most piano virtuosos when they enter the Beethoven field, he took the first Allegro at an inconceivably rapid rate of tempo; yet so clear in outline, and so easily, that the sense soon grew at home in it, while the beautiful full-chord *cantabile* of the second theme sang itself most lovingly and sweetly. The light elfish Rondo and Prestissimo Finale also went to a charm. The tremendous difficulties of the great Op. 111, in

C minor, with which he closed, held the whole audience spell-bound, as they had held a larger audience in the Music Hall before. We have all thought that Berabo played it well, but, passed through Rubinstein, the strong and subtle element meant more and was irresistible. Never before have we received a clear conception of the singularly complex rhythmical division and accent of some of these marvellous variations. Talk of "mathematical" music! Where so much as in the accurate, which is of course the most expressive, reading of these variations, does one feel the need of mathematical precision? But what seemed to us the most perfectly satisfactory and admirable of these renderings, was that of the middle one of the three Sonatas, that in E major, with its fitful easy alternation of light, flickering *Finace* with *Adagio* in the first movement; its sweeping bold *Prestissimo* in E minor; and that most soulful, tender of *Ad Libit. Cantabile* melodies (*Gesangvoll mit innigster Empfindung*), with its wealth of thoughtful variations, which form the principal and closing movement, and which made a profound impression.

Thursday's Recital (too late for further notice here) consisted of selections from Schubert, Weber, Mendelssohn and Schumann, giving the lion's share to the last. The third and last, next Wednesday afternoon offers the following remarkable list of not less than 35 separate pieces—of course mostly short.

Fantaisie, F minor, E major, A Chopin.
Preludes, E minor, E flat major, D minor " "
Ballade, Mazourkas, F major, E-sharp minor, " "
Etudes, Polonaise, A minor, A flat major, A major " "
Nocturnes, E-flat major, G minor, F minor " "
Etudes, C-sharp minor, A-flat major, A minor " "
Nocturne, E major Field.
Lobchesh, Si oue ujetas Henselt.
Etude, A minor Thalberg.
Valse Impromptu Liszt.
Rhapsodie Hongroise " "
Mimiques, (Serenade, Pres de russe) " "
New Melodie " "
Impromptu " "
Bacchante, A minor Rubinstein.
Serenade Russe " "
Carnice Russe, (de l'Album de Peterhoff) " "
Etudes, F minor, F major, C major Rubinstein.

In the evening of the same day (Wed. May 21), Herr Rubinstein will conduct a performance of his "Ocean" Symphony, by our own Harvard Orchestra, at the Tremont Temple.

Concerts.

A few things remain to complete the record cut short in our last number.

April 19. Quarterly exhibition of the Boston Conservatory of Music, Julius Eichberg, Director. We can speak only of the programme, which, though it was for pupils, was far from puerile. It contained two Organ pieces, both by Bach (a *Vorspiel*, and a Prelude and Fugue); Weber's *Oberon* Overture, for two pianos (8 hands); a Polonaise and a Scherzo by Chopin; first movement of Beethoven's Sonata, op. 26; and a Piano "Melodie" by Rubinstein. For Violin solos, an *Air early* by De Bériot, a Ballade by Vieuxtemps (Master Van Raalte); a Polonaise by Wieniawski (Miss Persis Bell); and quite a shower of youthful violinists (21 of them) came down at once in an Andante for four parts, composed for them by Mr. Eichberg. The vocal efforts were comparatively few: an air from the *Creation*, a couple of airs by Meyerbeer; and a Song: "Ye pretty birds," by Gumbert.

April 22. Second Classical Matinée of the BEETHOVEN QUINTETTE CLUB, at Wesleyan Hall. The Quintet in C minor (No. 1) by Mozart was very smoothly and beautifully rendered, the instruments being in good tune and excellent rapport with one another. Schumann's "Abendlied" and Mendelssohn's "Wanderlied" were sung with taste by Mrs. H. M. SMITH, whose pure, clear, beautiful soprano

voice still holds its own, refined by riper culture and experience. A novelty in the programme was a work which should by good rights have been heard in some of our orchestral concerts before this, to wit Mozart's "Sinfonia Concertante," or double Concerto for Violin and Viola. These instruments were played, and very satisfactorily, by Mr. C. N. ALLEN, leader of the Club, and Mr. MULLERY, the orchestral accompaniments being represented on the piano, and with good effect, by a young lady. The Mozart composition is very charming and gives a brilliant opportunity to the two instruments; we hardly remember to have heard that modish, six-member of the orchestral family, the Viola, come forward to so good advantage. But the crowning glory of these two concerts was reserved to the end, the performance, by Messrs. J. C. D. PARKER, ALLEN and WILKINS of that peerlessly brilliant and imaginative Trio of Beethoven's in E flat (Op. 70, No. 3). It sparkles with invention with fresh, happy thoughts in every movement, attention and delight are kept alive by constant exquisite surprise. In this respect the Trio suggests analogy with the E flat Trio of Schubert. Mr. Parker played it *con amore*, in a perfectly clear, effective, tastefully expressive manner. The applause of the audience was evidently sincere.

After the first tastes of the quality of the new Quintette Club we think we may anticipate good service in the cause of Art from them in future.

April 24.—An evening concert was given in the Tremont Temple, in aid of the "Bazaar of the Nations," by the Boston Highlands Musical Association, aided by the Beethoven Quintette Club, the Highland Quartet (of male singers) and several soloists. The Highlands Association numbered about a hundred voices, which had been for some time under the direction of Mr. F. H. Tourangeau, confined its efforts to a few rather light part songs and choruses, but seemed made up of excellent material,—good fresh, pure voices, which came out freely, blending well; and there was evidence of good choral discipline. This was a very enjoyable concert, but we doubt not Mr. Tourangeau will soon show themselves equal to more earnest work; and, instead of Beethoven, Mendelssohn, Wagner, Kücken, we shall see names like Mendelssohn, and possibly old English Madrigals upon their programmes.

A striking incident of the concert, was the fact that it was a popular one and the audience, not precisely such as one sees at classical concerts, was the effect produced, almost a *troupe*, by the performance of the Adagio from Mendelssohn's B flat Quintet. It was capitally rendered, and the beauty and deep feeling of the music took such hold on every one, that a repetition was insisted on. Nothing in the whole programme created such enthusiasm. The solo singing by Miss RVAN, Miss GILES, Mme. GARCEAT and Mr. PRESCOTT was quite successful, especially the Pages' recitative and Air "O God! Signor" from "The Huguenots" by Miss RVAN.

Mr Turner's Free Organ Recitals at the First Church (on Berkeley St.) are still continued, Tuesday afternoons, at 4 o'clock. We wonder that so few of our earnest music-lovers seem to be aware of these edifying opportunities. We think it good for one's soul, on one of these lovely Spring afternoons, to stroll through the Public Garden, forgetting the demands of our crowded city life for a while, and the harmonies of birds and sunshine, its so green grass and budding plants and trees; then, in the "dim religious twilight" of that beautiful church, the warm light streaming through the pictured windows, sacred emblems and suggestions all around, to sit for an hour in perfect peace, and let the sweet and old strains of Bach and Handel, Mendelssohn and Schumann, from that pure voiced organ, warm it all to believe in for you and make it seem a thousand times more real than all the life you left behind you when you entered the still place. Such music is in the best sense worship. Here, for instance, is the programme which we heard there last week; if every church could minister so sweet an

influence, through spoken word or ritual, or solemn silence, as that *Vorspiel* of Bach !

Prélude und Fingerring C-moll, Bk. 2, No. 6	Bach
Vorspiel "Schwarze Fuch"	"
Toccata in C-moll	"
M: Henry Cowles	
Stücken, Op. 56, No. 4	Schubert
Son. in F, Fant. in No. 4	Mozart
Choral Variations "Wer wird den Lohn Gott"	Hesse
Skizzen, Op. 58, No. 2	Schumann

The Festival in New York. For a whole week, and note the New York Journals were ringing with the praises of our old Handel & Haydn Society. The manner in which these seven or five hundred singers sang the choruses in *Elijah* and the *Hymn of Praise*, some of the grander ones from *Israel in Egypt*, and above all, the choral portion of the sublime, almost incomprehensible Ninth Symphony, seems to have been a new revelation to the impassible New York audience. The choral portion of that piece, as our oratorio adequately rendered. It is to be hoped that what they have now heard will prompt to the building up of one or more grand choral organizations of their own. If this should be the result of it, Mr. THORPHE THOMAS, to whose enterprise and skill the whole week's noble Festival is due, will have conferred a two fold benefit upon the great metropolis. We have no doubt that our singers did their very best, and that is very good indeed. And probably the choir of the festival, the 400 voices, really sang better than the six or seven hundred gathered for the festival in our own Music Hall. This time they had every motive to make a good appearance. The several masses of the great choir were placed in better relation to each other than our Music Hall stage admitted. And the inspiration of the superb accompaniment of the Thom's orchestra, especially in the *Lobgesang* and in the Choral Symphony.—About this closing tri-umphal festival, the following are the names of the guests:

The ten double-basses opened the song as if handled by a single man. The celli and violas are soon joined, then the violins, and the swelling theme moves onward to the terrible vocal quartet. Probably no more difficult music than this quartet was ever written for the voice. It is divided from the impossible by a margin so narrow as to be scarcely perceptible. It taxes every resource of the ablest artists, and even when it is sung correctly it exacts such painful effort from the singers that it rarely satisfies the average listener. We never heard it but once when it seemed to us all that Beethoven meant it should be; that was when *Mine Parepa Rosa* sang in it for the Handel and Haydn Society in 1868. The four artists who grappled with it on Saturday achieved no such triumph as *Mine Rosa* secured for herself and her associates five years ago; but they did themselves great credit, and it is high praise to say that in the frightful passage where one always trembles so much for them, they were not overthrown. But the chorus! the chorus! With this the glory of the night burst forth. There was no fault to be found with it. Imperfections there doubtless were, trips now and then over some of the many stumbling blocks which the relentless composer threw all about the score; but petty mistakes were swallowed up in the overwhelming torrent of song, which was not like the music of earth, but the awful shouting of the joyous hosts of heaven. Voices and instruments vied with one another in magnificence. The sensation produced by the last movement of this symphony is never a sensation of pleasure, at least while the performance is on. It is a sensation of a shuddering, of astonishment, almost of fear. What could be gathered up at it can only be gathered afterward. But we may safely say that the effect upon the audience of the interpretation on Saturday night will not soon be obliterated.

The Handel and Haydn Society carry back to Boston the sincere gratitude and good wishes of the public whom they have done so much to instruct and entertain. They have felt entitled the great reputation which preceded them, and we hope they have aroused a becoming spirit of emulation among our own societies. There was a disposition at first, in some quarters, to look upon them with jealousy; but their merit was so conspicuous

and the hospitable and appreciative temper of the public was so overpowering, that this absurdity was conquered before it could fairly show itself. Mr. Carl Zerrahn has already become a general favorite in New York, and if Mrs. West has received scant justice it is because in a city which knows so little about the true oratorio school her excellent method is not understood. It is pleasant to learn that a feeling of warm cordiality has sprung up between Mr. Theodore Thomas and the chorus. If we can believe the letters and reports in the Boston newspapers, the Handel and Haydn Society are equally pleased with his arrangement for their personal comfort and the extraordinary accompaniment which he has furnished for their singing; and the prospect is fair that the two organizations may often be brought together hereafter."

And now that the Handel and Haydn Society have satisfied their roving propensities, have sung "Elijah" in New York, and reaped sweet harvest of applause; now that there is no more prospect of Peace, and that the time is coming when they will have to go to the front, it is hoped that they will find themselves in a right earnest mood for learning something. The next objective point of their ambition, we suppose, is the Triennial Festival of one year hence; and for that occasion we will believe they really mean to study the Matthew Passion Music of Bach till they can do it well and bring it on entire. This task, begun three years ago, enouraged by the success of the last Triennial, still hangs fire; there always seems to be a jubilee, or a New York festival, or a "concert" of some kind, which prevents a set of solo singers, to nip the young rehearsal of the Passion in one week! Bach actually "the fashion" there, as the mistaken New York editor once tauntingly declared of Boston! Indeed the accounts which we have copied under "Music Abroad" full short of the full story; in a word, the Society of the past few years, we read the

At St. Paul's Cathedral, at St. Anne's, Soho, and St. Saviour's, Haverstock Hill, as well as at the Royal Albert Hall, the sublime settings of the grand old Leipzig cantor's Passion of our Lord have been sung to audiences numbering tens of thousands. Nor is this sudden popularity of the work confined exclusively to London. At the cathedrals of Durham, Canterbury and Oxford, performances of portions of the oratorio have taken place. At Manchester, Haydn's rarely heard Passion has been given; and at Salisbury a setting of The Last Seven Words by Gounod was brought forward. Lastly, we understand that Mendelssohn's fragment of the Passion, which was first performed at the Festival of the English Church at Salisbury, is to be given at St. Paul's Cathedral, London, on the 11th of the present week of the present year will surely stand out as a notable epoch in the history of music. It is not easy to determine whether the sudden popularity of the Passion music is due merely to fashion, or to a real advance in public taste. We rather doubt the sincerity of the affection displayed for it by the multitude; Bach's handiwork is too elaborate and too subtle to be appreciated by any but educated musicians. However, this much is certain, that now that it has been so frequently heard, it will never be allowed to fall into the neglect which has been its fate for the last hundred years. Even the venerable and steady-going Sacred Harmonic Society has been aroused from its normal state of torpor, and advertises a performance of the work.

Musical Correspondence.

NEW YORK, MAY 10.—The past fortnight has been covered with those marvellous musical entertainments we add up to the record of the season.

On Sunday, May 2nd, Mr. F. BERGNER gave his musical concert, presenting a very interesting program of twelve or so popular compositions. The talented violinist was assisted by Miss Anna, Mollins, Miss Sterling, Mr. Matlack and Dr. Daniosch. The opening piece was Mozart's "String Quartet" in G major, last movement, played by Mr. Bergner, Dr. Daniosch, Miss Soloway and Mr. Matlack. The Vienna Opera Schiller's Overture to "The Song of the Sea" was also given.

Mr. Berger's selection was a beautiful one for the American, with a boy whose, Mr. Van Hatten playing the first solo on the instrument. Miss Mehlig gave a fine rendition of Schubert's "Ave's" and Liszt's first

"Hungarian Rhapsody." Miss Sterling sang a Cradle Song by Wagner; "Schlaf ein, holdes Kind;" a Canon by Mozart; and Schubert's "Der stimmungsvolle Morgen." The concert was thoroughly artistic and enjoyable.

Tuesday, May 6. The MENDELSSOHN GLEE CLUB gave a testimonial concert to Miss MEHLIG. This is the second public entertainment which has been given by this association composed of amateurs who, from long and conscientious practice, have reached a high degree of excellence in the singing of part songs and glee. Miss Mehlig has, I understand, played several times at their private entertainments, hence this complimentary concert.

The programme included Schumann's "Lotos Flower" and "Over all the Tree tops there is Rest," by Liszt, sung by the Club; Liszt's odd Hexameron for two pianos, effectively rendered by Miss Mehlig and Mr. Mills. Besides the Moonlight Sonata, Tausig's Soirees de Vienne, and Liszt's first Hungarian Rhapsody, played by Miss Mehlig. Mr. Bergher gave two selections for the violoncello, and Miss Beebe, accompanied by the Club, sang two pieces by Abt.

On Wednesday, May 7th, the ONSLOW QUINETTE Club gave their last concert for the season, which I regret to have missed hearing. This organization has done, in a quiet way, much to create and cultivate a taste for classical music, and their programmes are always selected with discrimination and interpreted with fidelity and skill.

Thursday, May 8. The CHURCH MUSIC ASSOCIATION gave their third concert at Steepleway Hall. Haydn's Symphony in C minor (No. 9 of Solomon's set) came first on the programme, and was followed by Weber's Mass in G. Mendelssohn's Walpurgis Night music (which had already been performed by this Association) was repeated and ended the programme. Mme. Gulager, Miss Antonia Henne, Mr. Leggatt and Mr. Remertz were among the singers.

This evening the BROOKLYN PHILHARMONIC SOCIETY will give their last concert for the season. Beethoven's "E oia" and Prof. Ritter's new Symphony are the principal selections to be performed.

A series of matinees is announced by Mr. Grau to begin next week, at which RUBINSTEIN will present an epitome of piano music, beginning with the elder Bach and ending with his own compositions. To the student and connoisseur of music these recitals, seven in all, will be second in interest to none which the great pianist has given since he reached our shores. It is understood also that this is to be his last appearance in this country, and there is little doubt that the announcement will attract large audiences.

On Wednesday, May 14th, THEODORE THOMAS will resume his unequalled garden concerts, under the auspices of Messrs. J. Koch & Co., an event which will be hailed with delight by all lovers of good music, good fellowship and good lager.

To-morrow evening the GERMAN LIEDEKRANZ will give their fourth and last concert with Miss Anna Mehlig as pianist.

A benefit concert for Miss ANTOINETTE STERLING is announced for Sunday evening next. And one on Friday night for Mlle. LEBART. A. A. C.

PHILADELPHIA, MAY 7. The past month has not been conspicuous for numerous musical entertainments.

The "Abt Male Singing Society's" concert took place on the evening of April 19th at Musical Fund Hall. As usual the auditorium was packed. The principal feature of the programme was Mendelssohn's "Sons of Art." It was superbly rendered; absolutely without flaw, both in the accompaniment (piano and organ) and in the chorus it was, throughout, a complete and grand success. A peculiar piece called "Vorbei" [the composer's name escapes me] for baritone recitative and chorus, and "The Harper's" Song, were effectively sung, as was, indeed, the whole programme, with the exception of the quartets, which were singularly wretched. The programme was entirely too rich, not for a musician, but for a general audience. There was but one "light" selection in it.

The "Vocal Union" gave their second concert on the following Saturday evening. Their singing evinces careful rehearsing, but it struck me as being rather too mechanical. Their principal piece was the "Sons of Art." It received quite a different interpretation from that put upon it by the Abt.

Mr. Wolfsohn's Benefit Concert was given at the Academy of Music on Friday evening, May 2. The audience was quite large and appreciative. Miss Clara Lauderbach of this city, and Miss Henne, together with Mr. Wolfsohn, were the soloists. Miss L.'s chief selection was Beethoven's "Ah perfido." Her silvery soprano voice soars easily above the maze of difficulties with which this "Scena ed Aria" abounds. She was enthusiastically applauded. The only cloud upon her performance

was her indistinct enunciation on the high notes. Miss Henne sang "Almon fils," from the "Prophet," very satisfactorily. Mr. Wolfsohn's selections were Raff's transcription of "L'Africaine," and a Nocturne by himself. The orchestra acquitted themselves with great credit, particularly in the "Merry Wives of Windsor" overture, and in the Andante of the "Surprise" Symphony.

On Saturday evening, May 3, the "Orpheus" concert was given at Musical Fund Hall. This was the occasion of the return of Mme. Urso to our concert rooms. She gave us Mendelssohn's violin concerto, Paganini's "Witches' Dance," and "The Last Rose of Summer." Her playing is wonderfully accurate and smooth. Mr. Cross played her accompaniments with great taste, which was an extra labor for one who had to lead the society in their portion of the programme. The "Wanderer's Night song," by Lentz, (the first number of the programme) was quite poorly done. But Horsley's "By Celia's Arbor" was beautiful in execution and finish; as was also Cooke's "Strike the Lyre." Schubert's "Gondolier Serenade" was exquisitely sung. The quartet "Come in the still night" was a complete failure. Besides the usual defect of force in the second basses, the tendency of the high tenors to scream on their high notes was a noticeable fault in the chorus. Mr. Cross and the officers are deserving of the highest praise for their very successful efforts in managing the affairs of the Club yet in its infancy. Should the same care and attention be bestowed, by the members, on their rehearsals as during this past year, with such a conductor as Mr. Cross, there is nothing in the way of their attaining a very high position among singing societies here and elsewhere. We are to have Rubinstein and Wieniawski on Monday evening next, and, best of all, we are promised on that occasion the "Ocean Symphony." EUSTACE.

BRIGNOLI.—A correspondent of the *Advertiser* writes from Naples as follows:

I could not help feeling rather sorry for our old friend Brignoli the other night. Since leaving America he has seemed to find no rest for the sole of his foot in the continental opera houses. At last he reached Naples—his native place—and negotiations were begun for his appearance at San Carlo. This season has been a very unlucky one for Musella, the impresario, who was not unwilling to try the effect of a new name in the bills. The two chief artists of the company, Signors Stoltz and Waldmann, engaged expressly for the "Don Carlo" and "Aida," which were prepared at great expense under Verdi's own direction, have been ill almost all winter, and are not yet ready to begin the "Aida," although the season is two-thirds over, and Petrola's "Promessi Sposi" is yet to be taken up. The season has been eked out with what are called *spettacoli di ripiego*, given by a sort of "scratch" company, made up of the least considerable of the solo singers. "Lucrezia Borgia" was the opera then on the bills, and the question came up of assigning for a few nights to Signor Brignoli the part of *Genaro*, very well sung by Signor Celada. Musella's third tenor. The theatrical commission were opposed, rating Celada as the better singer; but old Lauro Rossi, director of the College of Music, and I believe, Brignoli's instructor when he was a pupil there, pleaded for him, and an arrangement was made. A subscriber, who is an eminent dilettante, and whose relations to the municipality make him a trustworthy informant, told me that Brignoli was to sing for nothing, and that the subscribers were privately requested to make the best of him as a Neapolitan who had made a position for himself in the United States. So the boxes treated him kindly enough, and applauded an aria which he introduced in the third act. But the general public would not be stilled, and the opera worried itself to an end in the midst of hisses and a storm of the indescribably derisive *ho-oo-ho's* which an Italian audience is sure to pour out upon lackadaisical sentimentality or weak inefficiency. It is but fair to say, however, that the violent disapprobation which followed the great *terzetto* was not all for Brignoli's feebleness, but that the roughness and negligence of the other singers helped to provoke the wrath of the pit. Two nights were quite sufficient to prove that Brignoli had best "take up his connections," as they say at Harvard, and he very discreetly retired from any further trial of the patience of his fellow citizens, whose comments in the lobbies and *cafes* were too severely sarcastic for me to repeat here. Never a great singer or a good declaimer, he seemed to me to have fallen off greatly in all but circumstance, since I heard him last, and his attempt to find acceptance with the most exacting audience of San Carlo, in my opinion, falls but little short of temerity.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

- Vocal, with Piano Accompaniment.
- Cradle Song. 3. Ab to f. *Tidcomb*, 30
"Hither Sleep! a mother waits thee,
Hither come with velvet arms."
Words by Dr. Holland. A most delicate and sweet lullaby.
- Bright Hope. 3. G to e. *Danks*, 30
"Hope should never die,
Tho' the heart be weary."
In 12-8 time. Smooth, flowing melody and cheering sentiments.
- New Songs by Franz Abt. *each*, 30
No. 2. He giveth his beloved sleep. 3. D to d.
"In death's dark gathering gloom,
God will his own in safety keep."
3. Not a Sparrow falleth. 3. F to f.
"Far more precious, surely,
Than the birds that fly!"
4. Dream of Angels, lit be One! 4. Eb to c.
"Shadows all the valley hide,
Mother watches by thy side."
- New songs by Abt are always acceptable. These are finely elaborated, and not to be sung without practice, which they amply repay.
- He's such a Rashful Fox. 2. D to d. *Sholly*, 30
Comic. Good music and wit enough to bring out the smiles.
- Sleep on and dream of me. 3. D to g. *Gray*, 30
"Thro' thy latt'ce silvery turrets
Are gently creeping."
Graceful serenading song.
- Sound an Alarm. 4. D to a.
From *Judas Maccabaeus*, 40
Well-known, and those who know it best like it most. Grand, manly, musical, soul-stirring. Keep it in your repertoire. For a robust tenor voice, but is not bad with a ringing trill of the "silver trumpet" quality. Mr. Varley sings it superbly.
- Stars are trembling o'er us. 4. Eb to g. *Wilson*, 50
"Down the dim river
We float on forever."
Poetry by Miss Muloch, and, like the music, is of the best quality.
- Instrumental.
- Pupils' Recreation. 6 Moderately easy and elegant pieces. *C. Wicks*, 55
No. 1. Polonaise. No. 4. Prayer. 4. G.
"2. Berceuse. 4. C. " 5. Galop. 3. F.
" 3. Polka. 4. C. " 6. March. 3. Bb.
- The *instrumental* quality is never lost sight of in these well-wrought pieces, which give both hands useful employment, are nicely fingered, and furnish a very agreeable kind of study.
- Overture to Mignon. 5. *Thomas*, 75
Mignon is now well-known, and players will be anxious to practice a new overture, which has various characteristic melodies, in which the "coming" airs of the opera "cast their shadows before."
- Dancing Leaves. (La Dance des Feuilles) 5. *Mottet*, 65
Eb.
A well-chosen title which aptly describes the fantastic spring and dance of the music, imitating, as you please to imagine it, either the merry gambols of withered leaves in autumn, or the sway and swing and leap of the multitudes of green boughs in a strong breeze of summer.
- Laila Waltz. 4. G. *Lindbach*, 35
Composed for the pupils of Salem Academy, but is sufficiently good to tempt other academies to introduce it.
- Boston Polonaise. 4 hands. 2—3. *C. Lippitt*, 40
The Secondo is much easier than the Primo, which however, is, not difficult. Good and interesting practice.
- Harmonious Reverie. 3. Eb. *Price*, 30
Has the form of a Reverie, but has such bright and full music as to need, perhaps, another name.
- Books.
- CLARKE'S DOLLAR INSTRUCTOR FOR REED ORGANS.
" " " " PIANOFORTE.
" " " " VIOLIN.
- Three "dollar" books which answer an excellent purpose as easy instruction books. They contain, each, an instructive course, a number of progressive exercises, and large numbers of attractive tunes for practice; the Violin book, for instance, as many as 120 tunes. Not designed of course for those who wish to take a complete course on either instrument, but will make study very pleasant for those who wish to go a short distance.
- ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The *key* is marked with a capital letter, as C, B, flat, &c. A small Roman letter marks the highest note if on the staff; an *italic* letter the highest note, if above the staff.

BY JOHANN STRAUSS.

A fine portrait of the composer adorns the title, and the 250 large pages of the book are well filled with the most popular pieces; for proof of which, read the following list of

CONTENTS:

Waltzes.	First Flirtation. From the Mountains. German Hearts Harmony of the Spheres. Hope. Illustration. Jimmer Heltzer. Jurat's Ball. Künstler Leben. Leap Year. Let's be Gay. Life let us Cherish. Lorely Rhein Klänge. Love and Pleasure. Lovely Vienna. Manhattan. Margaretta's.	Marriage Bells. Morgenblätter. New Vienna. One Thousand and One Orpheus. [Nights, Wiener Bonbons, Philomel. Promotionen. Publisher. Rainbow. Rhine. Rosa. Roy - I Songs. Serious and Humorous. Sophie. Sounds from Vienna Spiral. Sultan's.	Telegram. Travelling Incidents. Vibration. Village Swallows. Wiener Bonbons. Polkas. Alice. Baden Baden. Empress Anne's. Madame Leutner's. New Anna. Pizzicato. Sans Souci. Singer's Joy. Thunder and Lightning. Tritsch Tratsch.	Polka Mazurkas. Arm in Arm. Dragon Fly. Lob der Frauen. One Heart, One Soul. Praise of Woman. Quadrilles. Belle Helene. Children of Haimon. Nordstern. Orpheus. Wiener Fresken. Will of the Wisp. Wine, Women and Song	Waltz Quadrilles. Carnival Botschafter Petitioner. Galops. Clear the Track. Ostrich Feather. Mazurka. Fata Morgana. Dance. Dance of the Period.
----------	---	---	---	---	--

CHAS. H. DITSON & Co., New York.

THE HOUR OF SINGING! CHEERFUL VOICES!

By L. O. EMERSON.

PRICE \$1.00.

PRICE 50 CTS.

"The Hour of Singing" has met with unexpected success, having been introduced into a large number of High Schools; and has also been used with success in the upper classes of Grammar Schools. This success is deserved, as it is an excellent practical work, with the best of music so arranged in Two, Three, and Four Parts, as to furnish pieces well graded as to difficulty, and none of them too difficult.

Specimen Copies mailed, post-paid, for retail price.

Author of the "GOLDEN WINTER" and "MERRY COUMES," whose collective sales are in the neighborhood of 300,000 copies.

A new book by so successful a compiler needs no introduction. "*Cheerful Voices*" contains in the first 60 pages an excellent and interesting Elementary Course, with abundance of pretty melodies and tunes for practice and illustration. The Songs in the body of the book were selected and arranged with Mr. Emerson's well-known admirable taste and judgment.

Sample Copies mailed, post-paid, on receipt of retail price.

INDEX.

INDEX.

Elementary study	Star-spangled banner	Ovados, with sunlight	At Evening	Night song	The red stream
THREE PART MUSIC.	Stay not my torches	Parting whippers	A summer's day	New moon night	The rose-tree
Ambrosian Hymn	Sweet summer morn	Proudly, O sun,	A summer's day	Laughed the moon	The school-bell
Ask me not why	Swift on his pinions	Be thou pastor	By the Hyacinth of the Republic	Over the hills &	Theresa
Birds are singing	Summer sunset	Safely, with shades of evening	Rejoice, O my home	On the banks of the Ae,	Thessian for the fairy, &c.
Blow on, wild gales	Tar's leap	Safely, with shades of evening	Rejoice, O my home	On the banks of the Ae,	Thessian for the fairy, &c.
Boat song	They are not lost	Song of the Seagulls	Rejoice, O my home	On the banks of the Ae,	The Star-spangled Banner
Brothers, to our native land	The happy year	Sweet Home	Rejoice, O my home	On the banks of the Ae,	The Valley of a thousand
Come, let's be gay	The wood brook	Sweet Home	Rejoice, O my home	On the banks of the Ae,	The Violet
Dream on	Through the willows	The chase	Rejoice, O my home	On the banks of the Ae,	The warrior's farewell
Echoes of the past	Up with the flag	The falling leaves	Rejoice, O my home	On the banks of the Ae,	The warrior's joy
Faintly as tolls the	Vive le roi	The last rose of summer	Rejoice, O my home	On the banks of the Ae,	The woods
For the blessings		The merry spring time	Rejoice, O my home	On the banks of the Ae,	The wood-brook
Forth to the battle		The morning breaks	Rejoice, O my home	On the banks of the Ae,	There's a good time coming
Gaily on boat		The wind	Rejoice, O my home	On the banks of the Ae,	Up, my
Glide, O river		The hour of prayer	Rejoice, O my home	On the banks of the Ae,	Up, my
How joyful is the morning		The wind whispers low	Rejoice, O my home	On the banks of the Ae,	Up, my
Hymn of praise		The sun's gay beam	Rejoice, O my home	On the banks of the Ae,	Up, my
In ever-hanging orbit		The summer days are coming	Rejoice, O my home	On the banks of the Ae,	Up, my
In the west, the sun		With a soft glow	Rejoice, O my home	On the banks of the Ae,	Up, my
Jovial wake the songs		What sound of midnight	Rejoice, O my home	On the banks of the Ae,	Up, my
Jays of spring		When the leaves are falling	Rejoice, O my home	On the banks of the Ae,	Up, my
Keller's American Hymn		Where would I be?	Rejoice, O my home	On the banks of the Ae,	Up, my
Let all men praise the Lord		Ye guardian spirits	Rejoice, O my home	On the banks of the Ae,	Up, my
"Let there be light"			Rejoice, O my home	On the banks of the Ae,	Up, my
Lord, we come before thee			Rejoice, O my home	On the banks of the Ae,	Up, my
Loving voices			Rejoice, O my home	On the banks of the Ae,	Up, my
Meet again			Rejoice, O my home	On the banks of the Ae,	Up, my
Morning beam tender			Rejoice, O my home	On the banks of the Ae,	Up, my
Morning Hymn			Rejoice, O my home	On the banks of the Ae,	Up, my
My native land			Rejoice, O my home	On the banks of the Ae,	Up, my
Nay, never say our arms are			Rejoice, O my home	On the banks of the Ae,	Up, my
Now night comes softly			Rejoice, O my home	On the banks of the Ae,	Up, my
Nymphs of the ocean spray			Rejoice, O my home	On the banks of the Ae,	Up, my
Old friends and old times			Rejoice, O my home	On the banks of the Ae,	Up, my
Oh, my native land is fair			Rejoice, O my home	On the banks of the Ae,	Up, my
On the water			Rejoice, O my home	On the banks of the Ae,	Up, my
Oh, Praise ye the Lord			Rejoice, O my home	On the banks of the Ae,	Up, my
Our Father, guide us, keep			Rejoice, O my home	On the banks of the Ae,	Up, my
Parting from home			Rejoice, O my home	On the banks of the Ae,	Up, my
Penitence			Rejoice, O my home	On the banks of the Ae,	Up, my
Pluck the rose, while yet it			Rejoice, O my home	On the banks of the Ae,	Up, my
Red leaves are falling			Rejoice, O my home	On the banks of the Ae,	Up, my
Sheet and sing glad songs			Rejoice, O my home	On the banks of the Ae,	Up, my
Song should breathe			Rejoice, O my home	On the banks of the Ae,	Up, my
Song no more			Rejoice, O my home	On the banks of the Ae,	Up, my

For Singers! For Piano-Forte Players! For Reed-Organ Players!

THE HISTORY OF Thirteen Valuable, or Invaluable, Music-Books!

Sent, Postpaid, on Receipt of Retail Prices.

A FEW years since, it occurred to OLIVER DITSON & Co. to collect in book-form the most popular and valuable of their Piano Pieces. Immediately the taste and judgment of Musical Experts, and the valuable experience of the Salesmen, were put in requisition. A large number of pieces were designated, and of these the best selected: so that, when "THE HOME CIRCLE, VOL. I.," was published, it was found to contain, not, perhaps, the most severely classical, and certainly not the most difficult, pieces of the period, but those which were bright, cheerful, popular, — in fact, the favorites of the preceding ten years.

From similar motives, and in a similar way, other books were from time to time issued; until now, in 1872, the great

Each Book contains from 200 to
225 pages of Music.

HOME CIRCLE SERIES

The pages are of
SHEET-MUSIC SIZE.

Contains the following thirteen books, each complete in itself, and constituting, with the others, a most valuable MUSICAL LIBRARY:—

HOME CIRCLE, VOL. I.

INSTRUMENTAL.

The book that gave a name to the series. Large number of easy pieces, with a few more difficult. Excellent as a book of recreations for learners. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF SACRED SONG.

VOCAL.

A grand book for Sunday evenings. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, VOL. III.;

OR,

THE PIANIST'S ALBUM.

INSTRUMENTAL.

Contains the choicest pieces published since the appearance of Vol. II. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

OPERATIC PEARLS.

VOCAL.

Selected by experienced Opera-Goers. These Songs constitute the staple of all concerts and other entertainments consisting of Operatic Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE MUSICAL TREASURE.

VOCAL AND INSTRUMENTAL.

The latest. Has already received the highest commendations. Ballads, Sacred Music, Student Songs, Opera Songs, Comic Songs, and a fine selection of Instrumental Music. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

THE SILVER CHORD.

VOCAL.

A great variety of songs of all kinds. One of the most salable volumes. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Recently added to the Home Circle Series, August, 1872, making the "baker's dozen," or 13 books,

GEMS OF STRAUSS!

Brought out "after the Jubilee," in consequence of the greatly increased popularity of "Strauss Music." 250 pages packed full of the most brilliant and (all over the world) most popular Dance Music. In price and style uniform with the other books. Sells superbly.

WREATH OF GEMS.

VOCAL.

Similar in character to the Silver Chord, of which it may be said to form the second volume. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

GEMS OF GERMAN SONG.

Rightly named. Harmony and melody built up with a skill and care which belongs only to Deutschland. German and English words. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

HOME CIRCLE, Vol. II.

INSTRUMENTAL.

Similar to Vol. I., but is distinguished by the insertion of a large number of easy 4-hand pieces. A very convenient book for teachers. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

Gems of Scottish Song.

VOCAL.

All collections of Scotch Airs have been ransacked to form this choicest of all the collections. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for present, \$4.00.

Home Circle, Vol. IV.;

OR,

Piano-forte Gems.

INSTRUMENTAL.

Contains the most popular pieces published since the appearance of Vol. III. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

SHOWER OF PEARLS.

VOCAL DUETS.

The number of talented Duet-composers is not large. Here we have the best works of the best authors. Price, in boards, \$2.50; cloth, \$3.00; full gilt, for presents, \$4.00.

All the above contain songs and pieces condensed and compressed as much as they can be without injury; the object being to give the purchaser the greatest possible quantity of good music for his money. The books that have Duets or other long pieces have nearly 100 between the covers; and, where airs and short pieces are included, 125 to 160 are in a volume. These pieces would, if bought one by one at retail, cost nearly Four Hundred Dollars. As it is,

THE COMPLETE LIBRARY MAY BE BOUGHT FOR THIRTY-TWO DOLLARS.

SUGGESTION 1. No better present for a Musical Lady than one of the gilt bound volumes.

" 2. No better Wedding-Present than the whole Library.

" 3. No better aid to the entertaining of company in Parlor, Hall, or Vestry, than a number of these fine books ready for use on the Piano or Reed-Organ.

OLIVER DITSON & CO., Boston.

CHARLES H. DITSON & CO., New York.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four quavers, or fraction thereof, about one cent for a ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

Prof. & Mrs. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718-tf] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH,
FOREIGN AND AMERICAN MUSIC DEPOT,
No. 610 ARCH STREET,
PHILADELPHIA. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

15,000 COPIES SOLD!

OF DITSON & CO.'S UNEQUALLED

GEMS OF STRAUSS,

Containing all the best Strauss Waltzes, Polkas, Mazur-
kas, Galops, Quadrilles, &c. [250 pages]. Price \$2.50.

This extraordinary collection of Strauss's best music has
achieved a great success, and edition after edition
has been issued to fill the popular and steadily
increasing demand; 15,000 copies sold since
November last testify to its popularity.

Among its "Gems" are the "Blue
Danube," "1,001 Nights," "Man-
hattan," "Wine, Women and
Song," "New Vienna,"
"Artists' Life," "Royal
Songs," "Mar-
riage Bells,"
and 50 oth-
er waltzes;
"Pizzicato"
Polka; "Clear the
Track," Galop, "One
Heart, One Soul," Mazur-
ka; and 20 other choice Polkas,
Mazurkas, Quadrilles, &c. Price
\$2.50 in board covers; \$3 in cloth, \$4
in gilt. Also, just published: "Strauss
Dance Music for Violin & Piano."
Being a collection of the best Strauss Music, effec-
tively arranged for Piano and Violin. Price \$1.
Sold by all Book and Music Dealers. Published by

OLIVER DITSON & CO., Boston.
CHAS. H. DITSON & CO., New York.

DOLLAR MUSIC BOOKS.

\$ \$ \$ \$ \$ \$ \$ \$
Clarke's Dollar Instructor,
For Reed Organs.
Clarke's Dollar Instructor,
For Pianoforte.
Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful Instruction books;
designed for those who wish to take a partial and easy
course! Full of bright, popular music for practice, the
first two containing each nearly 70 tunes, and the last 120
tunes, beside exercises.

\$ \$ \$ \$ \$ \$ \$ \$
STRAUSS DANCE MUSIC. 1.00
For Violin or Flute and Piano.
\$ \$ \$ \$ \$ \$ \$ \$
Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.
\$ \$ \$ \$ \$ \$ \$ \$
Winner's Band of Four. [Nearly ready] 1.00
Easy Quartets for Violin or Flute, Cornet or
Clarinet, and 2nd Violin or Violoncello.

The above 3 books are for THE PEOPLE, and are full
of the bright, wide awake, easy music, that isn't hard to
play, and is so delightful to listeners.

\$ \$ \$ \$ \$ \$ \$ \$
The above books mailed, post-paid, for the retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway New York.

STAR MUSIC BOOKS.

DITSON & CO. offer the following resumé of
prominent books recently advertised.

Standard. Price, \$1.50

EMERSON & PALMER'S Famous New Church Music
Book. Sells finely.

Cheerful Voices. 50 cents.

L. O. Emerson's brilliant new School Song Book. All
the Schools will use it.

Clarke's, \$2.50

The most widely known and used of all Reed Organ
Methods.

Strauss, \$2.50, \$3.00, \$4.00

The GEMS OF STRAUSS has had an unprecedented
sale. Get one for Summer Playing!

Either book sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

MASON & HAMLIN Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence, as to compare favorably in Europe, not with-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained by any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR, with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,
154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —82

Mason & Hoadley's System for Beginners.

Compiled by two eminent and successful teachers, it has
acquired an excellent reputation, cannot fail to satisfy both
"master and scholar," and is *unexcelled* by any other
Method for the Pianoforte.
Price \$3.00.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordeon, Clarinet, Flute
and Upright. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

The American Tune Book.

Sincerely affected by the issue of new books, however
well-made or popular, this great choice, eclectic
COLLECTION OF CHURCH MUSIC,
BY 500 EDITORS

holds on its even way, selling largely and pleasing all.

How could it be otherwise since its thousand Tunes,
Praises and Anthems among the best music, taken from the
best books of the country. Price, \$1.00.

Sparkling Rubies!

NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete
and most pleasing collection of musical gems,
(about 150 of them), by A. Hull and H. Samu-
ders. Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,

Is the name of a compact book of 210 pages,
which can be carried in the pocket, and yet con-
tains a very large proportion of the most popu-
lar psalm tunes, spiritual songs, &c. It would
be difficult to compile a more convenient book
for the Vestry, the Prayer Meeting, or Social
Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

Forty Sixth Psalm. Irving Buck 1 00
Festival Cantata. Eugene Thayer 1 25
Gounod's Choral Music. 50
With worthy and careful study. Howitt. 50
An amusing and very delicious musical extravaganza.

The above books sent, post-paid, by
OLIVER DITSON & CO., Boston.
CHAS. H. DITSON & CO., New York.

Night's Journal of Music.

WHOLE No. 838.

BOSTON, SATURDAY, MAY 31, 1873.

Vol. XXXIII. No. 4.

Handel's "L'Allegro, Il Penseroso, ed Il Moderato."

[Translated for this Journal from the German of CURRY
ANDER.]

In the original manuscript the beginning is marked with "*Prologus ad Paulinam et Modestam*" (Part 1 [Jan. 11, 1790]) = At the end of the 1st Part stands: "*Finis Philippii Paulini*" (Part 2, 1790).

[illegible]

The text of the first two parts is, exactly as we know, by Murray, but that of the last part was newly added by Charles Jenner. Jenner's part, it we learn from a letter of Handel, was to take from Dublin Dec. 29, 1841, in which he writes him that the words of the *Wohltemperirte* were much admired there. It is probable, also, that Jenner first directed the attention to Handel and suggested the musical discovery. Handel had done his share with regard to *Clavierübung*, and yet the first impulse may very well have proceeded from the copyist. It is well in the division of the text. At all events, so much is certain, that the very wealthy and important baritone was one of the men who, just in these days of a war and outward trial, clung most faithfully to Handel, in the whole world at that time, probably, he could have found no better friend and counsellor than the man who now presided over the choir, and even afterwards the *Wohltemperirte*.

[illegible]

Milton wrote the poem at his father's country seat (about 1633-37), in the transition period from youth to manhood, on the verge of action but with a heart and mind, driven this way and that way in unbalanced moods and stirrings, were seeking for an anchor. In his love of strong food and heavy sleep, of that fermenting and destructing mood, the light-headed, merry old English and the generous but upstart young Puritan, the antagonisms which had a peculiarly melancholy influence on Milton from the fact, that his imagination, steeped in learning, withdrew him from the active present life into the field of the Middle Ages and Antiquity. He was no Greek, no secret Catholic; but he was so learned that he was often called a "Hebrew scholar" of the long learning of the Jews. Other scholars and poets were thus called in the Middle Ages. He did not portray two persons, but only the distracted randomness of one.

at the same time, and which he had himself played and in the conflict between which he was still entangled. . . . Anxious waverings for a deep soul like his! and only to be mastered when the full power of intellect as clear as day should lead him into the stream of active life.

The pictures, in both poems, are arranged in such an order, that you rise from land-scape to the human. In the *Land-scape* you first see the landscape, then you see the human, and then you see the human in the landscape. In the *Human* you first see the human, then you see the landscape, and then you see the human in the landscape. In the *Land-scape* you first see the landscape, then you see the human, and then you see the human in the landscape. In the *Human* you first see the human, then you see the landscape, and then you see the human in the landscape.

brooks and streams, and whatever else belongs to the much-sung topics, which poetry in its childish spring, as in its childish Winter, is alike fond of treating. Rejoicing in life the wanderer overhears Corydon and Thyrsis at their savory meal, which the neat Phillis has prepared; and in the afternoon he runs till he is weary, and, after watching in the evening the dance of the young people, and listening to the quaint stories of the old folks, perhaps too late to see the stars, he goes home, and, un-
tentedly to bed, "by whispering winds soon lulled asleep." On the next morning we go to the city, into the "busy hum of men," to the brilliant festi-

Nor must the theatre be neglected, where besides "learned Jonson," also reigns "sweetest Shakspeare, Fancy's child," who "warbles his native wood-notes wild." The praise of Music ends the poem.

stillness only animated by the cricket on the hearth, or "the bellman's drowsy charm, to bless the doors of dwellers in the night." The poet's soul is turned toward to the shining stars, which his soul peoples with the forms of a higher life. After he has held conversation, like Doctor Faust, with the demons of Nature, he returns to his dear books, from which Poetry, new risen in her old majesty, salutes him. The heroes of the Attic tragedy appear before him,—the Seven before Thebes, the race of Pelops, the warriors on the Scamander,—and, while he admires them, he knows that they are his, and that he has something of like worth to offer. He is better contented with the *Attic poets* than with the *moderns*, as he deals with Musæus, and praises the romance of chivalry with its high sense of honor, its fidelity and virtue: for that he calls the true poetic art, "where more is meant than meets the ear." So the night passes in admiring contemplation of the high and noble: a cloudy morning breaks, the winds sigh and groan, and the rain drips mournfully. Nevertheless the sun surmounts the clouds, and the poet flies before his "flaming wheels" into the "bright day." But he is a seer by the track, to discern of something "strange, mysterious,"—against which in sooth a sober, but well-meaning criticism should

warn him: it has rained in the morning, and under the trees it does not dry again so quickly.

When he wakes, the genius of the mood has loved, and is riveted to him by unseen artists; and their sounds he strolls to the old cloister church; here he not only thinks with reverence of the industrial movement, the youthful Pauling even becomes inspired by the "dim religious light" of the stained window panes, and falls into an artistic enthusiasm which almost savors of Catholicism. Nay, he goes so far that he is disposed to seek a "mossy cell," put in the large vaulted hall, to become a "peaceful hermit," in which chamber to prepare there, as the English might say, to break through the strange infatuation) to study Botany and Astronomy;

The maximum likelihood estimate

For the English land-owner, the divided mind has fixed for itself two far-reaching goals. With these the poem has reached its perfect end, and in the sense of its inventor there is nothing further to be added. The only possible, the only natural outlet was that into a *life of action*, according to the direction which the spirit now should take; already it was the first step into this new domain which called forth the divided feeling. The two moods do not run together into any third mood as their point of union, but into active real life, as different characters, forever separate. Therefore "Moderation" could not bring about the reconciliation; only life could do it; not contemplation, but deeds. Gladness and Melancholy are symptoms of a vigorous soul; moderation would be mediocrity. And here-in lies the unpoetic nature of the addition by Jennings; read according to Milton, the concluding moral of a rich English land-owner, whose inherited abundance points to nothing but a golden mean, a *life of moderation*, which, in order to keep the balance in the lazy course of an inactive life, makes a di-heartening impression.*

Considered as a text for music, the case presents itself quite differently. Let us first hear the music. In it Milton's poem appears not only differently divided but also differently ordered. Of the 152 lines of the poem, 40 are in the 1st of the *Pavane*; 112 are taken up, that is to say a third part of the whole. In one place two lines are expanded into four; in other two are contracted into two; here and there the first words of the new sections are changed; lines which are convenient for taking in at a glance and for musical rounding off, are repeated strophe-like; the rest, with all the learned allusions and all the mythological and pastoral names, is word for word retained; all for deep musical effect is precisely as in *Lucifer in Egypt*, in the passages rewritten with the aid of Jennens. For the mere *reading*, as a pure poetic work, the poem could not be more completely disturbed, than it has been through this musical text; but even as a text for music, it is in its way most inconceivable. One must waive all outward claims, one of which

As a young officer, Chapin underwent a remarkably similar journey. Like the bond of Job, which had the children of Job torn asunder, he presented a divided exterior, where his outer self sought to contain the other through Edward's presence, though he played bow with Milton's and Jonathan's songs. In the end, their written or anticipated, would-in-the-end the course of time have become united, like the back of Job's antique work.

the natural desire to find some poetic satisfaction in the room of an extroverted, and take it into his mind to allow the vocal faculty to express itself in a thorough manner, and in that form to work upon his artistic sensibility. Then there will arise a marvelous ideal career, a little world in itself, in which all is full of meaning and connection.

The *Penseroso* is represented by a Soprano and an Alto, the *Allegro* by a Tenor, a Bass and a Boy Soprano; the *Moderato* begins in the Bass, and closes with a Duet for Soprano and Tenor. Handel made various changes afterwards. It did not occur to him to do what surely would have been to Milton's taste,—assign the gay, light-minded part to the female sex as such. Nor can we, on the other, suppose him to have intended any glorification of the "ever Womanly;" for he pays no regard to sexual characteristics. He chose the voices purely from musical considerations; not the "ever Womanly," but the "ever Human" was the star, on which he fixed his eye his whole life long, and only from this starting point he penetrated into the depths of the human breast. To each of the three persons is attached a Chorus, to give expansion to the picture at fit places.

The two days, which form the period of both parts of Milton's poem, are clearly separated as two parts in Handel's work. The first part begins, like *Israel in Egypt*, without any Overture; but we know from the announcements, and from the libretto that an Orchestral Concerto, a so-called *Concerto-grosso* ("a new Concerto for several instruments") preceded. A similar "new Concerto" introduced the second part, and "a new Concerto on the Organ" the third part.

Allegro opens the round with a very remarkable accompanied Recitative, rich in modulation, in which he chases away the vexing, importuning shapes of Melancholy, and gains ground for Cheerfulness.

Then *Penseroso* in like manner denounces "vain deluding joys," which threaten to ensnare him, as the light and gaily flowing prelude shows; his little Recitative, however, does not come up to that of the *Allegro*. Here at the outset the *Allegro* is evidently the more powerful, more conscious of his power, and hence of more intrinsic weight. And now he comes on with his rosy, heart opening and heart-winning song to Euphrosyne: "Come, thou Goddess fair and free," which by its infinitely free and easy carriage gives us a presentiment of the whole power of the personality, in which such moods prevail.

Then *Penseroso*, also, appeals to his Goddess, to "divinest Melancholy," in large wavy lines of melody, in style well suited to a mind all buried in itself, deep brooding and yet beautiful.

Still the *Allegro* keeps the upperhand, and goes now a step further, summoning about him the whole court retinue of Mirth:

Quips, and cracks, and wanton wiles,
Nois, and beck, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in duple sleek,
Sport that wrinkled care denies,
And laughter, holding both his sides.

The wide door of joy is open, the crowd pours in, and involuntarily the Air: "Haste thee, Nymph, and bring with thee Jest and youthful Jollity," is taken up by the chorus, and sung and laughed out heartily. This is the first time that the chorus comes in; how unforced, how life-like its behavior! Overhearing such rich jests and laughter, it cannot help joining in the fun. So they all laugh, each in his own way, here with a girlish giggle, there with an unforced sound out of a full manly breast. Those well acquainted with this piece,—which all the world should know and sing—admire the fine

presence about "Hebe's cheek" and "fall a-laughing." But moreover, the good way of reproaching laughter with such tricks to nature both in the solo air and chorus—a daring stroke, which only could succeed with one who knows the inmost powers of music, and who must not be classed in the same line with what so-called dramatic composers have attempted on the stage. Here it is something altogether different, it is a stroke of genial inventive freedom on an ideal or purely musical ground, which grass-green naturalists with their dramatic theory can never reach. But since the taste of to-day's public has been chiefly moulded through this latter, and through its feebleness and tameness has become *sophisticated*, one even sees the most decidedly *Allegro* natures among us smile at such music in a strange æsthetic manner; to them it seems not quite the proper thing, that they should see for once the joose side of their own lives in this mirror of the purest art. How this laughing Air must be sung to make the right effect, and how they were early led into the wrong way through unmusical scruples in England, the amiable Michael Kelly tells us in his "Reminiscences." In the year 1789 he was engaged as first tenor for the Ancient Concerts, and here is what he writes about his first appearance:

I was lucky enough to meet with the approbation of Mr. Bates, in the recitative of "Deeper and deeper still;" my next song was the laughing one. Mr. Harrison, my predecessor at those concerts, was a charming singer: his singing "O! on a plot of rising ground;" his "Lord remember David;" and "O! let us worship and fall down," breathed pure religion. No Divine from the pulpit, though gifted with the greatest eloquence, could have inspired his auditors with a more perfect sense of duty to their maker than Harrison did by his melodious tones and chaste style; indeed, it was faultless; but in the animated songs of Handel he was very deficient. I heard him sing the laughing song without moving a muscle; and determined, though it was a great risk, to sing it my own way, and the effect produced justified the experiment; instead of singing it with the serious tameness of Harrison, I laughed all through it, as I conceived it ought to be sung, and as must have been the intention of the composer: the infection ran; and their Majesties, and the whole audience, as well as the orchestra, were in a roar of laughter, and a signal was given from the royal box to repeat it, and I sang it again with increased effect.

Mr. Bates assured me, that if I had rehearsed it in the morning, as I sang it at night, he would have prohibited my experiment. I sang it five times in the course of that season by special desire.

Such a free and unrestrained delivery, but at the same time kept within artistic bounds, is here the only right one, and will always be crowned by similar success. In the laughing part in full chorus Handel draws the four voices together upon two parallel *unisono* passages, in thirds, as he is wont to do wherever he would have the sound of Nature ring out strongly, or where (as in the following chorus) a special ease and harmony of motion is intended. Handel, we know, neither succeeded, nor did he care much to succeed, in writing a comic opera, or rather comic parts in an opera: but this laughing scene proves him quite as much a master of expression in the merry vein, as he is in every other mood.

(To be continued.)

Inauguration at the Rhenish Conservatory, Cologne.

ADDRESS BY FERDINAND HILLER.

The alterations in the house purchased for the Rhenish Conservatory, and situated in the Wolfstrasse, Cologne, having been completed, the proper officials were enabled formally to inaugurate it on the 18th April. Invitations for the ceremony were issued to, and accepted by, an audience as select as it was numerous, including the crowned Royal and municipal authorities, and the very many lovers of music in the town. The ceremony began with

"The National Anthem," and then by the singing of the hymn, "O! Thou God of David, be praised." The first solo was played by Miss L. K. and the second by Mr. M. H. The first solo was played by Miss L. K. and the second by Mr. M. H. The first solo was played by Miss L. K. and the second by Mr. M. H.

"Ladies and Gentlemen. The *where* in which, materially, people occupy our lives, is, we all know, of the very greatest importance. We dare scarcely speak any longer now: days of our common development is the *dawning place* of the soul; but however this may be in a physiological sense, in that of appearance and happiness, this residential question is perhaps weightier than any other. 'Fine feathers make fine birds,' people say. We almost feel inclined to believe it, when we see efforts to glorify the most intimate residences of our individuality. Our country, province, town, and village, inhabited by large and small communities, constitute the first basis of our well-being. From the hut of the day laborer to the palace of the prince, what a series is there of the most various phenomena, announcing the wants and pretensions of the inmates. From the workshop of the mechanic to the temples dedicated to art, poetry, and to the Godhead itself, what richness of invention and energy to satisfy, as regards space, the highest thoughts and views as well as the first necessities of mankind! It is not surprising, then, that we approach with the greatest seriousness the erection, choice, or alteration of any edifice, no matter for what purpose it is intended. So much is involved. A building must be not only fitted for the occupation to be carried on in it; it must exercise an influence which shall *advance* that occupation. The influence we can require from it I may call *freedom-giving influence* in the very best acceptance of the words, *freeing* us from every impediment in the way of life-utterances; supplying free breath to the free mind. It is not, therefore, without a certain degree of solemnity that we have assembled here to-day to consecrate the place which has been devoted to the beautiful art of tone, and to its disciples. Works of great masters are to be performed here, and fresh forces are to be trained for the purpose—yes, if possible, new masters shall issue from this school and join the ranks of those who have by their efforts enriched the world with so much happiness and so much joy. From those who come to learn, there shall spring teachers, to spread in ever and ever enlarging circles the comprehension, the practice, and the love of our art. The endlessly varied germs which Nature scatters with reckless indifference will here be fostered with that affectionate assiduity, without which we can hope neither for blossom nor fruit. Never, probably, was there a time when the numbers seeking in music the means of livelihood were so great as at present. Fortunately, the culture of their widely-spread creed furnishes abundant materials for remunerative industry; for it requires the most various workers to satisfy the multitudes of devotees flocking to them for artistic edification. How closely is it interwoven with life, from the smallest family circle, through the joy and sufferings of human destiny, to the revelations of genius addressed to thousands! So absorbing is it, too, that it willingly employs the smallest resources, while the highest do not suffice. Schiller's magnificent words: 'Strive ever towards the Whole! if thou canst thyself not become a Whole, cling to a Whole as a useful member,' find in the practice of another art so satisfactory an application as in that of ours. The architect, when erecting his monuments which are to last for centuries, requires zealous and active workmen—but the architect of the airy edifices of tone requires inwardly elevated and enthusiastic assistants. Now enthusiasm resembles a good action; it rewards no one more highly than him from whom it springs. True, enthusiasm is not all that is needed, and we cannot cry too loudly to those who would devote themselves to music, that their object is not so very easy of attainment. Our art demands the most

The Voice and How to Use it.

BY W. H. DANIELL.

[From the Worcester Palladium.]

XIV.

Pupil. Mr. Daniell, I have heard some teachers say that *flattening* was needless, as, with a proper delivery of tone according to certain mechanical laws, it was put as much out of the question as flattening on the violin; while others have asserted it to be entirely a matter of the ear. Then some have assumed that *flattening* might be cured, but *sharpening* never. Who has the right of it?

Mr. D. That flattening and sharpening proceed from improper delivery of the tone, I firmly believe. That they can be cured is an established fact, but I will not say that the voice can be so trained that neither will ever take place. The voice cannot be so trained as to be always in tune without care on the part of the singer. It cannot be put as much out of the question as it would be on the violin, for the laws governing the two are different. Flattening or sharpening in violin playing is dependent on lengthening or shortening the string, and thereby lengthening or shortening the vibrations whereon tone is dependent; but with the voice the case is different. What you refer to is a theory which I, myself, formerly advocated and taught, that when tone was reflected from a point too far forward in the mouth it would be sharp, while if too far back it would be flat. That there is a certain exact place where tone should be reflected, called the "focus of vibration," and that when the tone is reflected from that point it must of necessity be in tune. As I have said, I formerly believed that, but must confess that experience has shown me that the theory did not invariably hold true. Consequently, I ceased to teach it, though I still believe there is value in the idea of a definite place for reflection of tone. As to it being entirely a matter of correctness of the ear, that idea is wholly fallacious, for many a singer will flat or sharp who would instantly detect the fault in another. Moreover, I have frequently had pupils who would at the outset do both, who would acquire the ability to sing a song through, ending in perfect tune, yet having no aid from an instrument. As to the last statement, that flattening might be cured but not sharpening, I can only say that I dissent. I know that both can be cured, though I confess that I consider the latter fault more difficult to remedy than the former. It is wholly a question of proper delivery of tone in my opinion. I say in my opinion, for I do not wish to arrogate to myself the power to call to account other teachers, as honest in their views as I am in mine, yet holding opposite opinions. Let it be understood then, that in all I say, I desire to allow all earnest, thinking teachers the privilege of holding their own views in spite of what I may say, though I always propose to give my definite reasons, in as plain English as the language will admit of, for holding any opinion. I have taught ideas in times past which I cannot teach to-day, because I have had reason in my experience to doubt their correctness, yet I believed them thoroughly when I taught them. I have reason to believe that I know more to-day than I did five years ago, and that I shall know more five years hence than I do to-day; for which reason I doubt my own infallibility; but you may rest assured that what I teach commends itself to my reason, and I desire to have it understood perfectly by you. Do not believe anything that I or any other teacher may tell you unless it appeals to your sense of reason. Have a definite understanding of what you do believe and why you believe it, and then, if at some future time you are convinced that you have been mistaken, do not be afraid to say so.

Now, having digressed to such an unwarrantable extent, let me repeat that, in my opinion, flattening and sharpening are produced solely by wrong delivery of tone. Let us remember the rule laid down, that singing is only vocalized talking. In other words, that no more effort should be made in singing than in talking. Now if you will observe this rule literally, you will find that as the voice ascends, the natural divisions, which we have termed registers, will assert themselves. Do not try to make them, nor to avoid making them, but let the voice act as it will. You see you can keep on to quite a distance beyond where you thought you could go, without any effort more than usual. The difficulty is that the tone is not as large and stocky as you would like; but you know we are simply trying to gain the ability to sing in tune. Very well. The disposition to flat was gone, or in other words, it was more natural for you to sing in tune than not

to. The tones and half tones of the scale are perfectly natural to sing. Try to sing less than a whole yet more than a half tone and see how difficult it is. Very well then you have no more secret. When tone is forced, the singer is liable to flat, but when the tone is easy, the disposition is to sing in tune. This is the general idea to work on, though of course it requires laboring. Sharpening may be cured in a large number of instances by the application of the same law; but in many it is the result of a peculiar delivery of tone that needs to be rectified. I have noticed in many female voices a shrill, hard tone, which is always accompanied with sharpening. The fault is cured by rectifying the tone altogether, but it cannot be easily explained. Such cases are more difficult of management than the others, but still can be cured. Many teachers are much to be blamed for not curing both faults in pupils, yet I know many who have studied for a long time under popular teachers, and cannot to-day sing a song in tune, even with accompaniment. Now this is not good teaching. I think it proceeds, however, in a great degree, from teachers spending the whole time on show rather than on technique. People should be able to sing in tune even if they cannot trill or sing a Cavatina. Now I am going to horrify many: *Every pupil should be taught to sing without the aid of an instrument.* They should learn to be independent of the piano or any other instrument. When you can sing three verses of any song through without accompaniment, and come out right as to pitch, you need not fear being accused of flattening or sharpening, as a rule. When you can sing with others for two hours, and not feel your voice tired, do not fear that you have a tendency to flattening or sharpening, for in order to do that, your voice must be delivered easily. But again, do not deceive yourself. If your friends tell you that you flat or sharp, or that you did flat or sharp at any time, do not get angry and doubt that it was so. You cannot change the fact whichever way it may have been, and your recognition of it may make you the more careful afterwards. And that leads me to add, do not be afraid of criticism. If you sing in public, distrust the smooth praise, which makes all your efforts perfection,—just as likely as not the writer did not hear you at all; cherish rather the honest critic who tells your faults, even though there may seem to you a lack of justice. By studying to avoid the faults in subsequent efforts, the apparently harsh criticisms will have been of service to you, while the other, the really unjust one, will do you no harm, and you escape being spoiled by foolish flattery.

The Handel and Haydn Society in New York.

We have not seen a more glowing, or a more intelligent, account of the performance of *Elijah* at the New York Festival, than that contributed by Mr. HOWARD GLOVER, who is truly an authority, to the May number of the *Orpheus*. We take the liberty of copying the article.

The first concert of Theodore Thomas's Musical Festival took place on Monday evening, April 22, at Steinway Hall. It consisted of Mendelssohn's oratorio of "Elijah." Mr. Carl Zerrahn was the conductor. The solo vocalists were Mrs. Julia Houston-West and Miss Carrie A. Brackett (soprano), Miss Annie Louise Cary (contralto), Mr. Nelson Varley (tenore), Mr. Hiram Wilde and Mr. Myron W. Whitney (bassi). Mr. Laig officiated as organist; the chorus was furnished by the Handel and Haydn Society of Boston, and the band was that of Mr. Theodore Thomas, largely augmented.

"Elijah" was written for England, and its first performance was there under the composer's immediate direction. I was present at the very first orchestral rehearsal at the Hanover Square rooms, London, and well remember the illustrious author as he sat with the full score upon his lap, surrounded by the first composers, professors, and critics of the British metropolis, waiting for the rehearsal to begin. I can still see those wonderful eyes which seemed to be animated by unearthly fire, looking, alas! too intensely bright for enduring mental or bodily health, and treasure in my memory the ready wit and gentlemanly tact with which he replied to the questions of the more or less intelligent members of the crowd which surrounded him.

England was the adopted country of Mendelssohn's heart. He bequeathed to her as a sacred legacy his greatest work, and England's love for him was no less.

I speak of these matters chiefly to show that the executive traditions of "Elijah," the manner, especially as regards *tempi*, of its performance can no more be improved than the manner of the Handel oratorio can be improved, and to show that if in the course of this article I may find it necessary to dissent from a few of the readings of Mr. Carl Zerrahn, whose unquestionable ability no one respects more than myself, I do so, not only to express my own opinions, but upon the authority of the immortal master himself.

I have the pleasure now to speak in detail of a performance which with respect to chorus and orchestra was the very finest I have heard in the United States.

I remember no overture in which a climax is persistently avoided in so masterly a way as in the prelude to "Elijah." There is in fact no climax until the grand entry of the chorus with the exclamation, "Help, Lord!" where the combined voices give out the chord of D minor *fortissimo*. All the rest is preparatory. From the *pianissimo* commencement by the basses to the culmination I have mentioned, the ear is led on through the mazy convolutions of counterpoint, through alternations of soft and loud, in constant expectation of something to come.

For the execution of this I have nothing but praise. Mr. Carl Zerrahn evidently understood the spirit and meaning of the music, and was faithfully supported by the orchestra. The composer's direction, "In moderate time, but with gradually increasing fire," could not have been more sympathetically carried out.

The *tempo* of the first chorus, "*Andante lento*" (moving or "going slowly") was taken a shade too fast. This was particularly obvious in the responsive passages on the words beginning, "The harvest new is over," which, although perfectly well sung by the choir, sounded hurried and indistinct. The following duet with chorus in A minor, "Lord, bow thine ear to our prayer," was on the other hand a little too slow, the required *con moto* character not being sufficiently expressed. It was sung with appropriate delicacy by the chorus and Miss Cary, but not by Mrs. Houston-West, who seemed desirous of standing out from the rest as if she had been singing a solo.

Those who have often heard the greatest tenor singer of oratorio music in existence—Mr. Sims Reeves—are naturally somewhat hard to please; but nevertheless, there was much worthy of commendation in Mr. Nelson Varley's "If with all your hearts," especially if it be taken into consideration that he was rather husky, and found some difficulty in bringing out the higher notes of the air, which although they only range from G to A flat, are not easy to take when the voice is out of order. The former note (G) not only occurs frequently (at least seven times), but is more than once awkwardly placed for the singer; and if Mr. Nelson Varley did not give the fullest effect to it on the occasion, there was a temporary physical reason for the shortcoming. His expression of the beautiful Air was appropriate throughout; it nowhere lacked warmth or dignity; and certainly elicited hearty tokens of sympathy and approval from the audience.

The rendering of the chorus, "Yet doth the Lord see it not," was not only irreproachable throughout, but at times grand in the extreme. The imitative passages in the massive peroration, for instance, ("His mercies on thousands fall") were delivered not only with a sensuously delightful fullness and richness of tone, but likewise with the firmness of faith and the fervency of adoration. Those high A's (musicians know them) were nobly pealed forth by both trebles and tenors.

The double quartet, "For He shall give His angels," did not go well. The singers seemed uncertain of their notes; the time was unsteady and there was a plentiful lack of light and shade. Any eight of Mr. Zerrahn's choristers would probably have done more justice to this very fine number.

The brief recitation, "Now Cherith's brook," was admirably given by Miss Cary, and I should be glad to feel justified in speaking equally well of the execution of the following most important number, "What have I to do with thee, O man of God?" but alas! I am compelled to say that Mrs. Houston-West's rendering of the Widow's part was by means a right one, and moreover that the lady's intonation was not always of the purest. Mendelssohn has marked *Andante Agitato* over this piece, but the time was so dragged by the singer that what should have been of a most exciting nature became almost tiresome. Vainly did Mr. Zerrahn try to "go ahead," the vocalist was not to be hurried; and

where, upon the appealing words, "See mine affliction," the time should be slightly accelerated up to the climax, "Behold the orphan's heeper." Mr. West became slower in utterance.

Mr. Whitney's rendering of the noble climax, "Thou shalt love thy God with all thy heart and with all thy soul," which should glow with religious fire, was happily given, and indeed the whole number was rendered in a dull and pointless manner.

In the chorus, "He seed are they," the Handel and Haydn Society exemplified the very perfection of delicate chorus singing. The soft intensity of tone in the *portamento* passage was indeed beautiful.

A striking contrast to this was the delivery of which distinguished the chorister members of the movements assigned to Baal's worshippers. All three were given with fire and precision; but the last, the *portamento* passage, was the most perfect. The passage, with a *portamento* near the end on the reiterated words, "hear and answer!" were delivered as with one voice.

Mr. Whitney's "Behold God's glory" might have been taken slower with advantage; and sung with more solemn fervency. The singer's voice, too, sounded weak, especially on the upper D and E flat. The beautiful quality of the passage upon the Lord would have gone better if two of the singers (the tenor and *soprano*) had not tried to make too much of their parts. When will solo vocalists learn that there should be no individual distinctions in the execution of concerted music—that on the contrary the object is to blend the voices as much as possible, and that to slide and glide about from interval to interval in the *portamento* style, instead of being plain and direct. The speaker, therefore, was disappointed.

The "Is not his word like a fire," of Mr. Whitney was characterized by unflagging energy and musicianly feeling of the best kind, supported by genuine artistic skill. I need not particularize where all was so thoroughly good. The voice was clearly observable in his performance. He rarely indeed has the trying passage near the conclusion, where the voice begins at full force upon the high F, been so firmly or forcibly rendered. Mr. Whitney was enthusiastically applauded, as he well deserved to be.

Deviating as much as possible from the rest of this notice to the most praiseworthy features of the performance.

Mr. CHAY'S delivery of the "Behold the Lord" to the afflicted soul, and the air, "O rest in the Lord." The former was given with grand solemnity, the latter in sweet, consoling tones. The one was a denunciatory lamentation, the other, balm to the afflicted soul. In both cases the singer's notes were full of the author's spirit.

Mr. Nelson Varley in "Thou shalt the righteous" was even more successful than in "If with all your hearts," and Mr. Whitney's touching rendering of the air, "It is enough," was quite as admirable in its way, as his vigorous interpretation of "Is not his word like a fire." In "Hear ye Israel" Mrs. West threw out some fine "telling" notes and displayed so much energy and musical instinct that we wondered how she could have been so faulty in the earlier part of the oratorio.

The trio "Lift thine eyes" was applauded very much; but nevertheless the time was too slow and the execution damaged by the same defects (already mentioned) which obscured the beauties of other concerted pieces. I have heard the chorists "Thanks be to God" many times, in many places, and under many circumstances. One superlatively fine performance of "Elijah" I remember at one of the great Boston choral festivals where the choir of the Handel and Haydn Society, for their stirring the depths of our musical souls, for the awfully grand and noblest sympathies with all that is good and grand and beautiful in art! A more spontaneous or fiery utterance of this superb hymn it were impossible to imagine. From the vigorous and resolute attack of

the first bar everybody felt that the chorists were fully possessed of their subject—everybody felt that it would be "all right" to the end; and all the old

wonderful dissonances on the words "But the Lord is above them," beginning with the clashing of the minor seconds in the tenors against the lower intervals in the basses, and the *portamento* in D flat with the words "and Almighty"; the subsequently more extended, and still more surprising employment of this idea leading again to a full close half note higher, in D natural, (musicians know the marvellous passages by heart,) all these familiar qualifications of the sublime in art were brought out in such enthusiasm, power and clearness as might bear any amount of praise. Then the downward rush of violins after the words: "The waters gather, they rush along," (all honor to the orchestra here,) and the simultaneous entry of the full chorus close upon the end of the violin passage—admirable, most admirable! everywhere and in every part of the performance.

was; for the unanimous and enthusiastic applause which followed its termination lasted for nearly five minutes—but the honor was declined.

"He watcheth over Israel" was another perfect specimen of chorus-singing. The smooth and tranquil character of the music could not have been more happily expressed; neither could the delicate coloring which the swelling and diminishing of sound impart have been more happily employed. The alternate rise and fall of the strains in the concluding bars was almost divine in its effect.

Would I could follow the Handel and Haydn choristers through all their triumphs, but one tribute

ments. There is nothing more poetical in conception or graphic in expression within the whole range of oratorio music than the chorus "Behold! God the Lord passed by." Now every passage in this was delivered with the fullest appreciation of its meaning. The declamatory phrase "Behold the Lord passed by," the *sotto voce* utterance "and a mighty wind," in which we hear the rising storm; the tranquil beauty of the reassuring passage "And in that still voice onward came the Lord," exhibited the merits of the choristers most conspicuously; but the rendering was so evenly good throughout that

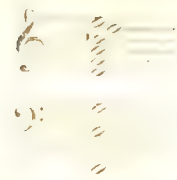
The best solo vocalists who appeared on the present occasion had been heard before in this very oratorio, and "Elijah" has been given in New York with a better "cast" if we may use such an expression. It is therefore to the choral department to which are confided the very greatest pieces in the work, that the chief honors of this memorable performance belong. It is the Handel and Haydn Society of Boston, with their excellent conductor, Mr. Carl Zerkow, we have to thank for the zeal and ability which produced here for the first time artistic results which the best-trained choral societies might be proud of.

The other most important features in this festival from Handel's colossal "Israel in Egypt," in both of which the Handel and Haydn Society won fresh laurels; Sebastian Bach's *Concerto* for three pianos, finely executed by Messrs. Rubinstein, W. Mason and S. B. Mills; the masterly violin playing of Mr. Wieniawski; and Beethoven's stupendous Ninth Symphony, the admirable performance of which

orchestra. The festival terminated Saturday eve-

Dr. Helmholtz on Harmony.

Any form of sound impulse whatever can be compounded of a number of simple impulses of different lengths, because sound-impulses of whatever length travel with the same velocity, and having once been compounded, go permanently on their way, never separating. These compound impulses the ear analyzes into the simple tones they contain. We know exactly what are the tones which will combine with a given fundamental tone. They are, if we take C for the fundamental, these:



and the upper partials or harmonics, the tones of the fundamental tones. Almost all instruments produce sounds which are compound. Experiments with the piano show that the upper partials produce sympathetic vibrations of its strings, and it follows that they do the same in the cochlea of the ear. Consequently all the tones of musical instruments (except those which are simple) may be regarded as chords with a predominant—very predominant—fundamental tone. We distinguish between the voice of a man, the howl of a dog, the sound of a violin or flute, though how we do so, we never inquire. Whether the howl of a dog contains the higher octave or the twelfth of the fundamental tone has no practical interest for us. And thus the upper partials are thrown into that unanalyzed mass of peculiarities of a tone which we call its *quality*. Now as the existence of upper partials depends on impulse-form, the quality of tone depends, as we have already said, upon the form of impulse. The existence of these partials can be demonstrated by placing to the ear a globe of glass or metal which has a proper tone to which it vibrates. The pres-

this means be always ascertained. The vowel sounds of the voice have also their distinguishing partials.

Hitherto we have spoken of the compounding of impulses of different lengths. When impulses of the same length move in the same direction, and it happens that the condensed strata of the one coincide with the rarefied strata of the other, the two mutually destroy each other, and silence is the result. This, which is called interference, is easily shown by experiment. If, however, the impulses are very nearly equal in length, their condensed strata will at first coincide and reinforce one another, but gradually the longer impulse will outstrip the shorter, until at last the condensed strata of the one coincide with the rarefied strata of the other, and silence is the result. Imagine the process thus slowly described to be repeated with inexpressible swiftness, and you will understand that alternate increase and decrease of loudness which we call a beat. The greater the length of impulse (or the difference of pitch) the quicker the beats. The ear can distinguish four to six beats in a second; if the beats are more rapid, the tone grates on the ear, or, if it is high, it becomes cutting, until at last the

Two notes near in pitch produce a disturbing impression on the ear, being split up into separate beats, as disagreeable as flickering light to the eye. This roughness of tone is the essential character of dissonance. It is most unpleasant when the tones differ by a semitone, and gradually disappears until a minor third is reached, which passes as a consonance. Upper partials may make the tone rough by their dissonance, even if the fundamental tones are too far removed from each other to dissonate. For example, the harmonic twelfth of a tone and the harmonic octave of the fifth of that tone are the same note. Now if this tone and its fifth be sounded together on a tempered instrument—and the fifths in

will not be the same tone, but will dissonate, producing an impression of roughness on the ear which is not felt on a justly intoned instrument. In this way a third or fourth perfectly in tune sounds better than when tempered, and, given a fundamental tone, we can tell what other degrees of tone can be sounded with it without producing roughness.

This is why modern music, founded on the consonance of tones, has had to limit itself to certain fixed degrees. But even before harmony was known, it can be shown that a relationship was recognized in common. "Combinational tones" are heard low down when two or more loud notes of different pitch are sounded. They are produced either by the difference or by the sum of the two generating tones (differential and summational), and being much weaker than the upper partials, are little observable, and of little importance. All good musical qualities

of tone are comparatively rich in upper partials, which play an important part in all artistic musical effects.

CONCLUSION

The following is the concluding paragraph of the lecture:—

"These phenomena of agreeableness of tone, as determined solely by the senses, are of course merely the first step towards the beautiful in music. For the attainment of that higher beauty which appeals to the intellect, harmony and dysharmony (by which is meant the discords allowed in music) are only means, although essential and powerful means. In dysharmony the auditory nerve feels hurt by the beats of incompatible tones. It longs for the pure efflux of the tones in harmony. It hastens towards that harmony for satisfaction and rest. Thus both harmony and dysharmony alternately urge and moderate the flow of tones, while the mind sees in their immaterial motion, an image of its own perpetually streaming thoughts and moods. Just as in the rolling ocean, this movement, rhythmically repeated, and yet ever varying, rivets our attention and hurries us along. But whereas in the sea, blind physical forces alone are at work, and hence the final impression on the spectator's mind is nothing but solitude—in a musical work of art the movement follows the outflow of the artist's own emotions. Now gently gliding, now gracefully leaping, now violently stirred, penetrated or laboriously contending with the natural expression of passion, the stream of sound, in primitive vivacity, bears over into the hearer's soul unimagined moods which the artist has overheard from his own, and finally raises him up to that repose of everlasting beauty, of which God has allowed but few of his elect favorites to be the heralds."

Dwight's Journal of Music.

BOSTON, MAY 31, 1873.

Rubinstein's Farewell.

THE LAST PIANO RECITALS.

The interest grew and deepened as the end approached. People seemed to realize that they might never hear again so much of the genius of piano-forte music, through such a range of periods, forms, individualities, interpreted by a man of genius, one of the very foremost masters in his art. The three Recitals will long be remembered. For the second (Thursday, May 15) the audience exceeded, in number and enthusiasm, that of the first. The programme, as printed, was as follows:

Fantasia, C major, Schubert.
Invitation à la Valse, Weber.
Momento Capriccioso, "
Songs without Words, E major, F Sharp Minor,
B minor, A flat major, A Major, A Minor,
..... Mendelssohn.
Studies for Pedal Piano, A Minor, A flat major,
B minor, Schumann.
Romanza, D minor, "
"Birds as Prophet," "Forest Scene," "
Fantasia Pieces, ("Abends," "Traumewirren") "
Carneval, "

Of the Schubert Fantasia (op. 15) we may speak as one of the most remarkable of Rubinstein's renderings. He gives you a most realizing, vivid sense of all its wealth of power and beauty. What a coloring of the tone in characteristic passages! How the "Wanderer" melody sang itself, with richest depth of feeling! How Viennese the atmosphere of the gay theme in the Presto! and how broad and solid the grand pathway of the fugued Finale! Did the whole work ever before, even in Liszt's orchestral setting, come so home to us? Instead of the "Invitation," he gave a less familiar and much larger work of Weber's, one of those very brilliant, difficult, exhausting Sonatas, which have a certain sort of intensity, by no means so inspiring as Beethoven's. But

they are well worth knowing; and this one was set before us in its best light: for it needs all the virtuosity of such an interpreter to do it.

The *Momento Capriccioso* (op. 12), a light *lento* movement, swift as possible, and soft as possible for the most part, with sudden bursts of *fortissimo*, was heard with breathless attention.

It was well to turn to the *Lieder ohne Worte* for the quintessence of what is most characteristic and original in Mendelssohn; as a tone poet he is *all* revealed in these little works. It was well, too, to choose, as he did, mainly from the most familiar ones (a Gondola Song, the *Volkstied*, Spring Song, &c.), for these are of the best; and latterly, however it may have been at one time, we hear them not too often. The little flowers did spring up fresh again under the quickening fingers.

Here a pause, where one might think, or talk a little with his neighbor, or at least ask himself: where am I? after such a ceaseless journey, or flight, through many scenes and wonders. We will improve it by indulging in an observation on this series of programmes. In his historical review of masters from Bach and Handel to our time, it will be seen that Rubinstein, both here and in New York, leaves out entirely such composers as Dussek, Cramer and Clementi, Hummel and Moscheles, heroes in their day, who in any *English* course of such recitals would be sure to figure pretty largely. He pays no tribute to classical respectability as such; the models of fine society style, with all their ease and elegance, their handsome way of saying what they have to say, the trim and careful toilet in which they put their blameless fancies before "ears polite," he passes over, wisely we think, as authors who, however meritorious, can have nothing very interesting to add where the conversation is between Haydn and Mozart and Beethoven, and Schubert and Weber. He has kept himself to the most living and life-giving poetry in his selections, so that there might not be a moment's dullness. It shows how well he understood his audiences, and knew, that, with all the idle talk there is about our classical exclusiveness, it is not classical *conventionalism*, but only the live genius, that can satisfy us.

And now for a tone-poet, who, in this country and in Europe, has for years been gaining ground in musical affections, more perhaps than any other. Now for Schumann, who might well have filled out a whole concert, as he did in New York, had there been room for it. But what we heard on this occasion we could supplement in memory with what he had given us in former visits: the *Etudes Symphoniques*, the *Kreiseriana*, &c., &c. In the *Studies for a Pedal Piano-forte* (op. 56), he showed that he had no need of the Pedal; his pair of hands sufficed for the three key-boards, and the charming, thoughtful pieces were presented in their completeness. The *Romanza* (in B flat minor, it should be) was the least familiar of the things which followed, and was entrancing. The rest he had played here before, but it was twice as charming in this smaller hall. The mingled scenes and characters, from grave to gay, from Harlequin to Sphinx, of the little *Scènes Mignonnes* of the *Carneval*, passed in vivid phantasmagoria before the

mind's eye. There was not *too much* in this programme, and we were kept in a fresh mood of enjoyment to the end.

For the third and last Recital (Wednesday Afternoon, May 21) Faneuil Hall was absolutely packed full, even the two corner galleries, and not a few were turned away. So near the end of his gigantic labors, having achieved all but one of his seven New York concerts, the strong musician looked somewhat exhausted; but there was no sign of that in his performance; a spirit in him held the faculties to their full task through two intense hours and an extra half hour. The programme, which we copied in our last, was really too long, and the impression of the concert as a whole would have been better had there been nothing after the copious and rich selection from all the various moods and forms of Chopin's fiery fine creation.

The *Fantasia* in F minor (op. 49), with its solemn march-like movement, made an impressive opening. By an error in the printed programme the next two pieces were set down also as *Fantasies* (in E minor and A major); but they are well-known *Preludes* (Nos. 4 and 7 of Op. 28), the first full of deepest feeling, the other of tender grace,—a short passing moment merely. How all the soul and beauty of these and of three following *Preludes* were brought home to an intent audience we need not tell. Then came the wonderful *Ballade* in F (No. 2), with its contrast of a witching, gentle, naive melody and then a sudden stormy episode,—the one that Mr. Leonhard has charmed us with,—for which we could not feel too thankful. It was here, or about here, if we remember, that he introduced what was not in the bill, the *Berçaise*, his rendering of which is always exquisitely perfect in its way; such purity and even delicacy of tone we never heard surpassed or equalled; the notes run like oil, yet are distinct as pearls.—And so on, through *Mazourkas*, *Valses*, the rousing *Polonaise* in A, *Nocturnes* (three of them), the *Tarantelle*, and several *Etudes*, some of terrific speed and intricacy, in which he calmly rides the whirlwind (to all outward observation). As if this were not enough, he added, what we would willingly have spared, not only on account of its familiarity, but because it seemed to close with gloom and mourning, instead of joyful apotheosis, that marvellous procession of the triumphs of a rare creative genius,—the *Marcia Funebre*.—We came to be made partakers of our Chopin's life (a boon which Rubinstein bestowed on us so amply and so admirably), and not to attend his funeral.

Or did he mean to hint, that to turn away from Chopin, and come down to Liszt and Thalberg, was like trying to live after one's friends are buried? Another reason, then, why we would rather have had the Concert end, as it began, with Chopin.—only not the funeral march! Of course, the inoffensive little *Nocturne* by John Field, the father of that form in its simplicity, was worthy of a place somewhere, being a piece of sweet, pure, honest music. The Henselt pieces, too, ("Poème d'Amour," and "If I were a Bird,") are graceful little poems worth preserving; but hardly could such birds find lodgment *then* in breasts still heaving with the great emotions of the Chopin music. The *Etude* by Thalberg, in A minor, is one of his best, as well as most difficult works, and served as well as anything, perhaps, to illustrate the modern, heaven-storming

Overture "Eurydice"	W. G. W.
Mourning Hymn	Joseph, Michael,
"See the Conquering Hero Comes"	Handel
Chorus	
Aria "In N. Y. with Creation"	Haydn
Mr. J. Nelson Varley	
"All Thine Eyes"	Mendelssohn
"O Du, Immortal Love"	Mendel.
Chorus	
Waltz "Let's Let's Chorus"	Stroms
Shadow Song "Pamora"	Meyerbeer
Mrs. Dexter	
"Welcome Mighty King"	Handel
Chorus	
Overture "Merry Wives of Windsor"	Nicolas
Orchestra	
Song "Oh Rudder than the Cherry"	And and
Galathea	Handel
Mr. M. W. Whitney	
Venetian Boatman Song, "Bach, Vesper Hymn, Beethoven, "The Cold Frost Came," Mendelssohn, "Land of our Fathers,"	
Chorus	
Polka "Schmell" Par force	Strauss
Duet "Ye Gay and Painted Fair" Seasons	Haydn
Mrs. Dexter and Mr. Varley	
"Sound the Loud Timbrel," "America," "The Star Spangled Banner"	

In the evening Concert the Festival, and the tide of enthusiasm, seems to have reached the climax. Seven thousand people in the audience, says the *Enquirer*, orchestra and chorus made a thousand more. Part I comprised three numbers, of which the same journal says:

"Overture: Aria and Chorus: O Isis and Osiris; Chorus of Priests: *Magic Flute*, Mozart. Mr. Whitney, men's voices and orchestra." So was set forth the first of the concert, and it did not promise too much. The overture was simply magnificent. The aria and chorus was grand, and won plaudits from the vast assemblage.

"Chorus, 'Gypsy Life,' Op. 29, Schumann; adapted for orchestra, by C. G. P. Graedener, chorus," was the next announcement, and nobly was the promise fulfilled. At the close there were long and loud demands for a repetition, the first imperative *cadenza* of the chorus during the season. These were refused inexorably, and for a reason given below. The rendering of "Eine Faust Overture" (Wagner) by the orchestra, however, silenced complaint, and called down a storm of acclamation.

The Ninth Symphony, with Chorus, carried all before it. It is claimed that the quartet of solo singers (Mrs. H. M. Smith, Miss Annie Cary, Mr. Varley and Mr. Rudolphsen) did better here than in the New York Festival. As the thing succeeded, we cannot look for criticism, but only rhapsody, and our *Enquirer* has enough of it, for instance:

The rendering was beyond not only all criticism, but beyond all praise, last night. Superlatives are superfluous. From first to last the orchestra was perfection itself. And when it became apparent, as the composer admitted, that the theme of joy was heightened beyond the expression of instrumental music, the chorus came resounding in, all felt that Beethoven was right in exclaiming, "I have it! I have it!" and that his biographer was right in declaiming, "And thus it was the great composer not only made sure his footing on the height he had attained, but by the addition of the human voice rose into the empyrean." The effect was glorious beyond description. Thomas says it was "the Hall" that made it so effective. Miss Cary says it is the brilliant freshness of our American Western soprano voices. Whitney, whose experience is world-wide, declares that it was better than ever he dreamed of. Thomas also says that the New York Chorus (the Handel and Haydn of Boston) was trained to sing too slow, and even the sceptre he sways was insufficient to carry them on to the proper burst of harmony.

It may be that all were right, "but 'twas a glorious victory." It was the climax of the May Musical Festival.

The last notes had scarcely died away before the entire eight thousand people within the building were on their feet. Madness seemed to rule the hour. Amid a whirlwind of cheers, stamping, laughing, and we might almost say without exaggeration, crying, calls were heard of "Thomas!" "Thomas!" "The Chorus!" "The Chorus!" "Cary!" "Cary!" "Singer!" "Singer!" (Mr. Otto Singer is the gentleman who trained the chorus), and so on until the leader had bowed his acknowledgments again and again. Even then the people departed reluctantly, and not before a score of pretty girls from the chorus had forced their way into the lady soloist's dressing-room and raped kisses from the overjoyed *personae dramatis*.

FOURTH DAY, FRIDAY, MAY 9.

The closing day of course was a rich one, and at

the end of it the reporter of the New York *Tribune* telegraphed his rich tribute, "one which we copy."

The great Musical Festival is virtually at an end. The two last nights of the past two days, and the cheering throngs of today have rendered it impossible to give the proposed open air festival, and dance tomorrow, and in place of the concert will be given in the Exposition Hall. The programme has been extemporized from the week's music, so that no novelty will attach to it. The chorus has also dwindled down, so that only light music can be performed. The matinee to-day was well attended, notwithstanding the dreadful weather. The programme was the best yet given at an afternoon concert, but its execution was at times marred by the performance of the elements outside. In one instance, however, the effect was sublime. This was in the performance of the *Leonore* overture, which was given with a thunder accompaniment. During the rest which followed the trumpet peal the thunder rumbled as if Beethoven had scored it for an army of double basses, and all through the work its peals made a splendid background. The best features of the matinee were Rudolphsen's singing of the aria, "O Lord have Mercy," from Mendelssohn's "St. Paul," the exquisite "Andante and Scherzo," from Schubert's Symphony in C; the "Kaiser Marsch," in which the choral was taken with tremendous power by the basses, Miss Cary's singing of the page's song, "No, No," in the "Huguenots," and the William Tell overture. After the concert, Mr. Singer, the New York drill-master, was presented with an elegant watch and chain by the chorus, as a token of their esteem and a souvenir of the festival.

At the evening concert the hall was crowded to suffocation, over 6,000 people being in attendance. The programme opened with the "Vorspiel an die Meistersinger von Nürnberg," the intensely dramatic passages of which were brought out with immense force. The second number was Schubert's Twenty-third Psalm, for female voices only. It is not very well adapted for a large building and audiences like this, as its harmony is very close, and some of its finest points are lost, but it afforded an opportunity to test the quality of the sopranos and altos, and they stood the test in freshness, richness, and refinement of tone. There is no other chorus in the country to equal them. One or two years drill and study would place them ahead of any chorus in every respect. The third number was Beethoven's grand Scene and Aria, the "Ah Perfido," which was sung by Mrs. Dexter. This was in reality the first time that her voice and general ability have been thoroughly tested, and it is only just to say she did not stand the test. She has not the method or the calibre to sing such a great dramatic air, and in addition to this she developed a constant tremble in the voice, which must be fatal to any important effort. The total result of her singing in the Festival has only shown that she is a good society singer with a high soprano voice of good quality and moderate power. She is far from being an artist, however. The first part of the programme closed with Liszt's "Tasso," which, as expressed by the orchestra, was a graphic tone picture.

Immediately after the "Tasso," Judge Matthews took the stage, and after a brief allusion to the remarkable success which had resulted in every detail of the Festival, he read an appeal signed by numerous citizens to the Executive Committee, asking that the May Festival be made an annual event hereafter, which was enthusiastically greeted by the audience. The Judge then put the matter to vote, and it was carried by a tremendous "Yea" of 6,000 voice power. The President of the Festival, George W. Nichols, then made a few remarks, in the course of which he tendered the thanks of the Committee to all who had participated in the Festival. Mr. Thomas was then loudly called for, and upon making his appearance received an enthusiastic ovation. His speech was very short, being as follows: "If I had the ability to speak, I should have a great deal to say."

The concert closed with "The First Walpurgis Night" and the "Hallelujah Chorus," Miss Cary and Messrs. Rudolphsen, Whitney, and Varley taking the solos in the former. The performance was an excellent one, and the chorus, as usual, acquitted itself admirably in the highly dramatic numbers. The only slip in the performance was made by Mr. Varley, who lost his time in one of the solos. The Festival now virtually over, has been one of the great musical events of the age. Its success is creditable to Cincinnati in every way. Theodore Thomas, in two weeks, has captured the East and the West, and dealt a death-blow to musical sham.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Let me kiss him ere I go Song and Cho. 3.
F. G. C. *Hughly* 30
A simple home ballad about little Dollie, who "wished to kiss Baby" before she died.
Starlight. Song and Dance 3. C to F. *Magnus* 30
Gently come, about stars and snow, and sleighs, and buffalo robes, and girls. Lovely music.
Go forth, said the Master. Song and Cho. 3. *Proctor* 48
E. G. C. "The whole world is hidden, and yet there is room."
Very good. Just what you may sing in the next Sabbath school concert.
Just thou the Harp gently, my pretty Louise. 3. G to C. *Blumphen* 30
"Sing me the songs that I love"
Louise couldn't do better, and perhaps would choose this agreeable melody.
When thou'rt met thy Love again. 3. A to D. *Conant* 30
C. "When the quiet moon is beaming,
When the weary world is dreaming,"
Very beautiful, and of very easy compass.
Lord, when my inmost Soul adores thee. 3. C to C. *Hiller* 30
H. C. "For every hope and consolation
I turn to thee."
A most impressive "sentence," which should be "side turned" by a smooth Alto, Bass or Baritone voice.
The Pilgrim of Love. Recitative and Romance. Sung by Mr. Varley. 4. D. B. and B. to F. *Bishop* 40
B. "Orynthia, my beloved! I call in vain!
No rest but the grave for the Pilgrim of Love!"
Brought to notice by the fine rendering of Mr. V. H. C. Is classic, musical and worth at least 61-2 common Love-songs.
The Star of Love. Song and Cho. 3. B. to F. *Webster* 55
W. "At eve we launched our fairy boat
With heart and hands a quiver."
Very different from Wallace's "Star of Love" published many years since. Good throughout, and has an unusually effective chorus.
Dripping into the harbor. 2. E. B. to C. *Webster* 35
W. "I am drifting from the sorrow
From the weeping and the woe."
Good. One more of the beautiful ballads that show a little of the Light beyond the River.

Instrumental.

- Social Galop. 3. E. B. *Prior* 36
P. Has a peculiar, pretty, quaint kind of movement, and as rigidity is not so very common in Galops, this is well worth playing.
Alone I strayed Mazurka. 3. A. B. *Donne* 40
D. A beautiful thing which is already a favorite.
Heinaweh (Longing for Home) 4. E. B. *Schomberg* 40
S. Not Jungmann's Heinaweh, you will please to notice. Equally good, however.
Flower Song (Blumenlied) 1. E. B. *Lough* 50
L. A rich, pleasing melody, which stays cleanly and sweetly through all the piece.
Prayer from Moses. For Guitar. 3. C. *Hayden* 25
H. Well-known favorite.
Green e. (By Gnomes) 4. F. *Kaff* 50
K. Admirable study for a light touch in playing, and is a very graceful "Circle Song."
Seven Octave Studies. Op. 48. *Th. Kallak* 2,00
T. Most players will have their hands full in playing these powerful things, which belong to persons who can command pieces of the old school degrees of difficulty. Magnificent for training arms and wrists.
Arabesken. (Arabesques). Short Pieces by *Isidor Sass*, et. 25
I. Introduction 3. C. Making the Wreath. 3. F. *Ballad* 3. G. Earnest Lane 3. E. min
E. A pe. three and graceful title for pieces which are prevented by a touch of quaintness from being called Nocturnes. Reviews of songs without words, but have an excellent quality of their own.
Palace March 3. D. *Loom* 50
L. A first-class march, worthy to be heard in a palace.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The first number is with a circle, the second with a square, the third with a triangle, the fourth with a diamond, the fifth with a cross, the sixth with a star, and the seventh with a circle. The highest note of the staff, and the lowest note of the staff, are marked above and below the staff.

CH. F. A. R.

711 Broadway, N. York.

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country.

There is, as yet, by no means a superfluity of Reed Organ music, and many instruments stand idle, much of the time, for want of something agreeable to play upon them. This something, by the way, must not be ultra classical music, for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be trashy music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of *every* kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular and pleasing, both to himself and others.

That THE ORGAN AT HOME is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains OVER 200 TITLES OF PIECES.

CONTENTS.

Adagio.....	Beethoven.	Flee as a Bird.....	Lothrop	Marseillaise (La).....	J. L. Battman	Remember me.....	Held.
Adagio.....	Beethoven.	Fredonia March.....	Rossini	March Religieuse.....	J. L. Battman	Russian National Hymn.....	Abel
Annie Laurie.....	Lumbye	Flowers of Spring.....	Beethoven	Mabel Waltz.....	Godfrey	Reverie, Traumerel.....	Schumann
Amelia Waltz.....	Mozart	Funeral March.....	Beethoven	M. Appari (How so fair).....	Martha	Robin Adair.....	Schubert
America.....	Mozart	Do From Clarke's New Method.....	Beethoven	March from "Magic Flute".....	Mozart	Scots wha hae.....	Schubert
Andante Grazioso.....	Mozart	Gaily thro' life I wander.....	Traviata	March from "Moses in Egypt".....	Rossini	Serenade.....	Schubert
Andante.....	Beethoven	Gay Paris, dearest.....	Traviata	March from "Lucia".....	Donizetti	Santa Maria.....	Meyscher
Andante in A flat.....	Beethoven	Glory be to God.....	Haydn	Minuet.....	Beethoven	Santa Lucia.....	Meyscher
Andante in F.....	Beethoven	Golden Cross Waltz.....	Berthier	Minuet from an Oratorio.....	Don Giovanni	Selection from "Norma".....	Bellini
Andante.....	Beethoven	Golden Leaf Thoughts.....	Sidney Smith	Mount Vernon.....	Dr. L. Mason	Simplette.....	Faerber
Air from "William Tell".....	Rossini	Good Night, Nocturne.....	Martha	Moonlight Galop.....	A. P. Wyman	Souvenir Nocturne.....	Clarke
Air from "Magic Flute".....	Mozart	Golden Dream March.....	E. Berthier	Night Wind.....	J. L. Battman	Silver Wave Barcarole.....	Allen
Ah che la morte.....	Krug	Golden Future March.....	"	Nearer my God to thee.....	Dr. L. Mason	Selections from "I Puritani".....	Rummel
Artist's Life Waltz.....	Strauss	Golden Leaf Schottische.....	"	New Vienna Waltz.....	Strauss	Serenade, "Don Pasquale".....	Donizetti
Angels ever bright and fair.....	Handel	Grand Russian March.....	Godfrey	Norma March.....	Bellini	Sweet Memories.....	J. L. Battman
Angel's Trio, "Elijah".....	Mendelssohn	Guinea Waltz.....	Baymiller	Off in the still night.....	Stevenson	Spring Morning Polka.....	A. P. Wyman
Austrian National Hymn.....	Haydn	Harvest Leaves March.....	A. P. Wyman	Operatic March.....	J. L. Battman	Scheiden Waltz.....	Weissenborn
Avril Chorus.....	Il Trovatore	Hail Columbia.....	"	One Thousand and one Nights Waltz.....	Wagner	Sleeping I dreamed love.....	Wallace
Ave Maria.....	Schubert	Harp that once thro' Tara's Halls.....	Junghans	Off in the still night.....	Stevenson	Sweet thoughts.....	Emerson
Bethany.....	Dr. L. Mason	Hemlock.....	Junghans	Overture to "Martha" (one movement).....	Flotoie	Sound from Home.....	Amey I.
Barcarole from "Oberon".....	Wagner	Home, sweet home.....	Bishop	Overture to "Calif of Bagdad" (first movement).....	Baldwin	Short Voluntary.....	Battman
Beautiful Sea.....	J. L. Battman	How so fair, (M. Appari).....	Martha	Parigi o Cara.....	Traviata	Star-Spangled Banner.....	"
Beautiful Blue Danube Waltz.....	Strauss	Home again.....	Pike	Parting March.....	J. L. B.	Smith's (Gen. P. F.) March.....	Martin
Blue Eyes.....	Arnold	Her bright smile haunts me.....	Wrighton	Parting Waltz.....	Wissenborn	Scotch National Air.....	"
Blue Bird Polka Redowa.....	Weingarten	Hydn's Hymn.....	J. H. Wilcox	Pensee (La).....	Blumenthal	Then you'll remember me.....	Balfe
Blue Bells of Scotland.....	"	Hour of Parting.....	Bellini	Pilgrim Chorus, "Tannhauser".....	Wagner	Tannhauser March.....	Wagner
Beautiful Bells Waltz.....	"	How can I leave thee.....	Cramer	Prayer from "Somnambule".....	Rossini	Trance from Midsummer N. Dream.....	Mendelssohn
Batti Batti, "Don Giovanni".....	Krug	Home from our Mountains.....	Trovatore	Prayer from "Zampa".....	Heppel	Trause, from Overture to "Poet and Peasant".....	Suppe
Beham's March.....	J. L. Battman	Horlman's Mountain Home.....	Abt	Prayer from "Masaniello".....	Auber	Trio from "Belisario".....	Donizetti
Burdett's March.....	J. L. B.	Il desiderio.....	Cramer	Prayer from "Etoile du Nord".....	Meyscher	Theme for a Symphony.....	"
Birds are gone to rest.....	Traviata	Immortelle Waltz.....	Grieg	Prayer from "Moses in Egypt".....	Rossini	Twilight Thoughts.....	"
Cavatina, "La Sonnambula".....	Bellini	Idylle.....	Lysberg	Prayer from "Night in Granada".....	Kreutzer	Transc. fr. an Offertoire.....	Batiste
Chant Bohemienne.....	De Meyer	Invisible Chorus.....	Meyscher	Prehodo.....	Batiste	Traumerel Reverie.....	Schumann
Choral.....	"	It is better to laugh.....	Lucresia Borgia	Portuguese Hymn.....	Narulla	Theme from "Il Pirata".....	Bellini
Cornflower Waltz.....	Cote	I would that my love.....	Mendelssohn	Love, Love.....	Waltman	Vesper Hymn.....	"
Consort in Waltz.....	Strauss	Integer Vita.....	Flannery	Rest, Spirit, rest.....	Amalie	Van Meter's Quickstep.....	Battman
Chi mi Frena, "Lucia".....	Donizetti	In happy moments.....	Marshall	Rosos (Les).....	Mitra	Voluntary.....	Battman
Cast thy burden on the Lord.....	Eljah	Kathleen Mavourneen.....	Cunich	Romance from "L'Eclair".....	Rosellen	Voluntary (From Clarke's Method).....	"
Comin' thro' the Rye.....	Krug	Kinster Leben Waltz.....	Strauss	Reverie.....	Rosellen	Do.....	Beethoven
Casta Diva, "Norma".....	J. L. B.	Last Rose of Summer.....	Moore	Reverie.....	Rosellen	Do.....	Laves
Combination Quickstep.....	Battman	Long and weary day.....	Cramer	Reverie.....	Rosellen	Do.....	Emil Rein
Communion.....	"	Leap Year Waltz.....	Strauss	Reverie.....	Rosellen	Do.....	Zurdel
Deux Anges (Les).....	Blumenthal	Let's go.....	Sidney	Reverie.....	Rosellen	Do.....	Oberon
Desir (Le) Waltz.....	Beethoven	Libano.....	J. L. Battman	Reverie.....	Rosellen	Do.....	Oberon
Dead March in "Saul".....	Handel	Love in May, (Maien-Liebe).....	Wagner	Reverie.....	Rosellen	Do.....	Oberon
Dew Drop Schottische.....	Schubert	Love not.....	Reich	Reverie.....	Rosellen	Do.....	Oberon
Di Quella Pira.....	Il Trovatore	Long long ago.....	Baymiller	Reverie.....	Rosellen	Do.....	Oberon
Dreams of the Past, Nocturne.....	Turner	Listen to me.....	Funk	Reverie.....	Rosellen	Do.....	Oberon
Dream March.....	G. P. Smith	Long long ago.....	Baymiller	Reverie.....	Rosellen	Do.....	Oberon
Elegy of Tears.....	Schubert	May breezes.....	Kreidl	Reverie.....	Rosellen	Do.....	Oberon
Elevation from "Clarke's New Method".....	Turner	"	"	Reverie.....	Rosellen	Do.....	Oberon
Evening Star Waltz.....	W. H. Clarke	"	"	Reverie.....	Rosellen	Do.....	Oberon
Evening Reverie.....	F. Hall	"	"	Reverie.....	Rosellen	Do.....	Oberon
Ever of Thee.....	"	"	"	Reverie.....	Rosellen	Do.....	Oberon
Eventide.....	"	"	"	Reverie.....	Rosellen	Do.....	Oberon
Flick and Flock Galop.....	Hertel	"	"	Reverie.....	Rosellen	Do.....	Oberon

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the 1st edition and the plates were destroyed by fire. In reconstructing the work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that it would be difficult to imagine a collection of music with a greater and more pleasing variety.

Price in Boards, \$2.50. Cloth, \$3.00. Full Gilt, \$4.00.

Sent, post-paid, for retail price.

OLIVER DITSON & CO., Boston,

CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 839.

BOSTON, SATURDAY, JUNE 14, 1873.

VOL. XXXIII. No. 5.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—It mailed or carried for \$2.00 per annum, delivered by carriers \$2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion per line 30 cents.
Each subsequent insertion per line, 20 cents.
Cards, six lines nonpareil, per annum \$2.00.
do four do do \$1.50.
J. S. SPOONER, PRINTER, 1 PROVINE COURT.

Advertisements.

SCHOOLS, SEMINARIES, and COLLEGES supplied with competent MUSIC TEACHERS, and for all instruments, by the NEW ENGLAND MUSIC AGENCY, No. 101 Broadway, New York. Address, with stamp, for reply, 836.

CARD TO ORGAN STUDENTS. As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$300), than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, J. C. HAYNES & CO., Care of Mason & Hamlin, Tremont St., Boston. 834 U.

HAIL COLUMBIA

And all other Patriotic Airs sound best on the Superior Instruments to be purchased at the well-known store of **J. C. HAYNES & Co.,** where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINTETTE ORCHESTRAS,
BANDS OF FOUR,

and all similar organizations will be furnished, not only with the best instruments, but with Instruction Books to learn to play on them, extra strings, reeds, &c., to suit them, and all needed materials for their repair.

J. C. HAYNES & CO.,
(Opp. the Court House, 33 Court St., Boston.)

150,000 MORE VOICES

Have been added to the children's choruses singing from

New Silver Song!

It wears better than any other book of the kind published. The same Sunday schools that have used "Silver Song" and "Silver Song Revised," now use the New Silver Song and say they could not have done any other book.

Contains one hundred and eighty-two songs of the best and best Sunday school music ever published to the public. All persons interested in this class of music should see it. EVERY SONG IS FULL OF THE GRACE AND SPIRIT. The types are clear and distinct, and the words plain and easy to read. Do not fail to examine it. Price, 100 and covers 30 cts., \$2.00 per dozen, \$20.00 per hundred. Specimen copy 30 cts., post-paid. Specimen copy 10 cts. W. W. WHITNEY, Boston, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN,

Well known as the author of "Silver Song," this had a sale unequalled by any Sunday School music book.

Anthem Choir is pronounced the finest work of the kind published, and is being adopted by the leading chorists and conventionists throughout the country. The Anthems contain both vocal and grand harmonies and are arranged for all voices.

22 of our best Anthems. "As Represented."

The type is clear and distinct, and the press work superior to any book of the kind ever published. Single copy \$1.00, 10 copies \$8.00, 100 copies \$70.00. All orders to W. A. OGDEN, 77 N. O.

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care of Mason & Hamlin, Tremont St., Boston. \$20.00.

The Beethoven Quintette Club of Boston.

(C. N. Allen, 1st Violin; H. Hindel, 2nd Violin; J. C. Mahaly, 1st Viola; Chas. Koppitz, 2nd Viola; J. E. Wint, First Cello. 1st position. Tickets \$2.00. For Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN, 820-ly, Care of Oliver Ditson & Co., Boston, Mass.

LIFE OF VON WEBER.

BY HIS SON,

Baron Max Maria Von Weber.

In 2 Vols., each \$1.75.

This volume contains the most complete and reliable biography of the life of the great composer, and is a most valuable addition to the library of every musician. It is a most interesting and instructive work, and is a most valuable addition to the library of every musician. It is a most interesting and instructive work, and is a most valuable addition to the library of every musician.

Send, post paid, for Retail price.
OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Life of Schumann,

BY VON WASIELEWSKI. \$1.75.

This patient worker and "brood bird" in musical composition, is a most interesting and instructive work, and is a most valuable addition to the library of every musician. It is a most interesting and instructive work, and is a most valuable addition to the library of every musician.

Send, post paid, for Retail price.
OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

In Press—Ready in July.

THE RIVER OF LIFE,

A Sabbath School Song Book.

MR. H. S. PERKINS, of Chicago, and MR. W. W. BENTLEY, of New York, are the compilers of this collection, which is a most valuable addition to the library of every musician. It is a most interesting and instructive work, and is a most valuable addition to the library of every musician.

THE RIVER OF LIFE

will contain contributions from more than 50 well-known and distinguished Hymn and Tune composers, exceeding in this respect all similar books.

Of the compilers it may be said that Mr. Bentley is an enthusiastic Sunday School singing teacher, and is a well-known and valued assistant at Sabbath School Conventions, and Mr. Perkins has had the valuable experience of editing members of Church Music Books, School and Sabbath School Singing Books.

Published by **Oliver Ditson & Co., Boston**

Deem's Solfeggi. 75

These exercises are intended for School and Class Practice, are thoroughly graded, so as to form a regular Instruction Course, with explanations and direction.

For High Schools and Seminaries they answer an excellent purpose either used alone or in addition to some other class book.

OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., New York.

New Music for June.

VOCAL.

The Bridge—For Guitar.	Lindsay.	35
I heard a Voice.	Prusac.	30
Where are the Friends—Song of the Exile.		
Song & Choe.	Hicks.	35
The Brave Old Temperance.	Hicks.	40
The Golden Sun is sinking.	Ferris.	30
Darkest Hour is the day.	Roberts.	30
Good Night, little Daisy—Song and Choe.	Green.	50
Woe, I feel to a husband's Wife.	Gabriel.	30
The Chorus.	Gabriel.	55
Sweetly sing ye little Birdlings.	Duet.	
W. J. Smith.	50	
The Two Nests.	Carroll.	50
All in Victory—Song & Choe.	Thomas.	40
Ave, Sweet warbler for Old—(Old English).		
Good.	55	
Trust.	Southard.	30
He marks the Sparrow's fall.	Pratt.	30
The Vows are all broken.	Daniel.	40
Arm, arm ye brave—From "Judas Macabbeus."	Hindel.	40
Ave Maria, thy Children have met—Trio for female voices.	Deems.	35
No father, no Mother—Song & Choe.	Danks.	50
Dear Father—From "Selections of Old English Songs."		30
No!—Come Dear.	Schwenck.	60
Ave Maria.	Ward.	50

INSTRUMENTAL.

From East to West—Waltz.	Kate Simmons.	75
Harmonia—Idylle.	Robert.	60
Little Bird's Nest.	Mack.	
No. 8—Silver Wreath—Roda—2 F.		30
No. 10—First Love—Roda—2 G.		50
The Piano—M. La Brillante.	Dreher.	50
On Pipes and Drums.	Mack.	40
Golden Ornaments—Caprices (Of Caprice).	Ketterer.	60
Long's Dream.	Montager.	40
M. La Brillante.	Havens.	50
First Love—Polka (Lachtaubchen).	Bier.	40
Joy Forever—Galop.	Muller.	40
Happy Tourist.	Dreher.	60
On Pipes and Drums—March.	Ward.	55
Walden—Lullaby—(Lullaby in Walden).	Gise.	50
Deem's Solfeggi—Song.	W. F. Mullen.	40
No. 1—Lily of the Valley. (Le Muguet).		40
The M. La Brillante.	Jensen.	55
Ma. La Brillante—Gr. Valse de Concert.	Wes.	1.00
Un Perle de Valse—V. La Brillante.	Smith.	75
Souvenir Waltz.	Wes.	35
Overture to Pique and Piqueant—8 hands.		
2 Pianos.	Brunner.	2.25
Wedding March—8 hands—2 Pianos.	Mendelssohn.	90
Early Quen—(Reine des Eves)—4 hands.	S. Smith.	1.00
May Pole Dance.		1.00
Methodical 5 Finger Studies for 4 hands.	Behrens.	
In 3 Nos. each 75		
Complete, 1.50		
Eight Hands—Music well-arranged for 2 Pianos.		
4 Performers.		
Overture to Martha.	Horn.	1.75
Soldier's Chorus. (Faust).	Schubert.	1.00

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four octaves, or fraction thereof about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]
MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718—tf] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH,
FOREIGN AND AMERICAN MUSIC DEPOT,
No. 610 ARCH STREET,
PHILADELPHIA. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise

Of Every Description.
Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

15,000 COPIES SOLD!
OF DITSON & CO'S UNEQUALLED
GEMS OF STRAUSS,

Containing all the best Strauss Waltzes, Polkas, Mazur-
kas, Galops, Quadrilles, &c. [250 pages]. Price \$2 50.

This extraordinary collection of Strauss's best music has
achieved a great success, and edition after edition
has been issued to fill the popular and steadily
increasing demand; 15,000 copies sold since
November last testify to its popularity.
Among its "Gems" are the "Blue
Danube," "1,001 Nights," "Man-
hattan," "Wine, Women and
Song," "New Vienna,"
"Artists' Life," "Roy-
al Songs," "Mar-
riage Bells," and
and 50 other
waltzes;
"Pizzicato"
Polka; "Clear the
Track," Galop; "One
Heart, One Soul," Mazur-
ka; and 20 other choice Polkas,
Mazurkas, Quadrilles, &c. Price
\$2.50 in board covers; \$3 in cloth; \$4
in gilt. Also, just published: "Strauss
Dance Music for Violin & Piano."
Being a collection of the best Strauss Music, effec-
tively arranged for Piano and Violin. Price \$1.
Sold by all Book and Music Dealers. Published by

OLIVER DITSON & CO., Boston.
CHAS. H. DITSON & CO., New York.

DOLLAR MUSIC BOOKS.
\$ \$ \$ \$ \$ \$ \$ \$

Clarke's Dollar Instructor,
For Reed Organs.

Clarke's Dollar Instructor,
For Pianoforte.

Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful Instruction books;
designed for those who wish to take a partial and easy
course! Full of bright, popular music for practice, the
first two containing each nearly 70 tunes, and the last 120
tunes, beside exercises.

\$ \$ \$ \$ \$ \$ \$ \$
STRAUSS DANCE MUSIC. 1.00
For Violin or Flute and Piano.

\$ \$ \$ \$ \$ \$ \$ \$
Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.

\$ \$ \$ \$ \$ \$ \$ \$
Winner's Band of Four. [Nearly ready] 1.00
Easy Quartets for Violin or Flute, Cornet or
Clarinet, and 2nd Violin or Violoncello.

The above 3 books are for THE PEOPLE, and are full
of the bright, wide awake, easy music, that isn't hard to
play, and is so delightful to listeners.

\$ \$ \$ \$ \$ \$ \$ \$
The above books mailed, post-paid, for the retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway New York.

STAR MUSIC BOOKS.
* * * * *

DITSON & CO. offer the following resume of
prominent books recently advertised.

Standard. Price, \$1.50

EMERSON & PALMER'S Famous New Church Music
Book. Sells finely.

Cheerful Voices. 50 cents.

L. O. Emerson's brilliant new School Song Book. All
the Schools will use it.

Clarke's, \$2.50

The most widely known and used of all Reed Organ
Methods.

Strauss, \$2.50, \$3.00, \$4.00

The GEMS OF STRAUSS has had an unprecedented
sale. Get one for Summer Playing.

Either book sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence as to command a wide sale in Europe, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

**ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR, with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.**

MASON & HAMLIN ORGAN CO.,
154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —832

**Mason & Hoadley's
System for Beginners.**

Compiled by two eminent and successful teachers, it has
acquired an excellent reputation, cannot fail to satisfy both
"master and scholar," and is *unexcelled* by any other
Method for the Pianoforte.
Price \$3.00.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Effe, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

The American Tune Book.

Scarcely affected by the issue of new books, however
well-made or popular, this great, choice, eclectic
COLLECTION OF CHURCH MUSIC,
BY 500 EDITORS
holds on its even way, selling largely, and pleasing all.
How could it be otherwise, since its thousand Tunes,
Pieces, and Anthems include the best music, taken from the
best books of the country. Price, \$1.50.

Sparkling Rubies!
NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete
and most pleasing collection of musical gems,
(about 150 of them), by A. Hull and H. Sam-
unders. Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,

Is the name of a compact book of 210 pages,
which can be carried in the pocket, and yet con-
tains a very large proportion of the most popu-
lar psalm tunes, spiritual songs, &c. It would
be difficult to compile a more convenient book
for the Vestry, the Prayer Meeting, or Social
Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

FORTY-SIXTH PSALM. Truly Buck. 1.00
FESTIVAL CANTATA. Eugene Thayer. 1.25

GOULD'S CHORAL MUSIC. 50
Well worthy of careful study.

MUSICAL ENTHUSIAST. Hewitt. 50
An amusing and very melodious musical extravaganza.

The above books sent, post-paid, by

OLIVER DITSON & CO., Boston.
CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music.

WHOLE No. 839.

BOSTON, SATURDAY, JUNE 31, 1873.

VOL. XXXIII. No. 5.

Handel's "L'Allegro, Il Penseroso, ed Il Moderato."

[Translated for this Journal from the German of CHRYSTIAN ANDER.]

[Continued from page 26.]

No. 7. Air for Soprano and Tenor. The unrestrained mirth of the laughing Air and Chorus (Nos. 5 and 6) leads to the Dance, and laughingly the sets are formed. "Come, and trip it as you go, on the light fantastic toe," calls Allegro, in a charming Air of a lively minuet movement, in which the spoken accents are arbitrarily reversed; and the Chorus (No. 8) exerts itself, to its best ability, to keep up with the merriment. What a flowing stream of joy! what pure satisfaction!

9-12. Rec. and Air, Soprano. The Melancholy one, on the other hand, becomes all the more deeply self absorbed, and with the absorption his wings grow: against the dancing youth he devoutly summons the solemn figure of a nun, whom he invests, like a goddess, with all conceivable majesty in gait and costume, in look and bearing, the incarnation of a lofty, earnest life. His soul falls into rapture, and in several places his song (consisting of four sentences) is penetrated by a sweet and flowing Cantilena, particularly fervent in the last sentence, which is in praise of "calm peace and quiet, spare fast," &c.; and where the chorus too resounds in confirmation. Little as the total effect of this *Penseroso* scene can be compared to the preceding one of the Allegro, and clearly as we remark the exertion which it costs the *Penseroso* to begin to sing, —still he has broken a pathway for himself and chorus, and by the side of outright Mirth has placed the full resounding counter mood. Here the images fit so well into each other, that one might fancy the text to have been arranged originally in this order.

13-15. L'Allegro steps forward again; but first he must once more drive away Melancholy in a recitative, and woo joy to him, so strongly has the preceding scene worked on him. And now follows a song to Joy: "Mirth, admit me of thy crew," full of cordial good nature, bright and cheerful as a Spring morning with the lark's song; and indeed it is the lark whose image here appears, in both the melody and the accompaniment (violin), to "startle the dull night," and "at my window bid good morrow!" It is a Soprano that sings this.

16-17. *Penseroso*, to offset this, brings forward another Soprano, a spirit differently attuned, and another of Nature's songsters. Night draws on, and "on golden wing the cherub Contemplation" brings; nothing disturbs the general stillness; only the Nightingale ("Philomel") awakes, and with it the life of the night, Music, the out-streaming light of the soul. Having reached this mood, the *Penseroso* is all-powerful and celebrates a true transfiguration in the Nightingale Aria:

"Sweet bird, that shun'st the noise of folly," a miracle of ideality as well as truth to Nature. With all its richness, simple in the principal features of the voice part, as Handel's songs always are, strictly adhering to unity and deeply musical, this song invites even the most timorous beginners to attempt it, although only the most finished art can fully master it. The principal portion is in D major; the short middle part in D minor (the usual counterpart in all set arias of that time), containing some of the finest traits in the whole movement, describes the pause in the song of the nightingale, while the pensive wanderer beholds "the moon, riding near her highest noon." The first part comes back in the original key, and anew, with all the more effect, the nightingale song breaks out again, pouring its full splendor on the nocturnal scene. It is the crown of all nightingale songs. Who could surpass or even equal it! On no account, in performances, must the repetition of the first part, the *Da Capo*, be left out; nothing but the unsettled sense of musical form of the present day (or the more recent past) could persuade itself that the grounds for such a repetition lay in the taste of Handel's time, and not in the very nature of the thing itself. As if we could despise and repudiate the practice of a time, which, as the producer of the greatest works of our Art, must be called the classical age of music!

18-19. Against such outpourings from the soul's depths, L'Allegro has a hard case of it; here he vanishes, as did the lark before the nightingale. But as the silent night to Melancholy to him belongs the cheerful morn, and suddenly we see him stand before us as a hunter, "from the side of some hoar hill," listening to "the hounds and horn." His hunting song is such a simple, such a lively popular melody of the primeval forest, that it can almost be called a children's song.

20-21. Il Pensiero sets the evening against the morning. His song in B-flat major: "Oft on a plat of rising ground," we have already had referred to as one of the most famous of the singer Harrison. It is devoted to the solemn evening bells, the "curfew" booming deep and heavy in the accompaniment, and to the peace of the domestic hearth,

Where glowing embers through the room
Teach light to counterfeit a gloom.

The dreamy conclusion, lingering on the last suggestion, is especially attractive and capable of great expression. The following somewhat longer Air in E flat (inserted a year later for the tenor Beard): "Far from all resort of Mirth," treats of two more images of home-like evening life, "the cricket on the hearth," and "the bell-man's drowsy charm," both of them of course provided with their musical attributes in the accompaniment.

22-27.—But of such musical suggestions, drawn from life around us, L'Allegro easily commands the richest assortment. So he

comes briskly on the ground again, first in a fine *Siciliana*:

Let me wander, not unseen,
By hedge-row elms on hillocks green,

Among the happy, busy husbandmen; then in a beautiful melodious *Andante con moto* to the "nibbling flocks" on "russet lawns and fallows grey;" in the richly moulded middle part (*recitativo*) gazing up at the mountains and the woods, with "meadows trim," and dancing brooks, "towers and battlements," "bosomed high in tufted trees." And now he hears the music of the tambourine and fiddle: "Or let the merry bells ring round," with runs of octaves imitated from the London chimes; he describes with rapture "many a youth and many a maid, dancing in the chequer'd shade." And then immediately the chorus falls in: "And young and old come forth to play on a sunshine holiday." Then this cheerful, radiant tone-picture fades away into still evening twilight, like the day itself; the glad but weary figures creep to bed, "by whispering winds soon lull'd asleep." With this echoing *patetissimo*, one of the most beautiful and most effective pieces of the kind that can be found in Handel, the First Part closes. L'Allegro has the last word, and evidently he conducts himself here in the first part like the man of the day.

PART SECOND. 28-31. In the second part, on the contrary, it would seem that Il *Penseroso* is to be in the ascendant; he takes possession at the outset. Again, and in stronger expressions than before, he drives away all idle joys as things too empty and shallow for a soul seeking something more substantial, and he gives himself up to earnest midnight studies, while the gay people that were sporting in the sun are lying fast asleep. So far the beautiful opening recitative. In the ensuing Air in F minor he turns to the old Greek tragedians and —judging as an academic student must have judged, who thought to solve the question of immortality from Plato—to "what, though rare, of later age" can be compared to these productions of the Attic stage, by which he does not mean as we shall see (when it comes to L'Allegro's turn) the only modern dramas which really can be placed beside the ancient:—difficult, nay thankless propositions, which Handel nevertheless knew how to weave into a noble and significant tone-picture. In the next sentence the music is more fortunate. As before from the philosophers to the tragedians, so now from these he passes to the mythological minstrels or Musagetes, to Musæus, and to Orpheus, whom he would fain wake to life and hear him sing "such notes as, warbled to the string, drew iron tears down Pluto's cheek." This song, in E major, has much resemblance with the nightingale air, only the *coloratur* (florid embellishment) is richer and more difficult to execute; this also has a single floric voice for an accompaniment, only not this time a flute,

but the deeper and more homelike violoncello. And so the midnight meditation last until, as we have it in the last words of the Recitative, "unwelcome morn appear."

32-3. But early in the morning L'Allegro with a whole troop of companions has flocked into the city, enjoying in anticipation the cheerful stir and bustle of a great place. "Populous cities (changed from Milton's "Towered cities") please us then." The chorus is led in by a jovial bass solo (which should be sung by a single voice, not by all, nor even by a few of the chorus basses, for throughout the whole work we have to do only with the two forms of L'Allegro and Il Penseroso, whose promptings the chorus simply has to follow, without being able to call up any mood by its own power); and the Chorus with vivacity prolongs the tone that has been struck, depicting the suggestions very palpably, the bee-like "busy hum of men" in the market place, the solemn pomp of proud knights in procession, "with store of ladies, whose bright eyes rain influence and judge the prize." In the passage where the knights "in weeds of peace high triumphs hold," especially at the close, we are reminded of kindred passages in the Hallelujah chorus of the *Messiah*; thoughts, which he has there distinctly stamped, here come up hinted as it were beforehand, which is frequently the case with Handel. Then L'Allegro in a lively air invokes Hymen and nuptial merriment in the full splendor of the olden time, "with mask and antique pageantry,"—

Such sights as youthful poets dream
On summer eves by haunted stream.

Here he must have been thinking of Shakespeare's "Midsummer Night's Dream," but not anticipating that all the world would also think of it one day, prepared for the happiest understanding of the allusion found in these lines.

34-5. Il Penseroso retreats before the scorching sun, under the leafy shelter of the grove, and so comes almost to close contact with L'Allegro, who also was for courting elves and fairies in the woods, but altogether in another mood, hiding himself in deepest solitude. Here, surrounded by the hum of bees and murmuring streams, he would fain fall asleep, rise on the wings of "some strange mysterious dream," and then wake up to the sound of music, all around him, sent by "the unseen genius of the wood?" this is all felt as if it were actually present in the wonderfully dreamy music in A flat.

35. Now follows the last great scene of L'Allegro. He is a friend of the theatre, not the learned but the living. To be sure he reverences the "learned" Ben Jonson, but only as a spectator before the stage. These are the notable lines in which Milton expresses himself about Shakespeare. He calls him "sweetest," "Fancy's child," warbling "his native wood notes wild," and places Jonson's humor and learning at his side, as England has done almost to our day. And herein lurks already the germ of the later French prejudices. But what is most worthy of remark, he places the two first English dramatists, and with them the whole English theatre, in L'Allegro's circle, and not with the few among modern dramas which Penseroso had seen fit to couple

with Greek tragedy; indeed there is no doubt that he had accorded this honor, not to Hamlet and Othello, but to the Latin imitations of the Greek originals proceeding from the *humanists*. For such these comparisons were not particularly inspiring, yet not entirely against the grain; so Handel has brought the text into an at once dignified and lively strain, dwelling especially on the idea of Shakespeare; but for the rest he has merely made music with the natural flow which it could hardly help having. Always with him it seems to flow on easily and without effort; nothing appears labored and dug out, not even where more toil and delving might perhaps have brought to light something more original and more poetic: this was the shaping law of his whole nature and stood above his will. * * *

37-40. In the following air, L'Allegro seeks to drive off "eating cares" through "soft Lydian measures," married to "immortal verse," adorned with all the arts of song, and charming forth "the hidden soul of harmony." Yet one step farther goes L'Allegro in these musical moods, in the Air: "Orpheus self may heave his head," where he imagines Orpheus himself listening with rapture to such strains as surely would have purchased freedom for Eurydice. The music is beautiful and original; but none of these songs take a deep hold, since they move more in the region of ideas than feelings. Yet they stand in precisely their right place, as the outlets of the mood of the Allegro; we see that herewith he exhausts himself and has completed his orbit. Now he attunes his fresh closing song:

These delights if thou can'st give,
Mirth, with thee I mean to live.

The song leads into a chorus, re-affirming all with stormy joy and growing to as grand a climax as one could desire.

41. And now Il Penseroso makes the close. It is here in Art as it is in life: to the soul's deep, earnest mood belongs the last word. In the "dim religious light" of silent cloister walks, he hears the full choir from the church, borne up by "the pealing organ;" his spirit soars, and his enraptured eye sees heaven opening. Under the impression of this holy awe he feels as if, having now reached the evening of life, he must become a pious hermit, and as such (for still the youthful love of fame stirs here) become a knowing and prophetic sage. This he expresses in a noble closing air in D minor, which leads into the fugued Chorus:

These pleasures, Melancholy, give,
And I with these will choose to live.
[To be Continued.]

Paine's St. Peter.

[From the Portland Press, June 4.]

The oratorio performance of last evening was a brilliant, important and entire success, which will greatly increase the musical reputation of our city. As yet, America is too newly organized a country—too much occupied with the severer problems of existence, the development of its immense resources—to have attained a general high culture in art; and particularly in music, which in the world's history has ever been a later result of civilization, than painting or sculpture. It is only within a few years that music has been recognized here in its higher significance, and the great and immortal works of the masters listened to with ever increasing enjoyment and admiration. Nothing could more distinctly indicate the great progress made, than the successful attempt by a native composer in the high

and austere department of the oratorio, and its brilliant and adequate performance and cordial reception in a native city. Without the aids, advantages and attractions of scenery, costume and theatrical effect, without the excitement of powerfully portrayed human passion, an oratorio must depend solely upon a series of sincere thoughts and feelings, expressed by means of appropriate and learned musical terms of writing. In this we do not hesitate to say that Mr. Paine has succeeded in his oratorio, "St. Peter."

The overture would seem to express the mighty undimmed longing of the people, but by a prescient instinct to look for a diviner and clearer knowledge. Beginning with an adagio movement in B-flat minor, the melody—of which the accentuation is most expressive—soon becomes more agitated. A powerful motif in the bass emphasizes the reiterated questioning, "Like a prophecy of coming good, as yet unknown, is the brief *cantabile* of the wind instruments, recognized by the eager upward rush of the strings, until the repeated dominant of C, commented upon by an earnest bass subject, is at last accepted as the long sought solution, and leads into the powerful and stirring chorus, expectant of triumph: "The time is fulfilled." The second theme of this number, "repent and believe," is exceedingly well written, the striking intervals to which is set the word "Repent," contrasting with the elaborate figures of the words, and believe the glad tidings." This first chorus would alone be enough to prove that the composer was familiar with the traditions of the great contrapuntists, and knew how to adapt his resources to the just expression of his ideas. The important *aria* for soprano, "The spirit of the Lord," is admirable and expressive. The representation of the twelve disciples by individual singers, instead of the voices of the whole chorus, for us a very dramatic feature of the work. The first chorus for these twelve voices, *tenors and basses* divided, begins all *unisono*, with a melodious and clearly defined theme, "We go before the face of the Lord." At the words "By the remission of their sins," the voices separate in skillfully written four part harmony, to which is soon added the mixed chorus. After a lovely *chorale*—of which the harmonic progressions and instrumentation given to it by Mr. Paine are well fitted to the grand simplicity of its melody—a brief phrase of soprano recitative precedes the question, "Who do men say that I am?" answered by a very expressive and original passage for the disciples, and by the emphatic phrases of Peter. After a noble *tenor aria*, occurs the grand *aria* for bass, "My heart is glad," a song of rejoicing and hopeful strength. "The church is built," is a very solidly written chorus in two well contrasted movements, in which, as in many other numbers, the composer displays great command of the resources of his art. This exalted and powerful number closes the first scene of the sacred drama.

A soprano recitative begins the scene upon the Mount of Olives, and is followed by a most expressive *aria* for the tenor. The recitative "Before the cock crow," is answered by Peter's confident words, repeated a fourth higher, with increased emphasis by the disciples. The lovely *aria* for tenor, "Let not your heart," is exquisitely tender and peaceful. The beautiful quartet and chorus, "Sanctify us," seems to us rather written upon the models afforded by Mozart, in his masses, than upon the severer types of sacred music; and is a very attractive number of the work. A contralto recitative narrates the coming of Judas with the multitude, and the desertion of the disciples. In the succeeding chorus, "We hid our faces from him," the composer has arrived at a most pathetic expression of a world's weep and contrition. The accompaniment to the second theme, "He was brought as a lamb," is noticeable for the masterly management of counterpoint, and its original and admirable harmonies. Next follows the highly dramatic scene where Peter denies his Lord. The orchestration of this passage is exceedingly vivid. After the lamenting interlude which depicts the remorse and despair of Peter, comes the repentant pleading *aria* "O God! my God, forsake me not." To this succeeds a solemn and beautiful chorus of angels—*soprano and contralto* divided, thus complementing the similar chorus of *basses and tenors*. The notes of the harp alone accompany the voices, until the entrance of the vigorous and cheering *allegro* theme for full chorus, "And he that overcometh." A serious and expressive contralto *aria*, "The Lord is faithful and righteous," precedes the chorus, "Awake thou that sleepest," which is very powerfully written, including fine fugue passages. With this climax the first part of the oratorio closes.

dinary life, we do not stop to reason on it, but go to somebody who has established a certain way of thinking, and accept what is told us, as being the veritable truth without doubt, yet different advisers give totally differing advice. For instance, several years ago, having to sing in concerts, I said to a baritone singer of some reputation, "What shall I use before singing?" "A little wine, either claret or Rhine," was his reply. Sometime after, I asked a Prima Donna, "Porter" was her advice. Again I tried with a "distinguished baritone," "Gargle your throat with tannin." Afterwards I sought advice of a basso of note, who used beef-tea. And so it went, sometimes one thing, and sometimes another, each individual being convinced of the correctness of his or her own position, "for they had tried it." Finally I received the advice regarding the "crust of bread or piece of dry cracker," which I thought best of all; but as I could not always have either with me, and as I have been quite as likely to be required to sing without notice as with, I gradually found even that unnecessary, and then came the establishing in my mind of the idea which one would almost think must have been forgotten by mankind, that the good Father has prepared for every need of ours. This vocal machinery is self-lubricating. But if you accustom the throat to other things, you will be just as much a slave to the habit of using them, as any toper is to the habit of taking his noon-dram.

Pupil. How about smoking? Is that injurious to the voice?

Mr. D. That is a question which I always dread I shall be sure to shock somebody, and every singer who may differ from my opinion will shrug his shoulders and look wise. I am convinced that it is not a question which I can answer for you, or you for me. Generally, if you ask a physician the same question, he will be governed by the fact of being a smoker or non-smoker. Just so with teachers. Those who do not smoke think it altogether injurious, while those who do, see no harm in it. Now my own opinion is that one may smoke in moderation, without injury, but that carried to excess, it is injurious. Now there is a genuine Bunsby opinion for you. It means simply this. Some people may smoke without injury to the vocal organs, while others cannot. Many of the finest singers have been inveterate smokers, the Italians especially, and I have even known a tenor to smoke cigarettes persistently behind the scenes and commence the prison-song in "Trovatore" while the smoke was curling about his head. Understand me, I do not believe the voice to be benefited by smoking, but simply, that some may smoke with impunity, while others cannot. Each must judge for himself though I will suggest that if you are in any doubt about it, your safe plan will be to let it alone. You certainly cannot injure your voice by not smoking. Still, some are fond of practically testing theories.

Pupil. What do you think about being so very careful of the voice as some are? I have known singers who were careful to speak in just such a tone, and eat at just such a time to save their voices.

Mr. D. I think about them just as I do about the habit of "coddling" children. Treat them like babies and they will always be babies. Let them have freedom, and they will not suffer. When I hear people talk about "saving their voices," I feel sorry for them. They could do much better, and be far more comfortable if they were less careful. I do not believe that God ever gave a human being a glorious voice simply to make money with it. I believe it to be the positive duty of all singers, to make this world just as bright as they can to others. Therefore, when in company, and asked to sing, I hold that they should not refuse, on the ground of saving the voice. The voice should be able to stand all the wear that it would receive at such times. But I have a good deal to say on this subject which we will leave for the present. I do not believe in being imprudent, but I do not believe in over-carefulness.

Handel's "Belshazzar."

Those who look with apprehension upon what is called the "progress" of music in our day may find some comfort in the avidity with which ancient masterpieces are hunted up and once more brought out to the light. The advanced school of musical faith and practice is, in truth, but one development among several of the restless spirit which pervades that particular domain of modern thought. It has its correlative and its corrective in the revived attention paid to the great works of the past—an attention which seems, year by year, to increase both its

no force and the area of its operations. How completely Bach has been resuscitated of late there is need to tell; while, as regards Bach's great contemporary, Handel, an obvious disposition exists not only to know more about him where he is already known, but to make his music familiar where hitherto it has not penetrated. Readers of foreign musical news must, latterly, have been struck with this fact; and it behoves England, the Handelian country *par excellence*, to see that in comprehensive acquaintance with the master's works it keeps the place so long held by right of passionate regard for his genius. Of late years not much has been done to extend a knowledge of Handel among us; the societies upon which this task naturally devolves contenting themselves with the regular presentation of a few of his greatest works. Happily there arose the "Oratorio Concerts"—now merged with the Albert Hall Society—and *Jephtha* was revived amid lively marks of public satisfaction. To the same energy and artistic zeal we are now indebted for the awaking of *Belshazzar* from a sleep of twenty five years—that time having elapsed since it was produced by the Sacred Harmonic Society, under the direction of the late Mr. Surman, who, whatever his faults as a conductor, was not one of the "rest and be thankful" school. Handel's tenth oratorio may lack the sublimity of the *Messiah*, the grandeur of *Israel in Egypt*, and the patriotic enthusiasm of *Judas Maccabeus*; but, even apart from the fact that nothing inspired by genius should die, it deserves revival, because it contains some of the master's noblest efforts—"thunderbolts" like those which exalted the admiration of Beethoven for the greatest of musical Vulcans. Doubtless, the work has drawbacks, and it is equally beyond question that these will keep *Belshazzar* out of the highest class of public favorites; but the drawbacks are not so much Handel's fault as the fault of the libretto. Charles Jennens, Esq., of Gopsall Hall, may have been a great personage in his day—none but a great personage would ride from Bloomsbury to Fleet Street in a carriage and four simply to correct "proofs"—but he was a bad poet, and a worse dramatist. His bad poetry appeared in the "Il Moderato," which he associated with the "L'Allegro" and "Il Penseroso" of Milton; and his worse dramatism is shown in the book of *Belshazzar*. As an oratorio libretto, no thing could be less happy than this. It opens with some trite moralizing by Nitocris, Belshazzar's Queen, who is made an eminently religious person, and a decided "bore." Next, a certain Gobrias is introduced, bearing a deadly grudge against Belshazzar for some reason which enters not at all into the plot. Cyrus is made a conscious instrument in the hands of the Jewish God, about whom he knew nothing, or, knowing, cared nothing; and, alone among the characters introduced, Daniel stands out as something like a truthful as well as heroic figure. The action is even more absurd than, on the whole, are the *dramatis personæ*. In proof of this only one example need be cited. At the crisis of the story, when Daniel has interpreted the writing on the wall to the terrified monarch, and the situation is one of almost agonizing interest, Mr. Jennens puts up Nitocris with a maternal lecture, which ends the scene! True, we get another glimpse of Belshazzar after the entry of Babylon by Cyrus; but then he is flourishing his sword, and crying, "Cyrus, come on!" like a drunken Macbeth. Handel, familiar as he was with bad books, must have suppressed a good deal of "noble rage" when setting this. True, he wrote his thanks to Jennens for what he called "a very fine and sublime oratorio;" but Handel was a needy *impresario*, and Jennens a "person of quality" and a patron of genius. The master did not give much time to the composition of *Belshazzar*, though he appears to have refrained almost entirely from "paste and scissors;" and the result is an overture distinguished by one of Handel's clearest and most spirited fugues, a number of airs and solo pieces, none of which can claim high rank, save a masterpiece of florid composition, entitled "The leafy honors of the field," and a succession of choruses that are alone warrant for the occasional performance of the whole. It is upon these choruses that the claims of *Belshazzar* chiefly rest, and no claims could have a better foundation. Every great quality in Handel's choral writing is here exemplified. We have the picturesque in the defiant taunt of the Babylonians, "Behold, by Persia's hero made," the profoundly religious in the comments of the captive Jews upon what happens around them; and the bacchanal in the wine-inspired utterances of Belshazzar's Court; while the dramatic element pervading all reaches the highest conceivable climax in the expression of

horror and dismay which follow the appearance of the supernatural writing. As examples of contrapuntal skill, some of the choruses have few superiors in the works of their author, but nothing is sacrificed to mere scholasticism. Handel, better than any man before or since, knew how to make science the handmaid of imagination; and here, while science is splendidly conspicuous, imagination reigns supreme. In the scene of Belshazzar's banquet Handel put forth all his strength as a matter of course. Doing so, he rose to the demands of a tremendous situation, though encumbered by Mr. Jennens's muse, and showed himself what none will dispute his right to be called—a prince among dramatic composers.

The musical world is much indebted to Mr. Barnby and the Albert Hall Choral Society for producing *Belshazzar* on Wednesday week, and for doing so in a manner that invested the occasion with special importance. Mr. Barnby did not follow a recent example of the Sacred Harmonic Society, and abstain from "cuts" but—though freely and wisely using the knife—he presented the work according to Handel's "score," the only supplement being an organ part, written with much taste by Mr. G. A. Macfarren. The effect was strictly Handelian, and, if somewhat colorless to those familiar with the vivid hues of modern orchestration, it had an interest, antiquarian and other, more than sufficient to justify the experiment. Most of the choruses were given in a manner extremely creditable to the conductor and his subordinates, bearing in mind the novelty of the work; and the solos, though marred to some extent by the accident of indisposition, challenged a good deal of applause. Mme. Lemmens-Sherrington's delivery of the florid air above referred to was a masterpiece of vocal skill. The music requires extraordinary facility and consummate judgment—qualities which Mme. Lemmens added to the effect of her pure soprano tones in achieving a remarkable success. Cyrus had an excellent representative in Mme. Patey, all his solos, but especially his recitatives, being given with rare dignity of style and artistic power. Mr. Cummings, for whom indulgence was asked, on account of hoarseness, sang the music of Belshazzar with spirit and unflinching good taste; and Mr. Patey must be warmly commended for taking the place of Mr. Lewis Thomas, whom illness compelled to retire, and for singing the important music of Daniel with much acceptance. Mr. Thurlay Beale represented Gobrias in a manner as efficient as unobtrusive. It is hardly necessary to add that Mr. Barnby conducted well, or that Dr. Stainer was a capital organist.—*London Mus. World*, May 17.

A Life of Bach.

[From the London Globe.]

Sir Julius Benedict, who has written a short preface to Miss Kay-Shuttleworth's volume, makes a comparison between the fortunes of the great contemporaries, Bach and Handel—between the immediate renown of the latter and the life-long obscurity of the former, both leading to an equal crown of glory at the end of a hundred and fifty years. The comparison is obvious, but suggestive. To impugn the greatness of Handel would be flagrantly absurd, even in the face of the fact that by far the greater number of his works, most of which were elaborately adapted to the taste of his true patron, the public of his own time, are now practically ignored. But in the whole history of music the name of John Sebastian Bach stands in one grand respect above every other name. Its owner was not only the patriarch of modern music in its very highest form, but was the very type and model of the true musician, past, present, and to come. Those who listened to the *Mattheus Passion Music*, so triumphantly rendered a few weeks ago in its proper season, and thought of its history, must have indulged in many reflections on the revenges of time. That immortal work was once heard in public during its composer's life, on Good Friday, 1729, and was then utterly forgotten till Mendelssohn once more gave it to the world at the end of exactly a hundred years. After nearly half a century more it is devoutly listened to by thousands of novelty-bating Englishmen, who, a few years ago, only thought vaguely of Bach as a manufacturer of fugues and other scientific abominations in popular ears. It may be urged that musical appreciation and knowledge have improved. That only shows how far the composer stood in advance of his own time, if it has taken the world a century and a half to overtake one of his footsteps.

The abridgment of his biography, made from the

NEW PATHFINDER.—Dr. Wyllie has already given two concerts and two 'rehearsals.' At the first he produced Beethoven's Eighth Symphony, and a selection from Handel's *L'Allegro &c.*

Penseroso. At the second, on Wednesday, the 7th, Mozart's early opera, *Idomeneo*, was revived, after an interval of two years, that is to say, select parts thereof culled from each of the three acts. *Encores* were secured for the air of Ilia, "Se il padre perdei, the March in F, and the beautiful chorus, in E, "Placido è il mar." Dr. Hans Von Bülow played Henselt's Concerto in F minor, also a Fugue of Mendelssohn's, and a Fantasia of Mozart's.

LEIPZIG.—We have before us the very remarkable programme of a Concert given in the Gewandhaus on Sunday, May 11, in aid of the "honorary fund" (*Ehrenfonds*) for ROBERT FRANZ. This concert was arranged by the directors of the Gewandhaus concerts, the Pauliner-Verein, and Riedel's Society. The artists who contributed their services were Prof. Joseph Joachim, the great violinist, and his wife, the admirable contralto singer; Frau Julienne Flinsch and Frä. Klara Heinemeyer; Robert Wiedemann, the tenor, E. Gura, baritone, &c.; and Kapellmeister Reinecke, who played all the piano accompaniments. The selections (with the exception of two Violin pieces and a Handel duet) were wholly from the works of Franz, as follows:

1. Kyrie, for mixed voices.
2. Three Tenor Songs:
 - a. Genesung. Op. 5. No. 12.
 - b. Widmung. " 14. " 1.
 - c. "Wenn der Frühling auf die Berge steigt." Op. 42. No. 6.
3. J. S. BACH: Sonata in B minor, for piano and violin.
4. Three Contralto songs (Mme. Amalia Joachim):
 - a. "Weil auf mir." Op. 9. No. 3.
 - b. Die Verlassene. " 40. " 5.
 - c. "Mein Schatz ist auf der Wanderschaft." Op. 40. No. 1.
5. Three Songs for mixed choir. Op. 24, Nos. 3, 4, 5.
6. Hebrew Melody, for 'Cello and Piano.
7. Four Soprano Songs (Frau Flinsch):
 - a. Die Lotosblume. Op. 25. No. 1.
 - b. Auf dem Meere. " 36. " 1.
 - c. Im Mai. Op. 22. No. 5.
 - d. Rastlose Liebe (*Goethe*). Op. 33. No. 6.
8. J. S. BACH. Andante, Sarabande, and Bourrée, for Violin alone. (Joachim.)
9. G. F. HANDEL: Duet for Soprano and Alto from "Giulio Cesare."
10. Three four-part songs for male voices, by the University choir (the "Paulus"). Op. 32, Nos. 4, 3, 6.
11. Four Baritone Songs (Herr Gura):
 - a. Herbstsorge. Op. 4. No. 10.
 - b. "Nun die Schatten dunkeln." Op. 10. No. 7.
 - c. "Zwei welke Rosen." Op. 13. No. 1.
 - d. Gewitternacht. Op. 8. No. 6.

The hall, we understand, was crowded, and the utmost enthusiasm manifested to the end of the exceptionally long performance. Such a thing could not have occurred in Leipzig, if in any German city, even a year or two ago. But now his countrymen have finally awakened to the fact that they possess a true creative genius of the purest order in Robert Franz. Now that he is growing old and sick and deaf, his songs are beginning to be heard in all the concert rooms,—though here in Boston we have had them for these twenty years!

The Operas at the Leipzig Stadt-theatre in the last half of April were: Gluck's *Iphigenia auf Tauris*; Wagner's *Lohengrin* and *Fliegender Holländer*; Beethoven's *Fidelio*; Weber's *Freyschütz*, and Lortzing's *Undine*.

AIX-LA-CHAPELLE. The fiftieth Lower Rhine Festival was to begin on the 1st of June. Programme for the first day: Overture by Beethoven, Op. 115;

prologue on occasion of the fiftieth Festival; Handel's "Messiah." Second Day (June 2), *David's Penitence*, a Cantata, by Mozart; *Credo* from Handel's Mass in E minor, Ninth Symphony, Beethoven.—Third day: Vocal solos; Festival Overture, by Rietz, "Midsummer Night's Dream" Overture, Mendelssohn; Schumann's Piano Concerto; Violin Concerto by Spohr; Chorus from Haydn's *Creation*. The directors were Julius Rietz, of Dresden, and Herr Breunung of Aix-la-Chapelle.

MUNICH.—The concerts given this spring by the Academy of Music have been unusually good. The conductor *Capellmeister*, Levi, has taken the utmost pains with his orchestra, which is becoming under his supervision, a model of perfection, as far as *ensemble* goes. Since Lachner resigned the post of director of these concerts, it has been held by several clever musicians, even for a short time by Bülow himself, but as they have not devoted their whole time,—or the greater part of it—to the discharge of the duties assigned, the general efficiency of the orchestra gradually declined, until public opinion became scandalized at the second-rate style of performance given. Attention was also called to the importance of the functions of the conductor by one of Wagner's pamphlets containing a chapter on orchestras and conductors, and it was found necessary to place a man of energy and high repute in musical circles at the head of affairs. The first concert given under Herr Levi's leadership took place in the commencement of March, and Beethoven's "Eroica" was selected for the *début*—if we may so term it—of the reconstituted orchestra, which was kept well in hand by the conductor, who did not allow the finer passages in the music to be lost by any weak execution. Brahms's cantata "Rinaldo," furnished a *scena* for Herr Vogel to render with his usual facility and taste. Several songs composed by Franz were also given by the same vocalist, who was accompanied by Levi himself. It is now becoming quite the fashion for the conductor to accompany, since Bülow never considers it beneath his dignity to undertake that task at any of the concerts of which he is the conductor. This is a most wholesome innovation, for what becomes of the singers' talent if the accompaniment be faulty. The programme was carefully and successfully gone through and subsequent performances have only served to increase the reputation of Levi's ability as a conductor and the general excellence of his subordinates. The royal choir gave a well-attended concert last month, at which works of Lotti, Palestrina, Handel, Bach, Mozart, Eccard and Gesius were performed with the proverbial efficiency and care which the royal choir always display.—*Corr. Lond. Mus. Standw.*

WEIMAR.—A musical novelty in the shape of a *Singspiel*, or piece interspersed with songs, entitled *Jery und Bätely*, has been produced with a decided success, and, according to competent judges, will make the round of the theatres of Germany. The book is *Goethe*; the music by Mme. Ingeborg von Brönsart.

Dwight's Journal of Music.

BOSTON, JUNE 14, 1873.

The Franz Fund Concert.

The friends here of the great song composer, —and such are all those who love his songs, —grateful for the exquisite enjoyment and the real soul's good which they have found in those songs for years, and sympathizing deeply with the man himself, of whose necessities

and physical infirmities we have for some time heard so sad a story, were present in full numbers at Mechanics' Hall, on Saturday evening, the 1st of May. Nearly 500 tickets at \$5.00 had been privately disposed of, and indeed taken up with zeal; and the net result was the addition of over \$1200 to the fund (the "Honor Fund," the Germans call it), which is to make the long neglected man of genius and pure devotee of Art comfortable for the remainder of his life, so far as that may be to one robbed of the power of listening to his own or any music, and, what is even worse, compelled (let us hope only for the present) to suspend his noble labors. But, besides the concert, at least two thousand dollars more have been subscribed here in large sums by half a dozen individuals; so that Boston's contribution forms a goodly part of the whole fund to be raised. Nor were the friends of Franz unmindful of the fellow citizen and artist to whom Boston chiefly owes this honor. They came together also grateful to Mr. OTTO DRESEL, who first gave the impulse to the Franz *cultus* here now more than twenty years ago, and through whose wise and quickening influence these songs have been published in this town by hundreds, and sung in parlors and in concert rooms with increasing frequency and interest; so that it is matter of history that here in little Boston Franz has been a household name for many years before this tardy recognition, now so hearty and complete, in his own Germany, not without echoes too from England, France and even Italy. Mr. Dresel has always been the trusted friend and, through his teaching and his rare tact in playing the accompaniments, the best interpreter of Franz. Through him a very substantial benefit concert,—the first, probably, which Franz ever received,—was given here six years ago. That was a memorable occasion; and now again, through his zeal and exhaustive labor, has this last and still more memorable tribute been arranged and carried through successfully in every point of view.

If this little concert had done nothing else but introduce to Boston music lovers that ever fresh and admirable work of Handel, "*L' Allegro ed il Penseroso*,"—which has so long waited for Franz's completion of the accompaniment from the bare sketch in the score, which Handel wrote not for posterity, but simply for his own convenience,—it would have more than justified the labor and the money spent upon it. Imagine a Handel taking these two wonderful poems of Milton, dovetailing them together, so as to offset each point of the one against each point of the other, and putting all his genius into the musical illustration of such themes! How he has done it may be partly gathered from the descriptive analysis which we have translated from Crysander's very valuable book on Handel (still awaiting completion); but the genial music must be heard, when well performed, to be appreciated. And so it was performed, though on a reduced scale as to orchestra and chorus, but with all the elements well chosen and well trained together (considering the short time), on this occasion.

For the choruses, not long nor numerous, a company of about fifty mixed voices, mostly amateurs and persons of refinement, had been formed, making

The other recitals were as follows:

Third Recital, Friday Afternoon, May 16.

Fantaisie, C major	.....Schubert.
Moment from the Fantasia in G major"
Moments Musicaux, C major, A flat major, F minor"
Sonata, A flat major	.....Weber.
Momento Capriccioso"
Invitation à la Valse"
Polacca, E major"
Songs without Words	.....Mendelssohn.
Scherzo Capriccioso"
Scherzo Fantaisie"
Variations Serieses"

Fourth Recital, Saturday Afternoon, May 17.

Etudes Symphoniques, in the form of Variations.	.....Schumann.
Kreisleriana"
Fantaisie Pieces: Warum, Abends, Traumes-wirten"
Romance, D minor"
Bild as a Prophet, Forest Scenes"
Studies for the Pedal Piano, A minor, A flat major, B minor"
Carneval, Scenes Mignonnes"

Fifth Recital, Monday Afternoon, May 19.

Fantaisie, F minor	.....Chopin.
Preludes, E minor, A major, B minor, D flat major, D minor"
Mazurkas, F sharp minor, E flat major"
Valses, E flat major, A minor, A minor, A flat major, C sharp, D flat"
Polonaises, A major, C sharp, A flat major."
Nocturnes, B minor, F sharp major, G minor, A flat major, B major, F minor, D flat major, C minor"
Impromptu, A flat major"
Berceuse, Tarantelle, Scherzo"
Ballades, G minor, F major, A flat major"
Etudes, A flat major, F minor, C minor, C sharp minor, E flat, C minor, A flat major, E major, A minor"
Marche Funebre, Sonata, B minor"

Sixth Recital, Tuesday Afternoon, May 20.

Nocturnes, E flat major, A major, B flat major	.....Field.
Orange, Berceuse, Fontaine, Si oiseau j'étais.	.....Henselt.
Etude, A minor	.....Thalberg.
Fantaisie, Don Juan	.....Mozart.
Fantaisie, Don Juan	.....Liszt.
Morgen-Stunden. Auf dem Wasser	.....Schubert.
Erl King, Valse, Soirees de Vienne"
Le Moine, Meyerbeer"
Soirees Musicaux, Gondola, Regatta, Serenade, La Danza	.....Rossini.
Stabat Mater, Cujus animam	.....Rossini.
Fantaisie, Lucia	.....Donizetti.
Valse Impromptu, A flat major"
Rhapsodie Hongroise, D flat major"

Seventh Recital, Thursday Evening, May 22.

Prelude and Fugue, A flat major	.....Rubinstein.
Preludes, E major, B minor"
Theme and Variations"
Melodies, F major, C minor"
National Dances, Waltz, Mazurka"
Bacchante, F minor, G major, A minor"
Romances, F major, A flat major, Tarantelle"
Valse, Polonaise de la Fantaisie, Le Bal"
Suite, Sarabande, Passe Pied, Courante, Gavotte"
Serenade Russe"
Caprice Russe, de l'Album de Peterhof"
New Melodie, Impromptu"
Nocturne, G flat major, Scherzo"
Miniatures. Serenade—Pres du ruisseau"
Etudes, F minor, F major, C major"
Nocturne, A flat major"
Variations on Yankee Doodle"

The house was well filled at all the concerts, and at the close of the last recital much enthusiasm was manifested, and the great artist was recalled repeatedly. To tell the truth, however, his long series of Variations on *Yankee Doodle* (!) sounded like elaborate sarcasm. Let us hope that they were not so intended.

A. A. C.

Our Orchestras.

The query is frequently made why an orchestra as capable as that under the control of Theodore Thomas cannot be kept together in Boston. The reasons are many and the objections nearly insurmountable. To begin with, Mr. Thomas keeps his band together through the summer in nightly concerts at the Central Park Gardens, and through the remainder of the year in concert trips over the country. It is doubtful, if, without these means, the organization could be kept unbroken. So long as addle-headed legislatures pass absurd sumptuary laws, entertainments on the plan of those given at the Central Park Gardens will hardly be possible in Boston. Any one who has attended those concerts knows that not only is the audience made up of the best people in the city, but that, despite the eating and beer-drinking going on, there is never any disturbance or unseemly conduct.

Another point, and an important one, is the comparative scarcity of competent musicians here. The

musicians' union of New York numbers some fifteen hundred members, about a half of whom are capable of playing symphonies and other works of a high order. Besides these there are many superior musicians not belonging to the union, not more than half of the Philharmonic society's orchestra are members of the union. Of course it will be seen that Mr. Thomas has a large force from which to draw. In fact, changes in his orchestra are frequent, and are rendered necessary by his determination to bring together the best body of instrumental players that can possibly be made up; but, like the boy's jackknife of the logic book, which remains intact though furnished with new handle and blade, Thomas's orchestra is practically always the same organization. The musicians' union of Boston does not number more than three hundred, of which a small proportion only is available for concerts of the highest grades of music. At each of the Handel and Haydn Festivals it has been found necessary to send to New York and Philadelphia for recruits; and there are certain instruments for which no good players can be found here—the harp, for instance.

Furthermore, Mr. Thomas's followers being steadily employed by him, do not have to eke out their income by the drudgery of teaching, or other means, and can, therefore, give more time to study and practice of the works of the masters. And this employment and submission to the will of one man is the real secret of the perfection of the performances by this deservedly popular band. The case, here, is sadly different; Herr Dreiselkoff is the regular first triangle in the symphony orchestras; he is the head of the percussive family in the Rhenish brass-band; plays the organ at Saint Marguerite's where his daughter sings a whispering alto—a *palo alto* as a facetious friend calls it; instructs an accordion class in the Universal Calisthenium of Melody; two nights a week, in the summer, may be found at his brother's lager-beer saloon, thumping out Blue Danubes and New Viennas; two nights a week, in the winter, "culls" at dancing-parties; and devotes his spare hours to reading proof for his son, who is a music engraver, or writing music, "for the trade," of all sorts, from adaptations of symphonies for the piano to sickly ballads of childhood (the words by infant minds), or comic songs of inexpressible dreariness. "Jobs," too, often present themselves in the shape of calls for "substitutes" in the theatrical orchestras. And he must be a lazy fellow, indeed, if he cannot find time to earn two-dollar fees by tuning piano-fortes for his private pupils on that persecuted instrument. And, if with all these irons in the fire, he can find time to heat another by writing musical criticisms and correspondence for *Roland's Musical Gazette*, he may possibly manage to earn as much as the humblest member of Mr. Thomas's orchestra. It is useless to talk of discipline in a band constituted of such material, or of musicians who are obliged to thus vary their calling in order to earn a decent livelihood.

There is little exaggeration in the above picture. Every member of the Harvard orchestra has other duties and other means of support. Many of them are members of theatrical orchestras, none of which go through a season without changes. It cannot then be expected that an orchestra gathered together for a symphony concert will do justice either to itself or to the music; the causes already cited will have their due influence; added to these is the impossibility of enforcing thorough discipline among players, who, in other organizations recognize as leaders some half-dozen other gentlemen besides the one who undertakes to guide them through the mazes of symphony and classic overture. One little instance may suffice to show the lack of the implicit obedience on the part of our players. At the last Harvard concert Schubert's greatest symphony was performed; there occurs in the work a *staccato* passage for the violins, which should be played, as taught in some schools, with a "bounced bow," while others say the arm should be moved. Now, if the conductor had ordered one method to be used, that should have been enough, the conductor being held responsible on the question of either taste or propriety; as the larger part "bounced" their bows, it may be presumed that such an order had been given. But there was no remedy to apply in the case of the recalcitrant fiddlers; the poverty of the means at command here prevented the discharge of the disobedient members. There are many excellent musicians in New York who have expressed their preference for this city, and would readily come here, could they be assured of uninterrupted employment as orchestral players.—*Seaside Courier*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Domenica. Sacred Pieces by L. H. Southard.
No. 1. Have mercy. Solo, Duet, Trio
Chorus. 4. F to f. 50
Graceful, beautiful, correct and impressive.
Will he come. (For Contralto). 3. D to a. Sullivan. 35
O fair Dove! O fond Dove! For Guitar by
Hayden. 3. D minor to d. Gatty. 30
A song is no sooner a decided success than it is arranged for various voices and instruments. The above are two very convenient arrangements of favorite songs.
Song of the Triton. 3. E \flat to b. Molloy. 30
"Clinkety clink, the Triton.
The high b may be lowered an octave. A hearty kind of salt-sea song.
Guinevere. 4. C to e. Sullivan. 40
"There was snow in the moonlight gleaming,
Pure white in the cloister grey."
Of high character and deep expression. Properly sung should be an effective song for the parlour or concert room.
Bright angels are waiting for me. 3. G to g. Stierman. 30
"Tired feet are nearing the heavenly shore."
A beautiful ballad.
Remember or forget. 3. D to c. Aidi. 30
"Sight of rose and song of bird
Were fraught with wild regret."
If Wishes were Horses. 3. G to e. Rosen. 30
"I'd fly to the uttermost parts of the earth
To help the weak and right the wrong."
A good humored poem by Chas Mackay, with good music.
Clasped to her Breast her Baby lay. (Lithograph Title). 3. A \flat to e. Pratt. 40
One of the sweet mournful memories of the Atlantic wreck, of which a view is given on the title. The picture and music are well worth purchasing and retaining.

Instrumental.

- Rideau Hall Polka. 3. D. De Angelis. 35
Dedicated to Countess Dufferin, wife of the Governor General of the New Dominion. A graceful and sprightly Polka.
March of the Boston School Regiment. 2. F. French. 30
What would the much-whipped Boston boy of 30 years since have thought of the prophecy, that all the big boys in Boston would play soldier in school! And wear uniforms! And carry real guns! And form a regiment? Well, that is so; and here is a famous march, really played by a band for the boys to march by. Now the Boston boys are not selfish. Any boys in the world may step to it, too, for all they care.
Spittire. Polka Brillante. 4. G. Eschmier. 40
What a name for a Polka! But it is a fiery thing, be sure of that, and no one can hear it without being thoroughly waked up and warmed, and a "clapping" at the end of its performance will usually ensue.
Three Pieces by A. Jungmann, ea. 35
1. Longing for Home. 3. E \flat .
3. Flin Dance. 3. C.
It is probable that Jungmann cannot possibly write anything but the most delicate, sweet, tasteful music. At any rate he always does write it. Of the above the "Longing for Home" is not at all like "Heimweh," although the titles are similar. Music sweet and flowing. The Flin Dance is neat, staccato, piquant; in short Flin-like.
Fallen Leaves. 12 Short Pieces. Osborne, ea. 25
Twilight. 3. A \flat . The Gondola. 3. A \flat .
The Reapers. 3. G. The Weeping Willow. 3. C-sharp minor.
Four pieces of a set that will evidently be a favorite with amateurs, teachers and choir. The music although pretty, is easy, is of a high character, full of good taste, full of musical thought, and well arranged for practice. It is also not tedious, as the pieces are short.
Twilight Bells. [Abend Glocken]. Reverie Religieuse. 4. B \flat . Dorn. 40
Marked "Andante religioso," and is a "Hymn without words" of more than average merit.
Coco. Polka Mazurka. 3. E \flat . Mignault. 30
Very graceful mazurka.
Overture to Midsummer Night's Dream. 8 hds. Schmidt. 2.50
Admirable.

ABBREVIATIONS. Degrees of difficulty are marked 1 to 7. The key is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial, and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38
Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60
Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.
Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67
Plain explanations of Elements, &c., connected with Pianoforte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. E. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00
Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00.

Compiled by a gentleman pre-eminently qualified for encyclopedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,

Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 6 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive condensed instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instruction" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Method. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then, instead of a very agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTISS' METHOD for GUITAR. 3.00
Lessons, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar. 2.50
A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar. 75
New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, U. C. Hill. 2.50

Saunders' School for Violin. 1.25

Modern School for Violin. L. G. Fessenden. 2.50

Listeman's Method for Violin. 3.00

Four well approved methods, ably presenting the same subject in different forms.

Wichtel's Young Violinist. Junge Genger. 3.00
To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00
W. H. Clarke. 120 airs for practice, with direction.

Winner's New School for Violin. 75
The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75
Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75
About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Suit yourself as to price. The above books are not "good, better, best," but "large, smaller, smallest" each one a good method, but the first filing the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two widely different books, the first containing instructions for playing on one horn and managing a band of 8, and the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country.

There is, as yet, by no means a superfluity of Reed Organ music, and many instruments stand idle, much of the time, for want of something agreeable to play upon them. This something, by the way, must not be ultra classical music, for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be trashy music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of *every* kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular and pleasing, both to himself and others.

That THE ORGAN AT HOME is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains OVER 200 TITLES OF PIECES.

CONTENTS.

Adagio.....	Beethoven.	Flee as a Bird.....	Lothrop.	Marseillaise (La).....	J. L. Battman.	Remember me.....	Held.
Adagio.....	Beethoven.	Fredonia March.....	Lothrop.	March Religieuse.....	J. L. Battman.	Russian National Hymn.....	Alexis Loof.
Annie Laurie.....	Lumbye.	Flowers of Spring.....	Reissiger.	Mabel Waltz.....	Godfrey.	Reverie Traumatic.....	Schumann.
Amelia Waltz.....	Lumbye.	Funeral March.....	Beethoven.	M' Appari, (How so fair,).....	"Martha."	Robin Adair.....	Schubert.
America.....	Mozart.	Do. From "Clarke's New Method."	Beethoven.	March from "Magic Flute,".....	Mozart.	Seots wha h'le.....	Schubert.
Andante Grazioso.....	Mozart.	Gaily thro' life I wander.....	"Traviata"	March from "Moses in Egypt,".....	Rossini.	Serenade.....	Schubert.
Andante.....	Beethoven.	Gay Paris, dearest.....	"Traviata"	March from "Lucia,".....	Donizetti.	Santa Maria.....	Meyerbeer.
Andante in A flat.....	Beethoven.	Glory be to God.....	Haydn.	Minuet.....	Beethoven.	Santa Lucia.....	Meyerbeer.
Andante in F.....	Beethoven.	Golden Cross Waltz.....	Beethoven.	Minuet.....	"Don Giovanni"	Selection from "Norma,".....	Bellini.
Andante.....		Gentle Thoughts.....	Sidney Smith.	Minuet from an Oratorio.....		Simplette.....	Favargere.
Air from "William Tell,".....	Rossini.	Good Night Nocturne.....	"Martha."	Mount Vernon.....	Dr. L. Mason.	Spring Nocturne.....	Clarke.
Air from "Magic Flute,".....	Mozart.	Golden Dream March.....	E. Berthier.	Moonlight Galop.....	A. P. Wyman.	Silver Wave Barcarole.....	Allen.
Ah che la morte, "Trovatore,".....	Krug.	Golden Future March.....	"	Night Wind.....	J. L. Battman.	Selections from "I Puritani,".....	Rummel.
Artist's Life Waltz.....	Strauss.	Golden Leaf Schottische.....	"	Nearer my God to thee.....	Dr. L. Mason.	Serenade, "Don Pasquale,".....	Donizetti.
Angels ever bright and fair.....	Handel.	Grand Russian March.....		New Vienna Waltz.....	Strauss.	Sweet Memories.....	J. L. Battman.
Angel's Trio, "Elijah,".....	Mendelssohn.	Guard's Waltz.....	Godfrey.	Norma March.....	Bellini.	Spring Morning Polka.....	A. P. Wyman.
Austrian National Hymn.....	Haydn.	Harold's Waltz.....	Burgmuller.	Night shades no longer. "Moses in Egypt,".....		Scheiden Waltz.....	Weissenborn.
Avril Chorus.....	"Il Tromatore."	Harvest Leaves March.....	A. P. Wyman.	Nocturne.....	"Midsummer N. Dream,"	Sleeping I dreamed love.....	Wallace.
Ave Maria.....	Schubert.	Hail Columbia.....		Nocturne.....	Mendelssohn.	Sweet thoughts.....	Emerson.
Bethany.....	Dr. L. Mason.	Harp that once thro' Tara's Halls.....	Jungman.	Nocturne.....	Gutman.	Sounds from Home.....	Gung'l.
Barcarole from "Oberon,".....	Weber.	Heimweh.....	Bishop.	Nocturne.....	Clarke.	Short Voluntary.....	Battman.
Beautiful Sea.....	J. L. Battman.	Home, sweet home.....	Bishop.	Nocturne, The Souvenir.....	Clarke.	Star-Spangled Banner.....	
Beautiful Blue Danube Waltz.....	Strauss.	How so fair, (M' Appari,).....	"Martha."	Nocturne, Dreams of the Past.....	Turner.	Smith's (Gen. P. F.) March.....	Martin.
Blue Eyes.....	Arnold.	Home again.....	Pike.	Non piu mesta. "Cenerentola,".....	Krug.	Scotch National Air.....	
Blue Bird Polka Redowa.....	Weingarten.	Her bright smile haunts me.....	Wrighton.	Nun's Prayer.....	Oberthur.	Then you'll remember me.....	Balfe.
Blue Bells of Scotland.....		Haydn's Hymn.....	J. H. Wilson.	On yonder rock reclining.....	Fra Diavolo.	Tannhauser March.....	Wagner.
Beautiful Bellis Waltz.....		Hour of Parting.....	Bellini.	Operatic March.....	J. L. Battman.	Transe, from Midsummer N. Dream,"	
Batti Batti, "Don Giovanni,".....	Krug.	How can I leave thee.....	Cramer.	One Thousand and one Nights Waltz.....		Transe, from Overture to "Poet and Peasant,".....	Suppe.
Bertram's March.....	J. L. Battman.	Hunting Chorus, "Martha,".....	Flotow.	Offertoire.....	Battman.	Trio from "Belshazzar,".....	Donizetti.
Burdett's March.....	J. L. B.	Home from our Mountains.....	"Trovatore."	Off in the still night.....	Sterenson.	Theme for a Symphony.....	
Birds are gone to rest.....	"Traviata"	Herdsman's Mountain Home.....	Aht.	Overture to "Martha," (one movement,).....	Flotow.	Twilight Thoughts.....	
Cavatina, "La Sonnambula,".....	Bellini.	Irish National Air.....		Overture to "Calif of Bagdad," (first movement,).....	Boldieu.	Tranquillity, Reverie.....	Schumann.
Chant Bohemienne.....	De Meyer.	Il desiderio.....	Cramer.	Parigi o Cara.....	"Traviata"	Theme from "Il Pirata,".....	Bellini.
Choral.....		Immortellen Waltz.....	Gung'l.	Parting March.....	J. L. B.	Vesper Hymn.....	
Coriander Waltz.....	Cento.	Invisible Chorus.....	Meyerbeer.	Parting Waltz.....	Wissborn.	Van Meter's Quickstep.....	Battman.
Consorten Waltz.....	Strauss.	It is better to laugh.....	"Lucy's Bongia."	Pensee (La).....	Blumenthal.	Voluntary.....	Battman.
Chi mi Frena, "Lucia,".....	Donizetti.	I would that my love.....	Mendelssohn.	Pilgrim Chorus, "Tannhauser,".....	Wagner.	Do.....	Beethoven.
Cast thy burden on the Lord.....	"Elijah."	Integer Vita.....	Flumming.	Prayer from "Semiramide,".....	Rossini.	Do.....	Laves.
Comin' thro' the Rye.....		In happy moments.....	"Maiden."	Prayer from "Zampa,".....	Herold.	Do.....	Emil Rein.
Casta Diva, "Norma,".....	Krug.	Kathleen Mavourneen.....	Crouch.	Prayer from "Masanello,".....	Meyerbeer.	Do.....	Zundel.
Combination Quickstep.....	J. L. B.	Kunstler Leben Waltz.....	Strauss.	Prayer from "Etoile du Nord,".....	Rossini.	Wienedied.....	"Oberon."
Deux Anges (Les).....	Blumenthal.	Last Rose of Summer.....	Moore.	Prayer from "Night in Granada,".....	Kroutzer.	Wine, Women and Song, Waltz.....	Strauss.
Desir (Le) Waltz.....	Beethoven.	Long and weary day.....	Cramer.	Prayer from "Der Freischutz,".....	Weber.	Winding Stream.....	Lyberg.
Dead March in "Saul,".....	Handel.	Leap Year Waltz.....	Strauss.	Prelude.....	Battiste.	Wa-lace's Quickstep.....	Battman.
Dew Drop Schottische.....	Schubert.	Loreley.....	Silcher.	Portuguese Hymn.....	Noelito.	Waiter's Grand March.....	G. W. Lyon.
Di Quella Pira.....	"Il Tromatore."	Love in May, (Maiden-Liebe).....	Osten.	Reve (Le).....	Wallace.	Warblings at Eve.....	B. Richardt.
Dreams of the Past. Nocturne.....	Turner.	Love not.....	Blockley.	Rest, Spirit rest.....	"Amidus."	What restrains me, "Lucia,".....	Donizetti.
Dream March.....	G. D. Smith.	Largo.....	Rock.	Roses (Les).....	Metra.	Wedding March.....	Mendelssohn.
Elegy of Tears.....	Schubert.	Leave me to languish.....	Handel.	Romanee from "L'Eclair,".....	Haleen.	What lury-like Music.....	De Pinna.
Elevation from "Clarke's New Method."	Tanner.	Listen to me.....	Funkel.	Reverie.....	Rosetten.	Yankee Doodle.....	
Evening Star Waltz.....	W. H. Clarke.	Long, long ago.....	Bayley.				
Evening Reverie.....	F. Hall.	May breezes.....	Krepp.				
Ever of Thee.....							
Eventide.....							
Flick and Flock Galop.....	Hartel.						

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the 1st edition and the plates were destroyed by fire. In reconstructing the work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that it would be difficult to imagine a collection of music with a greater and more pleasing variety.

Price in Boards, \$2.50. Cloth, \$3.00. Full Gilt, \$4.00.

Sent, post-paid, for retail price.

OLIVER DITSON & CO., Boston,

CHAS. H. DITSON & CO., New York.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

Prof. & Mrs. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718-1f | 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1876. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skillful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF

Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPO.TERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL REUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise

Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

HAIL COLUMBIA

And all other Patent and Sound Test on the Superior
Instruments to be purchased at the well known store of
J. C. HAYNES & Co., where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINTETTE ORCHESTRAS,
BANDS OF FOUR

and all other organizations will be furnished, not only
with the best Instruments, but with Instruction Books to
learn them. Music to play on them, extra Strings, Reeds,
&c. to go with them, and all needed Materials for their
repair.

J. C. HAYNES & CO.,
Opp. the Court House, 33 Court St., Boston.

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hindel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Kopitz, 2nd Viola and Flute;
Wulf Fries, Cello.) is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.
Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
[820-1y]

150,000 MORE VOICES

Have been added to the children's chorus singing from

New Silver Song!

It wears better than any other book of the kind pub-
lished. The same Sunday schools that have used "Silver
Song" and Silver Song revised, now order New Silver
Song and say they like it better than any other book.

Contains one hundred and ninety-two pages of the new-
est and best Sunday school music ever offered to the pub-
lic. All persons interested in this class of music should
see it. EVERY SONG IS FULL OF LIFE, GRACE AND FINISH.
The types clear and distinct, and the words plain and
easy to read. Do not fail to examine it. Price in board
covers 35 cts. \$3.50 per dozen, \$30.00 per hundred.
Specimen copy 35 cts., post paid. Specimen pages free.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book.

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN,

Well known as the author of "Silver Song" that had a
sale unequalled by any Sunday School music book.

Anthem Choir is pronounced the finest work of the kind
published, and is being adopted by the leading chorists
and conventionists throughout the country. The An-
thems contain beautiful melodies, grand harmonies and
are animated and devotional.

22 of our best Anthem Writers Represented.

The type is large and clear. Binding and press work
superior to any book of its class ever before collected. Sin-
gle copy \$1.25. \$10.50 per dozen. Specimen pages free.
\$36.00 per 100. W. W. WHITNEY, Toledo, O.

DOLLAR MUSIC BOOKS.

Clarke's Dollar Instructor,
For Reed Organs.

Clarke's Dollar Instructor,
For Pianoforte.

Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful Instruction books,
designed for those who wish to take a partial and easy
course. Full of bright, popular music for practice, the
first two contain each nearly 70 tunes, and the last 120
tunes, beside exercises.

STRASS'S DANCE MUSIC. 1.00
For Violin or Flute and Piano.

Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.

Winner's Band of Four. (Noble's ready) 1.00
Easy Quizzes for Violin or Flute, Cornet or
Clarinet, and 2nd Violin or Violoncello.

The above books are for sale. Profitable, and are full
of the bright, happy, easy music, that isn't hard to
play, and is so delightful to listeners.

The above books mailed post paid, for the retail price.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Cello,
Bass, Cornet, Tuba, Saxophone, Clarinet, Flute,
and Violoncello. For persons who wish to learn easily and
pleasantly, a thoroughly reliable way, there is nothing better.
Instructed by a 70 cts.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway New York.

MASON & HAMLIN Cabinet Organs.

THE ONLY American Musical Instruments of
this character, and recognized
excellence, to be found, and sold in Europe, on the
main competition, there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Metal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
small where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR, with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —832

Mason & Hoadley's System for Beginners.

Compiled by two eminent and successful teachers, it has
acquired an excellent reputation, cannot fail to satisfy both
"master and scholar" and is unequalled by any other
Method for the Pianoforte.
Price \$3.00.

The American Tune Book.

Scarcely affected by the issue of new books, however
well-made or popular, this great choice, eclectic

COLLECTION OF CHURCH MUSIC,

BY 500 EDITORS

Holds on its even way, selling largely and pleasing all.
How could it be otherwise since its thousand Tunes,
Pieces, and Anthems include the best music, taken from the
best books of the country. Price, \$1.00.

Sparkling Rubies!

NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete
and most pleasing collection of musical gems,
(about 150 of them), by A. Hull and H. Saunders.
Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,

Is the name of a compact book of 210 pages,
which can be carried in the pocket, and yet con-
tains a very large proportion of the most popu-
lar psalm tunes, spiritual songs, &c. It would
be difficult to compile a more convenient book
for the Vestry, the Prayer Meeting, or Social
Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

FOURTY-SIXTH PSALM Do. Book 1.00
FESTIVAL CANTATA Eugene Thayer. 1.25
GOUNOD'S CHORAL MUSIC. 50

Very worthy of our friendship.
MUSICAL ENTERTAINMENT 50

A most original and very melodious musical extravaganza.

The above books sent, post-paid, by

OLIVER DITSON & CO., Boston.
CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music.

WHOLE No. 840.

BOSTON, SATURDAY, JUNE 28, 1873.

Vol. XXXIII, No. 6.

For Dwight's Journal, May.

The Opal

(From the *Journal of T. N. HAYKES*)

Knew'st thou that wondrous tone, so pure, so true,
 Woven of morning's mist, and sunset's hue,
 The glorious Opal, worth its to compute,
 With tears that melt and melt, and melt, and melt,
 Before the beam of truth, its glory ebb'd,
 Yet blend'd a richer rainbow, with its web,
 Softening the gleam of gold, and deep'ning
 The hue of silver, and the purple
 Like spot, with a new, and new, and new,
 High, and high, and high, and high,
 Like ether, and ether, and ether,
 Tinted by the sun, and moon,
 As though, from eldest time, some secret lay
 Within't, to reveal the way,
 Oh seek not, to resolve it, far away,
 For close at hand may its solution be,

First, let $\mathbf{f} = (f_1, \dots, f_n) \in \mathbb{R}^n$ be a vector, and let $\mathbf{g} = (g_1, \dots, g_n) \in \mathbb{R}^n$ be another vector. Then the dot product of \mathbf{f} and \mathbf{g} is defined as

How deep the hidden joy it can impart?

How can the *pro* and *contra* arguments be

But then I have a question.

With timid hand, decorum's chaste attire,

The while her radiant cheeks full surely told

How burned within youth's sacred, hidden fire?

The eyes declaring what the lips concealed—

$$\Lambda = \{0, 1, \dots, n-1\} \quad \text{with } n \in \mathbb{N} \quad \text{and} \quad \mathbb{N} = \{0, 1, 2, \dots\}.$$

Thus shall thou find others, as well as thyself.

And learn what the next step is.

The "Theodora" of Handel.

DAY 4 - 11 MAY 1961

The title of palatine sonnets is not more insoluble than is the case of Handel's Overtures of "Theodora." The beauty of the work is great, even when the composition is not standard in the other works of the composer, and in comparison with the products of other artists, it stands very high in the scale of pre-eminence. Yet it was not so when it was given when it was first brought out, and was only given during the author's life, and, from being unperformed for more than a century, it has passed into almost entire forgetfulness, its very name being only preserved in history. If these compositions, and itself being only represented in general knowledge by the title "Theodora," ever brought forth a "look back to Theodora" each night and day, and the chorus, "He saw the lovely youth," and "Voices, bringing from the skies," "The first of these is in the repertory of every separate Society, public and private, the next is less, but not half so less known, the two last were not until recently heard at the Ancient Concerts, and "He saw the lovely youth," was given with good effect at the Handel Festival, in 1868, at the Crystal Palace; but still the popularity of these excerpts has not as yet induced inquiry into the character and quality of the work, which they are so often. One would think, for the thought would be dear to all who honored genius, and felt that lasting esteem was its just tribute—that the authorship of any one work of art which held universal reverence, should secure an interest as universal in whatever might issue from the same source, and that to have written the "Messiah" ought to certify the im-

mediate success and enduring popularity of every thing to which the same hand gave form, the same spirit gave life. One would think this, but that the delightful image is shattered by the inexorable facts cast at it by history, and one is compelled to ask that the greatest artistic worth, and even the dull world's admission of this, give no indemnity from the disregard of kindred excellence wrought by the same power. The moral is a sad one, but it has too many illustrations to admit of dispute, and the long oblivion in which "Theodora" has lain, is one of the most striking.

This oratorio was the last work but one that he wrote, and he died, after nearly two years, by "Jephtha," and pre-

his custom, the author dated the beginning and the end of the MS., and these records show

1749; this being the middle of his sixty fifth year. As in other instances with him, the amazingly brief period of labor followed a long period of inactivity, and it was succeeded by one yet longer. It is curious to note that Hays

written anything, not the smallest trifles, and then to set himself to work, and within the

many oratorios, which, from the evidence of the manuscripts, may be believed to have been truly extemporized upon the paper, or in other consideration. The dates of the works just named exemplify this habit, which gives as great cause for admiration of the master's prodigious rapidity as for wonder at his long retirement.

"Theodora" was first performed at Covent Garden Theatre, on Friday, March 16, 1750. It was repeated on the 21st, and again on the 23rd, but not afterwards until March 5th, 1755. Subsequently to its republication, at the suggestion of the Society, it was performed at Cologne, under the direction of Dr. Ferdinand Hiller, with a German version of the text, when it excited

original language, at the residence of an amateur, Mr. Thomas W. Bennett, London, May 2, 1865, when it was conducted by Sir Sterndale Bennett. Other than on these occasions, the oratorio seems never to have been performed between Handel's time and the present.

The work, as often happens with non-successes, was a great favorite of its composer. It is related that, having been asked "If he did not consider the grand chorus in the 'Messiah' (probably the 'Hallelujah') his best production," he replied that "He thought the Chorus 'He saw the lovely youth,' far beyond it." He was nettled at its non-attraction, and enforced his belief of its excellence by saying that "the music would sound well, for the theatre was sure to be empty." In like manner, on being told that a city gentleman intended to buy up all the boxes for the third representation, Handel exclaimed, "He is a fool then, for the Jews will not come to it as they do to the Messiah." In the same Christian story, and the ladies will not because they are not Jews. As a rule, however, it seems to have sharpened his wits, these pleasantries broken spleen more than good humor, and there is no doubt he was to tempt the

It is a little curious that the mischance of some of his brightest conceptions.

The "Biographia Dramatica," but no other authority, ascribes the libretto of "Theodora" to Thomas Moore, D.D., Secretary of the Society of Antiquaries, the author of "Judas Maccabeus," and of "Jephtha." In style it resembles those inflated works, having occasional strong expressions which stand out well in the many repetitions that occur in Handel's settings, having no distinctive personifications, and abounding in the metrical peculiarities which seem to have been the special aim of its time, but which in previous ages, seem always to have been thought so, from ballad writers, and thence to have established a different order of literature for book verses from song verses. The preface of the first edition of the book of words (of 1687) says, "This is the first of the extremely rare copies declares it to be founded on a tale entitled "The martyrdom of Theodora and Didimus," by Robert Boyle, the philosopher, which was written in his youth, but not printed until 1687, four years before his death; it refers the derivation of the libretto also to a French tragedy, the name of which, and of its author, however, are not given.

The argument of the oratorio runs thus:—Valens, the President of Antioch, proclaims a feast in honor of the birthday of Diocletian, fixing the period of the action at somewhere

triumph in Rome. Theodora, a lady descended from King Antiochus, is a pious Christian, and by the President's mandate is required with her companions in faith to join in the sacrifice to Venus, refusing which act of profanation, she is cast into prison. Didimus, a Roman officer, has been converted by Theodora to the true belief, and is her ardent lover. By connivance of his friend and superior officer, Septimius, he obtains access to her in her cell, and prevails on her to change dresses with him, and thus disguised to escape. Didimus is then condemned to death for this act of dereliction, and Theodora in turn offers herself as a victim, in hopes to save him; but the two are steadfast in their creed as faithful to each other, refuse to participate in the rites of the false gods of the Heathens, and are borne away therefore to execution together. In Butler's "Lives of the Saints," 1756 (seven years after the composition of the oratorio), the narrative is circumstantially related, agreeing in all points with the above, save that Alexandria, instead of Antioch, is given for the scene of the events, that 304 is given as their date, and that Eustratius Proculus (not Valens) is stated to have been the name of the Prefect; moreover Didimus is shown to have been a stranger to Theodora, who was actuated by respect for her heroic virtue, not by personal love. The learned writer quotes St. Ambrose as authority for the incidents, but admits that this contemporary refers their occurrence to Antioch.

This story is of a more domestic or at least personal nature than those of other oratorios by Handel, and it gives scope for the display of different artistic qualities than could be exercised in those productions. The power of delineating and distinguishing individual characters, a feature of the most brilliant branches of the dramatic art, was possessed in a very high degree by our composer—witness the living personification of Polyphemus as relieved against the shepherds and shepherdesses, the strongly opposed expression in the demands of the two mothers who claim the child from Solomon, and the marked distinction and grad-

ual development of all the characters in "Jephtha." The poetical as much as dramatic power is happily brought to bear upon the work under consideration, wherein each of the five personages and the two choruses of Heathen and Christian have each a characteristic peculiarity that separates the music from that belonging to all the others.

The title role of the drama is in several respects the most important, one of which is that more music is assigned to it than to either of the others, the character of Theodora having six Airs, besides two Duets with Didimus, and one with her friend and confidant, Irene. She is represented as fervently devout, with implicit faith in the tenets of the Christians, and in the God of their adoration, and with perfect resignation to the sufferings drawn upon her by her fidelity. Her earthly passion is not evinced in the course of the action, for even her voluntary immolation in order to rescue Didimus is rather in the spirit of a martyr than of a lover, showing indeed that she cannot hold her life at the cost of his, but that she rejoices in death for the truth's sake. Except the widely favorite Air, "Angels, ever bright and fair," whose simple beauty as much as its popularity ought to have saved the entire oratorio from its long obscurity, all the music of this part is in minor keys. In spite of the current fiction that minority of 3rds and 6ths bespeaks sadness, melancholy is by no means the chiefly prevalent tone of the music, or of the person. She is pensive, she is earnest, she is firm, but she is totally untinged by the black sickness that would give a morbid air to her self-devotion, and a sentimentality to her religious feeling. The form, immeasurably tedious in our age, of the repetition, *Da Capo*, of a long Air after its second part, seems to have almost worn itself out when this oratorio was written; for, not only in the Airs of Theodora but in those too of the other characters, it is, save in a few instances, abandoned throughout the work, and the music gains vitality, and its intensity of expression is far increased by the effective adoption of the conciser design. Theodora's first Air, "Fond, flattering world, adieu!" wherein she dedicates herself to the seclusion of conventual life, is a particular example of the advantageous departure from the old formalism: its powerful declamation would become cold and lifeless, were the song to be recommenced after its impressive climax, and rehearsed for a second time, and its effect of natural impulse would degenerate into artificial routine. It is curious to observe in this piece the anticipation of a principal phrase in one of the Choruses in "Jephtha," set to the words, "Whatever is, is right;" but it would be vanity to assume that either passage bore any reflective allusion, purposed or accidental, to the other. "Angels, ever bright and fair" is too well known to need a comment; Theodora sings it when the decree is announced to her that she must worship the false sensual goddess, and she pours forth in it her deprecation to the purest of beings for protection from the revolting doom. "O that I on wings could rise," is linked by the intervening Recitative, and the instrumental Interlude to the preceding Air, "With darkness deep," so as to constitute one continuous scene out of the four separate pieces. The first Air pictures horror indeed at the impending fate and at the shame it involves, but this horror is softened by pious resignation; the second Air expresses hope if not of deliverance from her doom, certainly of fortitude to bear it; and the strain, which, in her trance, the virtuous of erroneous zeal for the expiring religion supposed to be music of heavenly choirs revealed for her encouragement, is what a waking and sensitive hearer might well believe to be divine. This last is a newer approach, than is often to be found in the music of its period, to Mozart's beautiful principle of orchestration, which materially distinguishes the modern from the ancient in the tonal art; the absence of all the heavy bass instruments from the score, and the employment of the del-

icate, pure, innocent tone of the then rarely used flute upon notes of sweetest expression, give to it a sound that realizes our conception of what may be seraphic. Theodora's prayer for death, "The pilgrim's home," is an uncluttered melody of two repeated strains; it is lovely and tender to a marvel even for Handel, whose capability of tenderness is proved again, and again. The Duet of Theodora and Didimus, "To thee, thou glorious son of worth," is exquisitely persuasive; the musical artist felt the situation more keenly and truthfully than did the literary, and he shows the wishes rather than the words of the lover to be so irresistible, that the doomed virgin is compelled to break her prison by their passionate behest. The Air, "When sunk in anguish," when she has rejoined her companions, though far from meritless, is the least interesting portion of Theodora's music. Her Duet with Irene, "Whither, princess, do you fly?" when she has resolved to surrender herself rather than let her lover pay with life for her freedom, represents gentle but invincible firmness. Lastly, the Duet "Thither let our hearts," which is a consequence if not a continuation of the sweetly beautiful Air of Didimus, "Streams of pleasure ever flowing," paints the happy and loving tranquility with which martyrs await the doom that is to translate them out of worldly cares into the joys of heaven.

The part of Irene, written for a mezzo soprano, ranging upwards to F sharp and to B below, is quite unlike in character to that of the heroine, being generally cheerful and more animated while less intense, and resembling it only in its quality of beauty. In the Air reviling prosperity, "Bane of virtue," there is plainly a reminiscence of the always prominent accompanying phrase in "What though I trace," in the oratorio of the preceding year, "Solomon," and an equal likeness to the same is to be found in the Air of Didimus, "Streams of pleasure." How strangely is a musician sometimes haunted by a recollection that will—there is, indeed, as one must think, a will in such things—inweave itself in his passing thoughts! Lucky he, if the recollection be of his own idea. "As with rosy steps the morn," is one of the prettiest, simplest, and most winning songs of its composer. The Air "Lord, to Thee each night and day" is well known to be lovely; and the remarkable change of character in the second part, "Though convulsive rocks the ground," admirably relieves and thus enhances the devotion of what precedes and follows.

The music of Didimus has also a character entirely its own. It is impassioned always, once heroic, and tenderly affectionate in every other instance. It is for a female voice ranging about a tone lower than that required for Irene. It is interesting to observe in the Air sung over the sleeping Theodora in prison, "Sweet rose and lily," a compromise between the then antiquated and now obsolete *Da Capo* form and the modern progressive plan which includes an allusion to the opening theme of a song; like signs appear in other places, such as "Rejoice greatly" in the "Messiah," of our composer's prospective insight of the pliability of design, and hence we trace in him an example which musicians were slow to follow, but by which latest times have infinitely profited. A coincidence, less fortunate in its prototype than those with "Solomon" and in its archetype, than that with "Jephtha" which have been cited, is very evident between the charming Air "Sweet rose and lily," and one by Giovanni Battista Bononcini (brother of that Marco Antonio who is famous for having slighted Handel in Berlin and opposed him in London, and for having owned a Madrigal which proved to be the composition of Lotti. "Per la gloria d'Indovani," in the opera of "Griselda," the performance of which, at Drury Lane Theatre, the author came to London to direct, prior to Handel's first visit to this country. Such coincidences are worth remark, if only for the consolation of lesser ar-

tists than Handel, who may have the accident to alight upon other men's ideas and suppose them to be their own, mistaking that memory for genius.

Sepimus is the most florid music in the oratorio. It is the most indifferent too; indifferent, comparatively speaking, in merit, but still more so in expression. The Roman officer is one of those steady-going old believers, who persevere in the creed of their fathers, because they will not be at the pains of collating its corruption with the purity of a new faith. He has no cruelty toward the Christian sect, but likes the ease of following established order, and gaily obeys commands, even to the execution of believing victims, rather than suffer the inconvenience of disputing them. He is willing to serve his friend, as shown in his accommodating him with entrance to Theodora's dungeon; but he takes no steps to save his life or that of the heroine for whom this friend is self-sacrificed. It cannot be too much to advance that the character here set forth is portrayed in the music, which is fluent, vocal, and effective as a medium for vocal display, but less interesting than that of the other personages.

By the laws of nature may not be said, but of nature as conventionally represented in art, basses are either tyrannic or venerable, or malevolent, or comic. Valens belongs to the first of these types; he is a thorough tyrant without a redeeming quality, and according to custom if not prescription, his music is for a bass voice. The librettist did nothing for him that would not repulse more than inspire the musician, who, with such words as "Racks, gibbets, swords, and fire," for the beginning of an Air, may indeed be wondered at and justly be admired, for having escaped the ludicrous, and given a spirit of dignity to the fierce declamations of the President of Antioch. The pieces of this part are all brief; they are all emphatic, and they have the value in the general effect of the work of contrasting the music of the others.

The Heathen Choruses are quite individual. They have not the riotous jollity of those of the Babylonians in "Belshazzar," nor the rugged fierceness of those of the Philistines in "Samson," but they have a character of their own which is as distinct, and as appropriate as that which distinguishes the music of either of their pagan cognates. The citizens of the Roman empire are presented as pleasure-loving, but as finding pleasure in grace and gaiety, certainly not in ebriety or savage violence. The choral continuation of the air of Valens "Go, my faithful soldier," is a joyous acceptance of the proclamation of the festival. When the mortal penalty is announced of refusal to share in the rites of Venus, the people's exclamation "For ever thus stands fixed the doom," in simply melodious and rhythmical phrases, betokens no vengeful lust for the blood of those who refuse compliance with usages that have made them and their fathers happy, but a pleasant content with things as they are, and an entire unwillingness for anything that may disturb their enjoyment. "Venus, laughing from the skies," and the preceding address to the same deity, "Queen of Summer," are what no one but Handel ever could have written, and in their clear and charming tunefulness, exempt from every kind of elaboration, they prove as much the self-reliance as the poetical conception and the happy invention of the great master.

The Choruses of the Christians are of a totally different type. They are grave in expression and comparatively complicate in structure; but though the fugue element abounds in them, there is scarcely a set fugue among their number, and indeed there are fewer pieces in this kind in the oratorio than in any other, except "Athaliah," by the composer. "Go, pious youth," addressed to Didimus, when he departs in the hope to rescue Theodora, is a particularly favorable specimen, and the termination of this with the often repeated words "Glory, peace and rest"—the reward that will

England. It has an importance beyond the event. Every one present seemed to feel this. The enthusiasm of the band, the extraordinary energy of the conductor, M. Dannreuther, the presence of the pianist and conductor, Dr. Hans von Bülow, who took a very prominent part in the concert, and the closely packed audience, comprising many of the artistic and literary celebrities in London, made this night as one worth a particular record. With the exception of Beethoven's fifteen variations and fugue, the whole of the programme consisted of Wagner. Never before in England was such a rendering of the "Tannhäuser" overture heard. Not merely careful playing can produce the Wagner effect. Under M. Dannreuther's baton Wagner was revealed, not because he is a better or more experienced conductor than any one else in England—we hazard no such assertion—but because, coming forward as the revelator of Wagner, he has understood him better and made, at last, his band understand and play him better than any other conductor in England. The secret lies, not wholly in the notes, but in the due subordination of the labyrinthine parts one to the other; the shrill accompaniment of the violins, attacked forte and instantly kept down piano, and that throughout, threw a flood of light upon half the "Tannhäuser" overture, usually so chaotic. Secondly, Wagner requires carrying through with an intense passion and force, but also with a buoyant lightness and elasticity—otherwise the strain on the hearer is too great. The skill with which M. Dannreuther fitted up the whole of the last overpowering peroration of "Tannhäuser," so that the mind and ear on the stretch were never once lagged or pained up to the close, was masterly.

We must pass swiftly to the crowning episode of the evening, when Dr. Hans von Bülow stepped from the piano to the conductor's desk, and without a line of music before him, with a consummate knowledge of each note and inflection, conducted with a prodigious ease, certainty and abundance, a selection from the marvellous and complex music of "Tristan and Isolde," followed by the "Huldigungs-marsch." It was announced that the whole would be gone through twice in consequence of insufficient rehearsal, and in no other terms had the inexorable doctor consented to conduct. His style—his absolute and despotic, yet sympathetic, mastery over a band almost strange to him, his infallible memory, his powerfully earnest and dramatic manner—electrified the audience. He poured himself into the band—he magnetized them. We felt, while listening to this strange yet convincing and riveting music, as one crisis after another burst upon us, like people assisting at some great incantation, and before us stood the magician who could alone control the spirits by the power of his magic wand. And he did control them. Once only, when a brass instrument faltered, he pulled up the whole band, and in a moment, in the silence of the astonished musicians, said: "A-flat!" The piece was instantly recommenced and ended without a slip. But the "Huldigungsmarsch"—a great military march—was the most effective climax of all. Here it was that Hans von Bülow ceased to be conductor of an orchestra at all, and became a military commander—now hurrying on his troops, now shaking a hand charged with imperative vehemence, now pointing with a drawn sword to the foe, then turning half round in rapt excitement, almost motionless, ceasing even to beat, like one watching breathlessly a charge of cavalry, while the thunder of artillery broke to the right and left as the troops dashed over the plain; then riding himself into the thick of battle, and, like one of Mr. Tennyson's own knights bearing all down before him. We never assisted at any such intensely emotional and dramatic display of music, we never heard anything so unlike the stage, and so terribly like the real thing. We shall be borne out for once by Wagnerites and all others present last night when we say that two German words alone express adequately the effect produced—"ganz stupend." The conductor himself was so well pleased with his soldiers that, contrary to the printed threat, no repetition was required. He thanked them loudly and heartily, and joined in the applause.

DEATH OF SIGNOR MARINI. The London *Orchestra* says, "Signor Marini, the famed Italian basso, is no more. He died at Milan on the 29th ult. He was born in Bergamo in 1815. He first appeared in London in 1851, at the Royal Italian opera. His *Motet*, *Leona*, &c. were remarkable performances. His last season was at Drury Lane in 1896." Moore in his *Encyclopædia*, says: "A celebrated Italian basso, now on the stage and gene-

ally held to be second only to Lallache." Signor Marini came to the United States with the marvellous "Secound Italian Opera Troupe" in 1851, and he has not in that troupe were singers who have never been surpassed by any later importations, and indeed, rarely even equaled anywhere. There were a *Baritone* and *Baritone* soprano roles, *Mine*, *Vietti*, not a vocal role but a solo, for *Baritone*, *Salvi*, *Bellini*, *Leoni*, for *tenor*, *Biondi*, for *baritone*, and *Maria* for *basso*. Besides these were a host of lesser lights, of about the calibre used for *Primo* in these days. What days those were! When again shall we hear a *Fernando* or *Gennaro* like *Salvi*? When an *Eligardo* like *Bellini*, a *Luca*, *Amador* or *Zelma* like *Bosio*, a *Norma* like *Stefanini*, a *Charles* like *Henry Ashton* like *Badioli*, or finally an *Oroveso*, a *Baldassarre*, a *Salva* like this, and who stole a note from the tempest, as *Puccini*'s monthly said of *Maria* at that time. Without doubt, Signor Marini was the greatest Italian basso that ever visited us. His voice, superb in quality, was of the most enormous power, sounding like a deep organ pipe in concerted music. As an actor he was admirable;—conventional perhaps, though any that ever witnessed his performance of "Maze" in "Les Huguenots" must testify to his power to electrify. He was a great artist, and to hear "Puccini" rendered by the four great artists, *Bosio*, *Salvi*, *Badioli* and *Marini*, was an event to be remembered. The "Liberty Duet" as sung by *Badioli* and *Marini* was well worth the wait, but the audience used to go almost wild. So he has gone. The last of this great quartet. When shall we hear their peers again? Patti, to be sure, is taking *Bosio*'s place; but we doubt if even she can make such music for us as *Bosio* did then. But the other three were well-nigh peerless. Pity that singers would not try to sing as they did! But some day we may have them reproduced. Dare we hope it?—*Worcester Palladium*.

The Coming Birmingham Festival.

From the Birmingham (Engl.) *Post* of May 26, we get the following information:

The general outline of the great musical event of the year, which, though local in celebration and objects, is yet in some sense of national interest, was definitively agreed upon at the meeting of the Birmingham Festival Committee, on Saturday. Its principal features have been foreshadowed; if not positively specified, for some months past; but now that the gaps are filled up, and we are enabled to view the scheme as a whole, we are in a better position to estimate the value and significance of its component parts. The Festival will open on Tuesday, the 26th of August, with the customary performance of the "Elijah," which has occupied that position with, we believe, one ill-advised exception, in 1864, at every Festival since its original production here, under the composer's direction, in 1846. At the evening concert, on Tuesday, the special feature will be a new cantata, entitled, "Fridolin," by Signor Randegger. Wednesday morning will be signalized by the production of a new oratorio, "The Light of the World," by Mr. Arthur Sullivan, and the evening concert, among other items of interest, will include a short composition by Rossini, new to the English public, and a Beethoven symphony. On Thursday morning, the Messiah, shall take its time-honored place—the miscellaneous attractions of the evening concert being strengthened by a new cantata, by Signor Schira, entitled "The Lord of Burleigh," and a new chorus by Rossini. Friday morning, according to established precedent, is given up to a composite performance of sacred works, comprising Spohr's cantata, "God thou art great," Haydn's Third, or Imperial Mass; new posthumous choral works by Rossini, and a double chorus from "Israel in Egypt." The evening concert will also, according to approved precedent, be devoted to oratorio, the work selected being "Judas Maccabæus." On the whole we think the scheme must be acknowledged a good and attractive, if not a positively brilliant one. Considering the limited opportunities for new experiment allowed by the exigencies of the case, and especially the allocation of two out of the four mornings to those indispensable classics, the "Elijah" and the "Messiah," it cannot be said that there is any lack of novelty in the scheme. Besides the three works specially commissioned for the Festival, there will be no less than four minor compositions by Rossini, three sacred and one secular, which have not yet been heard by the English public. Two of these, we believe, have been performed on the Continent, but the other two, from among the composer's posthumous works, are private property, and will be publicly produced for the first time at the Festival in August next. As regards the commissioned

works the most important, of course, will be the oratorios by Mr. Arthur Sullivan, of which great things are now expected by the Orchestra Committee. Though written specially for the forthcoming festival, they are believed to have been long under consideration, and to have been the result of the genius of one of the most gifted, scholarly, and original of our living composers. About two-thirds of the work are already in the hands of the chorus, and the remainder is expected in the course of the next few weeks. Signor Randegger's cantata, "Fridolin," founded on the well-known poem of Schiller, was originally intended for last Festival; but, finding himself unable to complete it in time, the composer left the work aside, and has since, we believe, entirely remodelled it. Signor Randegger is well known as a fanciful and fluent musician, and the subject he has selected can hardly fail to inspire him. Signor Schira, whose compositions are perhaps better known in Italy than in England, is, nevertheless, well esteemed in this country as a graceful and musically writer of part-songs; and his cantata, founded on Tennyson's "Lord of Burleigh," has already won golden opinions among the chorus engaged in its rehearsal. The inclusion in Friday's programme of a work by Spohr is an innovation which will be warmly appreciated by the more cultivated listeners, who have long been protesting against the virtual veto placed by the Festival authorities on the works of the great violinist author and composer, to whom we owe, among other works, that wonderful oratorio "Die letzten Dinge." The cantata selected for the ensuing Birmingham Festival, and originally proposed for last Festival, is of a less ambitious but not less beautiful order, and is moreover free from the religious objections which apply in this country to the musical representation of so dread a solemnity as the Last Judgment.

The only other novel feature of the scheme calling for notice at present is the introduction of an orchestral symphony at one of the evening concerts. This is an experiment which has been long and warmly urged by the more musical section of the public, but resisted hitherto by the Festival managers, on the ground chiefly that it was tried in former years, and had to be abandoned in deference to the opposition of the non-musical majority of the Festival audiences. It is to be hoped, however, that the spread of musical education has by this time altered the balance of parties, and that the admirers of symphony will be sufficiently numerous at next Festival to vindicate the judgment of the committee in sanctioning the change. It would certainly be a pity if a magnificent band like that of Sir Michael Costa were allowed to disperse without affording the local public an example of orchestral music in its highest and most perfect development. The gap has been in some measure filled of late years by the pianoforte concerto performances, in which Mme. Arabella Goddard has been associated with the band; but at the best a pianoforte concerto is not a symphony; and now that Mme. Goddard's American tour deprives us for a time of her presence, we think the committee have done wisely in trying a "change of diet."

With reference to the absence of M. Gounod from the competition of composers, it will be seen from Mr. Peyton's explanation on Saturday that it has arisen from temporary circumstances over which the Committee had practically no control, and that it is, at the worst, a pleasure not abandoned but postponed. From M. Gounod we have a right to expect a masterpiece, and if the time and conditions did not admit of the production of a work of importance, we think that it was better on both sides, that the commission should be deferred. Touching the artists it would as yet be premature to speak, seeing that the whole of the engagements are not yet concluded; but the public will no doubt be satisfied to hear that all the principal vocalists essential to the performance of oratorio music have been secured, and that the only remaining engagements affect what we may term the luxuries or dainties of vocal art, represented by such artists as Nilsson, Patti, and other leading operatic stars, who are required to hold their ground on the evening concerts.

The London Times on Dr. Hans von Bülow.

Some interesting performances, under the denomination of "Pianoforte Recitals"—a denomination invented, if we remember well, by Liszt, originator and master of what is called "sensational playing"

fish or overbearing. I have said that singers are frequently very disagreeable people. It is so, only when they think more of themselves than of others. When they can forget themselves in trying to do good to others and to lighten the loads borne by others, they are most lovely. Such singers are usually great.

Dwight's Journal of Music.

BOSTON, JUNE 28, 1873.

Haydn and the Orchestra.

With the orchestra music completes and fills out its own world. The orchestra is a world. When we hear it properly we forget that there is any other world. This is the last attainment of Art. We know that statues were first only imitations of men, for the sake of the likeness; then imitations with some, but only a secondary regard to beauty. But when we have stood before an Apollo Belvedere, or a Laocoön, what was it that transported us as the subject itself never could? The statue seemed surrounded with its own atmosphere, seemed to enchant the air with its own style, and to hold us spell-bound within the charmed element, utterly forgetful that there was another world but that which this masterpiece of art filled. The sense of Art itself was awakened in us; and we felt that Art has its own world, independently of any casual reference to things in this world. So with instrumental music. Until about the time when Handel went to Italy (1708) instrumental music was nothing but an accompaniment to the voice. With Corelli and his school, instrumental music, but in a few parts, had acquired a distinct being. Handel used it for scenery and back-ground to his songs and choruses. The form called Symphony, or a long piece of several movements, &c., was invented soon after; but was only for the four stringed instruments, with two oboes and two horns playing in unison with them. Even this could not be called an entire emancipation of the peculiar genius of music; because these pieces were still only *imitations*, instead of accompaniments to the voice. Now, to be sure, quartets, trios, even solos on instruments, bring out the genius of music; because now the orchestra has been heard, and these aim to imitate its wonderful effects, or at least to suggest them or sketch up to them. When Haydn appeared, the number of instruments had become much greater; the capacities of each had been brought out by skilful players. It was for him to put them all together, and organize them into a living whole; composing for them such music as should bring out the genius of them all combined in the most beautiful effect.

We may compare orchestral music to landscape painting. Of course we do not mean that it is solely or chiefly an imitation of Nature; but rather that this development of music coincides with the development of a poetical sense or feeling of Nature; the problem of it is to combine the greatest variety into a perfect unity; and, as in Nature, to give every part its individuality and separate life, while they so blend and work together, either by harmony or contrast, that one thought shall make itself felt as the soul of the whole. A melody is an individual sentiment; an accompaniment gives it a back-ground and sets it in bolder relief; but a symphony finds the correspondence of Nature to the feeling of the heart, makes all things share our mood and become its language. If it be joy, then, in the intermingling melodies, and crude half-discords brightening into harmonies, and all the coloring and shading of the various qualities of tone of various instruments, we have, as it were, all the joyous sounds of nature responding and sharing our joys.

This is the continual feeling which we have with Haydn. In the orchestra, each instrument is a character, has its distinct genius, according as it is subdued or prominent, is the whole complexion of the piece changed. Thus the oboe is pastoral, the bassoon, with its low reedy tones, seems like Pan himself, the double bass, an Atlas sustaining the whole mass; the horns always seem to come from the woods, and from a distance; sometimes, to one who hears music in a mood for picture making, they seem, with their long mellow notes, like a flood of golden light poured in across the back-ground of a landscape, bringing out the shape of every little mote and insect in the foreground, and making all its figures bolder. And there is no end to such imaginings. But one thing is established, that in the symphony each of the twenty parts has a character to sustain, and yet the sentiment of the whole is one. And a true symphony, a deep work of Art in that form, will be more or less to the different minds who hear it, in precise proportion to their own depth, just as Nature is. Haydn caught the harmony, the grace, the cheerfulness of Nature; and all his music seems an exposition of life in harmony with Nature. His symphonies were instantly popular; everybody enjoys them, as we do a refreshing walk or a pleasant conversation; an enjoyment which costs us nothing but a genial spirit and a sense for beauty. There are minds to whom Nature is more than beautiful, more than refreshing; for them Beethoven wrote.

The School Festival.

The sixth annual Musical Exhibition of the High and Grammar Schools of Boston, which took place on Wednesday afternoon, June 11, in the Boston Music Hall, just as our last paper was going to the press, was an occasion of too much interest to be passed over without record in these columns. It was given, as usual, under the direction of the Standing Committee on Music, of which Dr. UPHAM is Chairman, and under the musical conductorship of JULIUS EICHBERG, Supervisor of musical instruction in the public schools, with Mr. J. B. SHARLAND (musical teacher of the upper classes in the Grammar schools) as Organist, and with the accompaniment of a select Orchestra. The concert was repeated on the following Saturday before an audience composed almost exclusively of the parent of the singing pupils.

The arrangement on the platform was essentially the same as in past years, and the number of singers (1400) necessarily the same, being limited by the amount of room. And never was the scene more beautiful; indeed it gains from year to year in beauty from the fact that more and more a certain general air of culture and refinement lends a new grace to the charm of youthful innocence and freshness. This is chiefly noticeable in the young ladies, since the boys, in darker costume, are almost lost to sight there in the heart of the huge flower, of which the girls in white and rainbow colors form the gay corolla. The pupils of the Girls' High Schools, on the front of the stage, presented an attractive ensemble, the ease and modesty of their deportment speaking well for the school influences, among which music surely must be counted one. The purity and sweetness of their voices was remarked by all.

After a Voluntary on the Great Organ, the whole choir sang in four-part harmony a German Chorale of the year 1540, "To God on High," the older boys of the Latin and High schools furnishing the Bass. The collective quality of tone was free and clear and musical, the parts well balanced, and the whole was sung, not shouted, in a pure, sustained, unanimous *cantabile*, which gave a good idea of Cho-

ral feeling. A beautiful and noble solo and chorals (all in four part) from Mendelssohn's *Lauda Sion* was the next selection: "Sing of judgment, sing of mercy." Here the contrast between the vocal full chorus and the solo rendered by the pupils of the Girls' High, Highland and Dorchester High Schools, made an excellent effect; and this piece seemed to us, upon the whole, both in itself and in the rendering, the worthiest of the occasion in the entire programme.

Here the Latin and High school boys retired in military order, as they had marched in, leaving the rest of the singing to the three-part chorus. To mark the boundary, the orchestra played a rather lively, but overlong, indefinite and weakly Weber-ish "Festival Overture" by Leutner—if we remember rightly, one of Gilmore's importations for his big "Jubilee" which has so wantonly compromised the musical repute of Boston. A pretty Overture enough, but with no special fitness to the pure, Spring-like moral atmosphere of this occasion, such as would have been felt, for instance, in Mendelssohn's fresh, youthful Overture to the "Return from Abroad."

A three-part Motet: "Praise ye the Lord," composed by Mr. Eichberg, in quite a Mendelssohnian character, a fervent and impressive strain, convenient to the voices, was sung with fine effect. Then came a light, melodious, graceful Trio, which was sung last year: "The Heaving Billow," one of Verdi's healthier and happier moods, in which the silvery voices rose and fell with fountain-like fresh buoyancy. To the next piece, Gonnod's "Nazareth," which Santley used to sing, but now arranged for chorus with elaborate orchestral setting, we must take exception. We cannot think it the right music for such singers and for such a festival. It purports to be religious music; by these young minds, with tastes unformed and readily impressed in this or that direction, it doubtless was accepted in full trust as true religious music. Yet there is no religion in it; it is simply sentimental and sensational; and has the smack of French sentimental ballad singing and the modern French-Italian opera. In the latter part, where it is worked up to an orchestral climax, with those loud *forzando* chords, you seem to hear, for all the world, one of the brazen, overpowering finales of a Verdi opera upon the stage. Grant that it made effect, yet was it not religious music, not in the spirit, pure and virginal, of that young choir with thoughts uplifted to "th' eternal morning star." Verily the music for the rising generation, on which they are to exercise their voices and to form their tastes, cannot be chosen with too scrupulous a judgment. Good, healthy, holy, sincere music can be brought home to the young, so as to be loved, as easily as music which is sensational, affected, sensual, seductive, false. But danger always lies in choosing chiefly what is *taking* to a general audience,—in the music which, while it professes to be sacred or pathetic, or most innocent and simple, yet, like a spoiled coquette, seeks really nothing but applause.

After Rossini's Overture to *Semiramide*,—music with more of Oriental pomp and luxury in it, than of youthful hope and joy and aspiration, and rather lengthy withal,—the girls of the high schools sang most charmingly, with delicacy and precision, rhythmic buoyancy, and fine accent, a very lively, pretty "Chorus of Spinning Maidens," attributed to *Linden* (which may be a *nom-de-guerre* for Eichberg). This made the great hit of the concert and had to be repeated; and indeed for the light part of the entertainment the selection was felicitous. Not so, to our feeling, was the loud, coarse, boisterous Triumphant March from Costa's "Naanan." Mr. Eichberg's hymn "To thee, O Country," repeated from

residence was a Serenade in D, op. 11, by Brahms, for full orchestra. The little orchestra divided as follows: 1. Allegro molto, 2. Scherzo, 3. Adagio non troppo, 4. Menuetto, 5. Scherzo, 6. Rondo. The programme for Thursday evening, May 22, included Grieg's Second Suite in Canon form (op. 16, No. 2). At another concert a Symphony by Julius Zellner was given entire. Last Thursday night Schumann's Symphony, No. 1, in B flat was played.

These concerts are well attended and the garden offers a pleasant retreat from the heat of the city in the sultry summer evenings. A. A. C.

DE PROFUNDIS (which is) CHICAGO, JUNE 17.—Whether the so-called "Jubilee" lately held here rightly belongs to the province of a musical journal, I hardly know. On the whole, I am quite sure it does not. Nevertheless as lovers of your race you may be glad to know something of musical matters in this city, to which end I "take pen in hand."

The Jubilee was gotten up in some three weeks time to celebrate the opening of the Pacific Hotel and Michigan Southern R. R. depot. The hotel is the largest in the country (I believe); indeed the advertisements, perhaps, call it "the largest in the universe." This is a big country out here, and big words have lots of elbow room. I really haven't heart to say much about the Jubilee. It was on the whole disgraceful. Two or three speculators made use of the good name of the city for private ends, and obtained a sort of sanction to the affair by inviting a number of governors and other official fry to attend as honored guests. A chorus of a thousand was trumped up and put through its paces on those well-known war-horses: "The heavens are telling" and "Hallelujah." We had also the "Star Spangled Banner" and "Anvil chorus," and "See the conquering hero" (played in honor of Gilmore). On the whole the chorus wasn't bad. Some raggedness and uncertainty of tone there was, of course, for choruses are only militia; but the material was very fair. Mr. J. A. Butterfield had charge of this part of the work, and did himself all the credit a man could in a questionable undertaking. The orchestra was collected by Mr. Geo. W. Lyon, in a highly creditable manner. It was a sort of Barnum's "Balcony Band" kind of an organization, though I have not learned that a premium was charged for a place in it. If not it was a great oversight, for half the players ought to have been charged from ten to twenty dollars a piece (for the benefit of the half-orphan asylum) as the only justification of their inflicting their awful music on a paying audience. The selections indulged in were of the most recherche kind: "Overture to William Tell" (*poor William!*), "Festival" and "Jubel" overtures. "Tannhaeuser" was once rehearsed, but it was found impossible for the orchestra to finish together, and this laid it on the shelf. The mere fact of frequent intermediate discrepancies would not have been allowed to interfere with the festive character of an occasion like this; but to end at different times, it was feared, would be regarded even by a Jubilee audience as "too thin," and Mr. Wagner's composition was withdrawn. Mr. Gilmore was here himself with his celebrated band on which (as is well known) Boston relies for all her good music. [Ironical rogue!—Ed.] They came, they saw, and they conquered. They had a "benefit" on Saturday evening, which figured out Mr. Gilmore just sixteen dollars and nine cents in debt—certainly cheap enough!

The so-called concerts were attended by large crowds, from twelve to twenty thousand people at each concert. Fifteen thousand would be a fair estimate for either one of three concerts. The hall

contains about 50,000 square feet of space being 132 x 600) and it was more than three-fourths full.

There were no solo singers, except the impromptu introduction of a Mrs. McGwire, who sang the high B flat in the "Star Spangled Banner."

On Friday afternoon the public school children, to the number of a thousand, sang four pieces. This part of the work was done exceedingly well, so that one could hear it and not deny his place of residence.

The arrangements for the press were the most dis-oblighing I have ever seen, surpassing even Mr. Max Maretzek or Strakosch in this respect. The country editors who had blown the jubilee horn manfully, in the hope of crumbs that might fall from the rich man's table, found very poor picking, and went home in a truth-telling frame highly edifying to behold, but very disgusting to Carpenter and Sheldon the able (?) managers of the undertaking.

Of real music we have had none of our own this year. The wealthy men of Chicago have been very busy in rebuilding, and when money is worth "two per cent. a month" it doesn't seem proper to fool it away on art enterprises. So our Oratorio Society is in a very feeble condition. They have just held an election, and the new President is Mr. W. F. Coolbaugh, a wealthy and gentlemanly banker, who I sincerely hope will "come down" in an edifying manner. Mr. Butterfield is no longer director. Mr. Balatka is back, but I hear that the prospect is that Mr. A. W. Dohn will be the new conductor. Mr. Dohn is a book-keeper in some commercial house here, and first came into my limited field of vision on the occasion of training a chorus in Beethoven's "Choral Fantasia" for Thomas and Miss Mehlig some three years ago. This winter he has greatly distinguished himself as leader of the "Apollo Club" (so called from the good looks of the principal members), a new singing society of the Americo-masculine order. This admirable body has given four or five concerts, and, especially in the later ones, has exhibited a degree of finish in part-singing superior to any ever heard here except at the *Sängerfest* some six years ago. At least so the best judges tell me. I have not been able to attend any of the concerts. This is absolutely the only decent thing in a musical line that Chicago has been guilty of this year. But I forget! The "University Chorus" is an organization of mixed voices connected with the Chicago University, and led by Mr. Geo. F. Root, Mus. Doc., and they have been giving the "Haymakers" in an enthusiastic and able-bodied manner in sundry churches around town. They have now, I hear, extended their researches to "Eli," and for all I know this may be the day-star in the East—though it comes on the South side.

As to orchestra our record is terrible. They say we have almost no good players and no organization, and we have had no orchestra whatever this season. Our condition, in short, is that of a great country village of four hundred thousand people, who individually are well enough and some of them cultivated, but the lack of public spirit or rather the over-mastery of *private spirit*—prevents such concert of action as will result in the development of a sound musical cultivation.

Our Conservatories have not done well. One has sold out and moved into two small rooms down town. The other still hangs its banner on the outer walls of a frame house on Wabash Avenue. Neither is guilty of anything like a consistent and intelligent attempt to furnish musical privileges to the people, even while advertising themselves. In this respect your Boston schools are much better.

Yours,

DER FREYSCHUTZ.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The lone Light on the Hill. Song and Chorus. 3. Pratt, 30
A. to I.
"O clear and bright to glad the night,
It shines in merrily still."
Words by Geo. Cooper. Perfectly smooth,
sweet and musical.
- Beautiful Flowers of Spring. Song and Chorus. 3. Decker, 30
A. to f.
"Beautiful flowers, sweetest of flowers."
A very sweet song.
- Alone Forever. Romance. 4. D. Hainer and
J. H. H. 35
"The night is dark and drear as my sad heart."
Sad, pathetic affecting, but musical throughout.
- Path by the Wood. A. to f. 3. D. to f. 30
H. H. 30
- Guide me! (Le Roi Carotte). 3. F. to f. 30
Offenbach, 30
- Two light, neat, pitter-patter French songs
from Opera Boule.
- Ill think, Love, of thee. 3. E. to G. 30
Stiemann, 30
"In absence my spirit will meditate of thee."
Pleasant thoughts musically expressed.
- Dream, my Little One (Lullaby). 3. F. to f. 30
Chandran, 30
- "Dream, my pet! Dream, my pet!
Mother will watch o'er thee."
Too bright for a lullaby. It wouldn't do to try
it on a baby. But as a song, it is charming.
Words by G. Cooper.
- Dream Visions [Violin obligato]. 4. F. to G. 40
Pratt, 40

"Sublimely sweet, thou heaven inspiring thought
Enwrap my longing soul."

The voice part, the violin accompaniment, and
the piano accompaniment, are all beautiful in
their way, and the combination cannot fail to be
extremely pleasing.

Instrumental.

- High Life. (Fesche Geister) Waltzes. 3. Ed. Strauss, 55
It is difficult to describe Strauss' compositions
as all have a family likeness, and all are among
the best music of the kind. Its relatives need not
be ashamed of it.
- Fairy Flowers. Three Easy Pieces. J. M. White, et al. 25
1. Daisy. 4. E. b.
2. Forget Me Not. 3. A. b.
3. Harebell. 4. F.
- Easy, of course, to Mr. Welch, but must be
marked differently for common players. Very
sweet, flowing, melodious pieces, capital practice
for touch and execution. May be called "first
class parlor studies."
- Spring Flowers. Waltz. 3. F. Harding, 40
Full of exuberant joyful poetry of flowery days.
Has many outcrops, but otherwise easy.
- March Winds Galop. 4. E. b. Hawley, 40
Brilliant, powerful, suggestive of the noisy pro-
gress of the spring winds.
- Ivy Leaves. 6 Very Easy Pieces. 3. F. to f. 65
F. to f. 65
1. Good morning. 4. Good Thoughts.
2. Will o' the Wisp. 5. Little Rattler.
3. Rippling Brook. 6. Sorrow.
- Pieces of very fine workmanship, not so very
easy as the composer imagines, but very good
music and capital practice.
- Grotto Glen. Waltz. 3. F. b. Loe De Saunne, 40
Lithograph. Portrait of Mr. D. on the title.
This will please his friends who will, however,
equally prize the brilliant waltz on the following
pages.
- Heather Bells. Heideglockchen. 5. F. b. G. Lange, 40
- The idea of the little fairy ringing of the heather
bells is beautifully carried out. Requires consid-
erable execution, but is a very good work.
- Fusion. Waltz. 3. A. E. S. 65
Unfaded Strauss music, with sufficient in-
trigues to show the right of "Edward" to it.

APPRECIATIONS.—Degrees of difficulty are marked
1 to 7. The 1 is marked with a capital A, 2 C, B,
3 A, 4 A, 5 A, 6 A, 7 A. A small Roman letter marks the highest note,
if on the staff, an italic letter the highest note, if above
the staff.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country.

There is, as yet, by no means a superfluity of Reed Organ music, and many instruments stand idle, much of the time, for want of something agreeable to play upon them. This something, by the way, must not be ultra classical music, for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be trashy music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of *every* kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular and pleasing, both to himself and others.

That THE ORGAN AT HOME is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains OVER 200 TITLES OF PIECES.

CONTENTS.

Adagio.....	Beethoven	Flee as a Bird.....	Lothrop	Marsellaise (La).....	J. L. Battman	Remember me.....	H. H.
Adagio.....	Beethoven	Flower March.....	Lothrop	March Religieuse.....	J. L. Battman	Russian National Hymn.....	Abel
Annie Laurie.....	Beethoven	Flowers of Spring.....	Lothrop	Mabel Waltz.....	Lothrop	Royale Franchese.....	Schumann
Amen Waltz.....	Lothrop	General March.....	Beethoven	M. Appari (How so far).....	Martha	Robin Adair.....	Beethoven
America.....	Beethoven	Do. From Clarke's New Method.....	Beethoven	March from "Magic Flute".....	Martha	Scots wha hae.....	Schubert
Andante Grazioso.....	Mozart	Gay Paris, dearest.....	Martha	March from "Moses in Egypt".....	Rossini	Serenade.....	Schubert
Anlaute.....	Beethoven	Golden Cross Waltz.....	Beethoven	March from "Lucia".....	Rossini	Santa Lucia.....	Meyerbeer
Andante in A flat.....	Beethoven	Golden Future March.....	Beethoven	Minuet.....	Beethoven	Santa Lucia.....	Meyerbeer
Andante in F.....	Beethoven	Golden Leaf Schottische.....	Beethoven	Minuet.....	Beethoven	Selection from "Norma".....	Belini
Andante.....	Beethoven	Good Night.....	Beethoven	Minuet from an Oratorio.....	Beethoven	Simplette.....	Favarger
Air from "William Tell".....	Rossini	Good Night Nocturne.....	Martha	Mount Vernon.....	Dr. L. Mason	Savoy Nocturne.....	Clark
Air from "Magic Flute".....	Mozart	Golden Dream March.....	E. Beethoven	Moonlight Galop.....	J. P. Wynn	Saxa Wave Barcarole.....	Allen
Al che la morte "Trovatore".....	King	Golden Future March.....	Beethoven	Night Wind.....	J. L. Battman	Selections from "I Puritani".....	Rossini
Artist's Life Waltz.....	Strauss	Golden Leaf Schottische.....	Beethoven	Nearer my God to thee.....	Dr. L. Mason	Serenade "Don Pasquale".....	Donizetti
Angel's ever bright and fair.....	Handel	Grand Russian March.....	Beethoven	New Vienna Waltz.....	Strauss	Sweet Memories.....	J. L. Battman
Angel's Trio "E. H.".....	Marchessault	Guard's Waltz.....	Lothrop	Norma March.....	Beethoven	Spring Morning Polka.....	A. P. Wynn
Austrian National Hymn.....	Haydn	Guards Waltz.....	Lothrop	Night shades, no longer.....	Moses	Schwan Waltz.....	Wasserman
Avril Chorus.....	H. Thompson	Harvest Leaves March.....	A. P. Wynn	in Egypt.....	Beethoven	Sleeping I dreamed love.....	Wallace
Ave Maria.....	Schubert	Hail Columbia.....	Beethoven	Nocturne.....	Beethoven	Sweet thoughts.....	Emerson
Bethany.....	Dr. L. Mason	Harp that once thro' Tara's Halls.....	Lothrop	Nocturne.....	Beethoven	Sund from Home.....	Gray
Barracade from "Oberon".....	Weber	Hemlock.....	Lothrop	Nocturne.....	Beethoven	Short Voluntary.....	Beethoven
Beautiful Sea.....	J. L. Battman	Home, sweet home.....	Beethoven	Nocturne, the Souvenir.....	Clark	Star-Spangled Banner.....	Turner
Beautiful Blue Danube Waltz.....	Strauss	How so far, M' Appari.....	Martha	Nocturne, Dreams of the Past.....	Turner	Smith's (Gen. P. F.) March.....	Martin
Blue Eyes.....	Lothrop	Home again.....	Pike	Non più mesta "Cenerentola".....	King	Scotch National Air.....	Balfe
Blue Bird Polka Redowa.....	Wagner	Her bright smile haunts me.....	Wrighton	Nun's Prayer.....	Lothrop	Then you'll remember me.....	Balfe
Blue Bells of Scotland.....	Wagner	Haydn's Hymn.....	J. H. Wilcox	On yonder rock reclining.....	Frazer	Tomb Raider March.....	Wagner
Beautiful Bells Waltz.....	Beethoven	Hour of Parting.....	Beethoven	Operatic March.....	J. L. Battman	Transe from Midsummer N. Dream.....	Wagner
Batu Batu "Don Giovanni".....	King	How can I leave thee.....	Crumer	One Thousand and one Nights Waltz.....	Strauss	Triase from Overture to "Faust and Peas-	Suppé
Beethoven's March.....	J. L. Battman	Humming Chorus "Martha".....	Crumer	Offen die.....	Beethoven	ant "....."	Suppé
Birdett's March.....	J. L. B	Home from our Mountains.....	Lothrop	On in the still night.....	St. C. W.	Trio from "Beethoven".....	Donizetti
Birds are gone to rest.....	Lothrop	Herdman's Mountain Home.....	Abel	Overture to "Martha" (one movement).....	Lothrop	Theme for a Symphony.....	Lothrop
Cavatina "La Sonnambula".....	Beethoven	Irish National Air.....	Beethoven	Overture to "Calif of Bagdad" (first	Lothrop	Twilight Thoughts.....	Lothrop
Chant Bohemienne.....	Lothrop	Irish National Air.....	Beethoven	movement).....	Lothrop	Transc. fr. an Offertoire.....	Batiste
Choral.....	Lothrop	Immortellen Waltz.....	Lothrop	Parigi o Cara.....	Lothrop	Traumeri Reverie.....	Schumann
Cornflower Waltz.....	Lothrop	Imperial.....	Lothrop	Parting March.....	J. L. B	Theme from "I. Puritani".....	Beethoven
Consort Waltz.....	Lothrop	Invisible Chorus.....	Lothrop	Parting Waltz.....	W. L. Wynn	Vesper Hymn.....	Lothrop
Clara's Frenzy "Lucia".....	Lothrop	It is better to laugh.....	Lothrop	Pensee (La).....	Blumenthal	Vin Mater's Quickstep.....	Battman
Cast thy burden on the Lord.....	Lothrop	I would that my love.....	Lothrop	Pensee (La).....	Blumenthal	Voluntary.....	Battman
Comin' thro' the Rye.....	Lothrop	Integ. Vite.....	Lothrop	Pugna Chorus "Tannhauser".....	Lothrop	Voluntary (From Clarke's Method).....	Lothrop
Costa Diva.....	Lothrop	I happy moments.....	Lothrop	Prayer from "Semiramide".....	Rossini	Do.....	Lothrop
Combination Quickstep.....	J. L. B	Kathleen Mayourgen.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Communion.....	Battman	Künstler Leben Waltz.....	Lothrop	Prayer from "Masaniello".....	Auber	Do.....	Lothrop
Deux Angles (Les).....	Lothrop	Last Rose of Summer.....	Lothrop	Prayer from "Rode du Nord".....	Lothrop	Do.....	Lothrop
Desir (Les) Waltz.....	Lothrop	Long and w. ay day.....	Lothrop	Prayer from "Moses in Egypt".....	Rossini	Do.....	Lothrop
Dead March in "Sam".....	Lothrop	Last idea of Von Weber.....	Lothrop	Prayer from "Night in Granada".....	Lothrop	Do.....	Lothrop
Dew Drop Schottische.....	Lothrop	Leap Year Waltz.....	Lothrop	Prayer from "Der Freischütz".....	Lothrop	Do.....	Lothrop
Di Quella Pira.....	Lothrop	Lordley.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Dreams of the Past Nocturne.....	Lothrop	Lyon's March.....	J. L. Battman	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Dream March.....	Lothrop	Libano.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Ecstasy of Tears.....	Lothrop	Love in May (Maien-Liebe).....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Excitation from "Clark's New Method".....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Evening Star Waltz.....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Evening Reverie.....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Ever of Three.....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Everide.....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop
Flick and Flock Galop.....	Lothrop	Love not.....	Lothrop	Prayer from "Zampa".....	Lothrop	Do.....	Lothrop

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the 1st edition and the plates were destroyed by fire. In reconstructing the work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that it would be difficult to imagine a collection of music with a greater and more pleasing variety.

Price in Boards, \$2.50. Cloth, \$3.00. Full Gilt, \$4.00.

Sent, post-paid, for retail price.

OLIVER DITSON & CO., Boston,

CHAS. H. DITSON & CO., New York.

Must my MAIL Message always be the expense being two cents for every four pages of text and three cents for each picture or video page of text? Person at subscription for the day, saving a lot of time and expense in other ways. Books can also be sent a dollar at the same cost.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718-1f] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Address at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Taubig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tremont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 820-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

HAIL COLUMBIA

And all other Patriotic Airs sound best on the Superior Instruments to be purchased at the well-known store of J. C. HAYNES & Co., where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINLETTE ORCHESTRAS,
BANDS OF FOUR.

and all similar organizations will be furnished, not only with the best Instruments, but with Instruction Books to learn them, Music to play on them, extra Strings, Reeds, &c., to go with them, and all needed Materials for their repair.

J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Handel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
829-1y] Care of Oliver Ditson & Co., Boston, Mass.

SENT FREE!!

Specimen Pages of SONGS OF THE BIBLE.

The New Sunday School Singing Book.

By W. A. Ogden and A. J. Abbey. The subjects are so varied, the hymns so excellent, the music so animated, and devotional, and the type so clear and distinct, that it has at once become a favorite. "Surpasses all our expectations," is what those say who have used it.

DO NOT FAIL TO EXAMINE IT.

Price, single copies, 35 cents. \$3.60 per dozen. One specimen copy, in boards, mailed for 30 cents.

Remember, Specimen Pages are sent Free to any address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN,

Well known as the author of "Silver Song," that had a sale unequalled by any Sunday School music Book.

Anthem Choir is pronounced the finest work of the kind published, and is being adopted by the leading choristers and conventionists throughout the country. The Anthems contain beautiful melodies, grand harmonies and are animated and devotional.

22 of our best Anthem Writers Represented.

The type is large and clear. Binding and press work superior to any book of its class ever before offered. Single copy \$1.25. \$10.50 per dozen. Specimen pages free. 836-3m. W. W. WHITNEY, Toledo, O.

DOLLAR MUSIC BOOKS.

Clarke's Dollar Instructor,
For Reed Organs.

Clarke's Dollar Instructor,
For Pianoforte.

Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful Instruction books; designed for those who wish to take a partial and easy course! Full of bright, popular music for practice, the first two containing each nearly 70 tunes, and the last 120 tunes, beside exercises.

STRAUSS DANCE MUSIC. 1.00
For Violin or Flute and Piano.

Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.

Winner's Band of Four. [Nearly ready] 1.00
Easy Quartets for Violin or Flute, Cornet or Clarinet, and 2nd Violin or Violoncello.

The above 3 books are for THE PEOPLE, and are full of the bright, wide awake, easy music, that isn't hard to play, and is so delightful to listeners.

The above books mailed, post-paid, for the retail price.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway. New York.

MASON & HAMLIN Cabinet Organs.

THE ONLY American Musical Instruments of such extraordinary and recognized excellence as to command a wide sale in Europe, notwithstanding competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the Medal at the Paris Exposition. Of hundreds of Industrial exhibitions, there have not been six in all where any other organs have been preferred to these.

UNIVERSALLY recommended by eminent musicians as possessing excellencies not attained in any other. See opinions of ONE THOUSAND, in Testimonial Circular.

EXCLUSIVELY employing several important inventions and embracing every real improvement.

THE MOST EXTENSIVE and complete factories in the world, producing better work at less cost than otherwise possible.

PRICES FIXED and as low as consistent with scrupulous employment of only best material and workmanship.

ILLUSTRATED CATALOGUE and TESTIMONIAL CIRCULAR, with Important Information about Organs which may save Purchasers from Disappointment in Purchase of Inferior or worthless Instruments or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., Boston; 25 Union Square, New York; 80 & 82 Adams St., Chicago. --832

Mason & Hoadley's System for Beginners.

Compiled by two eminent and successful teachers, it has acquired an excellent reputation, cannot fail to satisfy both "master and scholar," and is unexcelled by any other Method for the Pianoforte.

Price \$3.00.

The American Tune Book.

Scarcely affected by the issue of new books, however well-made or popular, this great, choice, eclectic

COLLECTION OF CHURCH MUSIC,

BY 500 EDITORS

holds on its even way, selling largely, and pleasing all.

How could it be otherwise, since its thousand Tunes, Pieces, and Anthems include the best music, taken from the best books of the country. Price, \$1.50.

Sparkling Rubies!

NEW SABBATH SCHOOL SONG BOOK!

An appropriate name for this neat, complete and most pleasing collection of musical gems, (about 150 of them), by A. Hull and H. Saunders. Music, new, fresh, spirited! Price 35 cts.

The Pilgrim's Harp,

Is the name of a compact book of 210 pages, which can be carried in the pocket, and yet contains a very large proportion of the most popular psalm tunes, spiritual songs, &c. It would be difficult to compile a more convenient book for the Vestry, the Prayer Meeting, or Social Singing Meetings. By Asa Hull. Price 60 cts.

New and attractive Cantatas.

Forty-sixth Psalm. Indley Book. 1.00
Festival Cantata. Eugene Thayer. 1.25
GOUNOD'S CHORAL MUSIC. 50

Well worthy of careful study.
MUSICAL ENTHUSIAST. Hecht. 50
An amazing and very melodious musical extravaganza.

The above books sent, post-paid, by

OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., New York.

Dwight's Journal of Music.

WHOLE No. 841.

BOSTON, SATURDAY, JULY 12, 1873.

VOL. XXXIII. No. 7.

Technique and Expression.

John Milton bitterly opposed the school fashion of writing themes, and Sir William Hamilton joined him in this hostility. Teaching conventional "conveyancing" by rule of thumb never comes to any good. In the teaching of music there is a worse method than that of communicating the analysis of borrowing or taking without leave, and this is the long continued practice of set passages—a practice which checks all imagination, chills enthusiasm, and throws the mind into an iron-cast framework baffling all suggestive idea, and destroying the characteristic tendencies of the musician. The music of Kalkbrenner, of Herz, of Czerny is the result of the persistence of this practice of passage music, and too many of their pupils suffered from its detrimental tendencies. The player has but one object—to show off what he can do; music, pure music, in the abstract never enters his head. All he seeks is perfection in mechanism—the legitimate rendering of the passage and the due admixture of contrasts. The school culminated in the playing of Thalberg, and died with him. No mortal man can ever surpass the cool, calculated campaigning of this great conqueror over executive difficulties. Not being connected with mind or spirit, the mechanical school has of course its limits. The ultimate becomes very soon transparent, and although not to be imitated it ceases to command universal sympathy. The composer who makes real music, the player who interprets real music, the singer who can give us the personal feeling of real music, are far ahead of the mechanical professor, however great he may be. Who was to know what Malibran would do? Who now knows what Murska will do? Mechanism with these great vocalists is a mere secondary affair. The mechanism is always the same, but the temperament, the present all-absorbing feeling, is triumphant over mechanism, and commands it in a manner not a little astonishing to its possessor.

High class musicians may be divided into broad parties. The well-drilled mannerists, and the impulsive poets, the technists and the expressionists. The one says, "Mark what I do;" the other says, "Understand and feel what I understand and feel." The one excites the passion of enjoyment by the exhibition of perfect capability alone. He has no personal feeling in the matter. He is curbed and bound by strict reference to rule and precept. His fingers must go here, his thumb there. Command over technicalities is his highest ambition. He is never disturbed by any mental sensibility or the pressure of individual thought. He composes without reference to any stirring internal emotion. His chief gratification arises from an unflinching grasp of the commonly received mechanism. This he is at all times ready to exhibit without much regard to the intention or character of his composition, or even to the freshness of its ideas. He is stereotyped into form, habituated to rule, and his great relish of beauty is a vivid perception of a perfect manifestation of workmanship. If the thing be finished off well he is satisfied. His great contentment is handling and finish, and his vanity is gratified by having turned his labor to the best account and done the thing, to him, in the best way possible.

On the other side there is the artist of specific feeling, a man of mood, of great peculiarity of mind, having his phases of emotion, his seasons of original ideas, and these possessions give him the power of awakening new

impressions and tones in the soul of a whole nation sympathize with him from congeniality of mind and fellowship in feeling. This artist transcends or supersedes mere technical skill by the depth and strength of his emotional expression. The external artist may be said to ignore expression; his natural feelings having become indurated by the one exclusive aim towards technical supremacy. No one would expect an heroic symphony from such a composer as the late Auber or the present Offenbach; no one would have hoped to get the best reading of a Beethoven sonata from the perfect fingers of a Thalberg. With Auber, composition was the sweet comfort of a level regularity, with Thalberg, playing the mechanical was the full exhibition of the capabilities of the instrument in a gorgeous, subtle, and magnificent way. Thalberg conceived the execution of Beethoven to be mere child's play, and his knowledge of the powers of the instrument almost contemptible.

In considering the difference between the two schools—the school of technical excellence which passes by, or ignores, emotional expression, and the school that overrides or surpasses mere technical excellence by virtue of emotional expression, we take it for granted that the latter is not in any way inferior to the former in all the essentialities of technique. The expressional artist is not a whit inferior in workmanship to the accomplished adept in the method of doing the thing. As regards mechanism the one is as accurate and truthful as the other, but the one seems only to take into account the operations of the body, whilst the other is guided by the manifestations of the spirit. From whence comes this impetuosity, this fiery passion—this more than woman's tenderness—this outpouring of personal feeling, this awakening of a broad and enthusiastic sympathy? There is a kingliness, a royalty, a glory in all this work of the expressional artist. He may be misunderstood; his peculiar views may lead him to set at defiance the stereotyped canons of creditable pedantries and academic discipline; but he exercises an influence and sway over men's minds and hearts immeasurably more beautiful, more noble, and of higher import than can be extracted from the most sedulous and subservient attention to mere rules of art. The technical artist works with his bodily powers—he is perfect man in a low estate and condition. The other appears as the exaltation of humanity, the special manifestation of agencies more than simply corporeal. All this spell of love and delight is felt to be the result of what we call inspiration, or the operation of the *Genius*, or the *Genius*, or the spirit or *Ghost*—words not to be found in the Darwin dictionaries, but which have been used from time immemorial in the east and west, the north and south, to express that which lies above all outward symbols of art, transcends all culture, putting discipline to its legitimate and most perfect use. The first thing to notice in this indication of what we call inspiration is the originality—the personal character of the endowment. Who living can conduct the overture to the oratorio of "*Elisabeth*" with the unction, the holy beauty given to it by its composer Mendelssohn? The ideas in this overture, their order and arrangement, as mere exhibitions of technical art, are as perfect as they can be; yet who but Mendelssohn could draw out from the band that high and solemn feeling of *reverence* which the oratorio which the composer, from patient thought and deep knowledge, had put into it, and to which he gave full outcome in this his

introductory movement? Think again of the religious barcarole, or sacred clause, in the symphonic introduction to the *Lobgesang*. Who but Mendelssohn has given to it its true significance of an earnest outpouring of thankfulness? With ordinary conductors this movement is no more than a weak and morbid sentimentalism, lacking warmth of impression, and displaying no re-invigoration of the grandeur of the theme of the Praise cantata, of which, as an essential detail, this clause is an important link. And how can this emanation of spirit on the part of the composer be possibly described? Who can note down the gradations of tone, the absence of all exaggeration, the marvellous changefulness, the simple beauty, the weeping tenderness, the alternate *reverence* and *joy*? The composer showed all these feelings, and by the magic of his wand infused the same feeling into the band, and compelled the audience to appreciate them and sympathize with them. Mendelssohn's music, it is well known, carried greater sway with the public than with the professors. The public was delighted to find a musician not trusting to mere physical science, but using *emotional expression* in the conduct of his art. In this way he hoped to gain *inspiration* for the feeling, and greater power over the technique. In this way he avoided the sensuous and secured the spiritual. No one knew better than he that goodness has something to do with art; and the more an artist looks up to his higher nature, the more capable and the more potent he demonstrates himself to be. In fact, music of a purely human element is of small value and little stable influence. The maxim, "See what I do," unless blended with a moral and spiritual element, is of no interest to outsiders beyond the exemplification of perfection in machinery. There must be rightful toil proceeding from the heart, involving all the nobler feelings, to secure lasting influence and unfading reputation.

There is the false, the pretentious emotional expression running alongside the veritable, made up of much weakness, small instinct, short sight, and misty imagination. The illegitimate phase of the real thing is the refuge of the incompetent, the ill taught, and the narrow minded. As it is the refuge of the narrow minded, it is an impertinent falsehood, and should be denied by all true artists. It is no difficult thing to make the overtures to the "*Zeuxippe*" and the "*Phryas*" go faster than the "*Idyll*," and don't take us back to Mozart intended; nor is it difficult to drive on the overture to "*La Gazza Ladra*," by Rossini, so as to make it intensely vulgar; or to present the overture to the "*Hebrides*," as a movement altogether incomprehensible and dull. All these results should be put down to sheer ignorance rather than to pretentious technical skill. But there is another phase—such as that of the readings by Wagner of the Beethoven symphonies, which it would be unjust to assign to ignoble motives or to blinded vision. Wagner is no imbecile, his faculties are all astir; but he is guided by his own keen sense on the mere mundane arrangements of musical art. His keen intellect is employed in the disposing and controlling of the vast machinery he has at command; and he conceives that intense emotional expression is not to be the play of, so to say, physical forces. His highest achievements result in a sort of enthusiasm amongst instruments. There is much industry and self-denial in this kind of labor, but none of the grace or preciousness of the best feelings of

humanity. Hence his peculiar incapacity for the portraiture of love, and his great delight in scenes of terror and distress, anger, rage, tumult. The fascination of his singular art-power in these respects should not be unacknowledged, although it may be somewhat deprecated. As to the Wagner interpretation of the Beethoven symphonies we can only remark, he, as a great artist, has thought much and long over them, and those that condemn the result have not sought to renovate the bluntness or deadness of feeling towards these familiar compositions by any such acts of renewed vitality. The latter eschew comparisons and delect contrasts. The Wagnerian method is based on conscientiousness, and giving rise to new ideas and fresh emotions may be said to be nearer the true expressional school than its antagonistic development. But however guided by a keen and penetrating intelligence it has not the compass, grasp, or intention of the higher form. It is a school of progress, but not of perpetual influence over men's minds. Only the school of high genius—the right school of emotional expression—has this, and this school is the glory and foundation of the art. It may be said that neither the master of great expressional emotion, nor the unrivalled adept in orchestral mysteries have a right to give an individual interpretation to these compositions of Beethoven. That there are traditions—well-known traditions—and it would be sheer blasphemy to controvert these traditions. Well, we had the certain and uncontroverted traditions of Handel's "Messiah," and of all his other generally known oratorios. What has become of them? What has become of the song "But Thou didst not leave his soul in hell," of the Hailstone chorus, and of a dozen other movements which have departed this life as far as tradition is concerned? Again, what has become of the traditional performance of Beethoven's symphonies! As to the metronomic marks, for these there is no authority, and Beethoven himself despised the metronome and laughed at it.

The violoncello player who was at Beethoven's right hand and always at his beck and call, knew more about the Beethoven sonatas as Beethoven himself played them, and he well knew that no metronome could reveal anything of value on this point. We believe, as far as respects tradition, no professor of the pianoforte excelled Schachner in the interpretation of these sonatas, and he, it is well known, derived all this interpretation from the faithful Achates of the great composer. Dr. von Bülow has had the same opportunity of acquiring the traditions of Beethoven in the matter of the sonatas, and no doubt also as to the reading of the symphonies.

After all that can be said or thought of, the facts come to this; the mere executant cannot be trusted to play Beethoven, nor does he desire to do so. The music kills the executant of this calibre, for the player is no longer the central figure. And with regard to the emotional performers, there is no governing spirit; whatever may be the reading of the hour, it is a highly imaginative reading, and comes from one who is the thorough master of all technique, and uses all his powers in a rightful interpretation of his subject.—*London Orchestra.*

For Dwight's Journal of Music.

Mental Action in Piano Playing.

BY W. S. R. MATTHEWS.

Some months ago I called attention in these columns to Mr. Wm. Mason's system of technical exercises in piano playing. A further study of the mechanism of the hand has enabled me to compare, and hence some things that were not clear at that time.

The muscles of the hand are of three general classes: 1. The great *common flexor* and *extensor*, which are located in the forearm. Their contraction will be felt if you grasp for instance the left

forearm with the right hand and then open and shut the left hand. They say that in each contraction of the muscle only a small number of the fibrils contract, and these after being once used are dead, and are immediately removed and new ones put in their place.

The great *flexor* muscle communicates with the fingers through four tendons, each of which is furnished with its own nerve. This device is calculated to guard against loss of the grasping power of the hand by severing any tendon. If, for instance, the tendon of the forefinger should be accidentally severed, or even the finger removed, the entire force of the muscle can still be exerted through the three remaining tendons. This provision also makes it possible to strengthen the naturally weak fingers of the hand to an equality with the forefinger, since it is not a question of developing an obscure muscle to an equality with a powerful one, but merely of turning a given amount of force into a new channel. It is in effect an education of the nerve rather than of the muscle properly speaking. 2. The contraction or closing of the hand is also assisted by a sort of reserve corps of small muscles constituting the palm of the hands, called the *lumbrici*. These seem intended to guard against an accidental severing of all the flexor and extensor tendons at the wrist, in which case the *lumbrici* would still be able to close the hand, though, of course, with much less than its natural force. In some hands there is great thickness of the palm, and I suppose a proportionately greater development of these muscles. I am inclined to think that such unusual development generally is occasioned by manual labor—hoe handles, axe handles, and all that sort of a thing.

3. The remaining class of muscles are the *interossei*, little muscles lying along by the metacarpal bones. These perform the office of separating and approximating the fingers, and their education is really one of the most important problems of the pianist. The thumb is provided with a general assortment of muscles of its own. But as it is called into almost every sort of action in all the thousand every day movements of the hand, the principal problem of the piano teacher is to moderate and direct its force.

All pianoforte finger work appears to me to be comprised in three categories: First, the complete flexion of all the joints by suddenly closing the hand, as illustrated in the cut "staccato touch" in Mason & Hoadley's New Method. Secondly, a modified form of action of the same muscles, being a flexion of the metacarpal joints (the fingers and the palms of the hand.) This is the action so diligently sought by all five-finger exercises. Third, the approximation and separation of the fingers. This is sought in all those five-finger exercises which ascend and descend the entire keyboard by extensions or contractions.

I think it has been too generally overlooked that, after, all the chief difficulties of piano playing are mental and not muscular. When a passage is once comprehended so that the player can attend exclusively to performing the actions, a fairly trained hand will soon learn to do it successfully. Any teacher who has ever set himself to analyze a set of passages for a pupil, must have observed how quickly the execution comes when the construction of the passage is comprehended. In teaching a cadenza, for instance, how often one finds it necessary to close the music in order to compel the pupil to *think*! All such passages as, for instance, the run in chromatic major thirds in Liszt's *Rigoletto*, the descending cadence of double sixths, the cadence composed of sixths in one hand and a chromatic appoggiatura for "fore-note" with the left hand,

the run down in fourths, can be taught by rote to an average pupil in a quarter of the time that would be required to teach them by note.

Again, take the very first effort at a little piece. It is generally impossible to secure a *speakingly* performance until you take away the notes and cause the pupil to play it by memory. Then after a few explanations and illustrations by the teacher, the pupil succeeds in producing a result something like music. Go into any primary school and see how they teach a boy to read. The boy knows how to speak. But when he reads he strains his voice up to an unnaturally high key, and giving each word the time of a half note reads:

"Has the boy a gun?"

The teacher stops him and says: "John, close your book and repeat that to me."

John closes his book and in a gruff, half-ashamed voice says: "Has the boy a gun," with a falling inflexion on "gun." "No," says the teacher, "you wouldn't say 'Has the boy a gun,' but 'Has the boy a gun?'" (rising inflexion). "Say it now." So John says it after one or two trials as it ought to be. "Now," says the teacher, "open your book and read it in the same tone." And still the chance is that John will not get it right in the first trial.

A large part of every piece is machine or formula work: as all the basses, cadenzas, and the disagreeable work in variations. Teach these parts separately as passages. Then teach the melody by itself, and when the pupil unites them you will see clearly by the facility with which he plays, that *head work* is worth as much as finger work.

I fancy a great deal of unnecessary time is wasted in what is called "forming the hand." We don't have to distress ourselves to get healthy boys to stand up straight. To stand straight is the natural position of a healthy boy. Make him well and strong and he'll stand straight enough. So it is with the hand. If the fingers are strong and equal, there is no trouble in securing the proper curve of the fingers on the keys. The orthodox position of the hand in five-finger passages is the natural position of a strong hand placed on the keys. So all one has to do to "form the hand" is to practice diligently the slow and fast "two-finger exercise" of which I spoke in the former article.

That the exercises I described before are ample for the development of the hand, I have seen proved too often to doubt. And the testimony of all the teachers who have given Mason's exercises a fair trial is that an average pupil advances *three times as rapidly* toward free execution and an expressive touch as by any former course of practice they have used. I have had the same testimony from very many teachers who were familiar with the use of Czerny's and Köhler's exercises and the orthodox course of piano study. To recapitulate:

For strengthening the hand Mason uses the "two-finger exercise" on page 181 (Mason & Hoadley's "New Method"), the second note having the staccato touch illustrated on p. 40. These are played at first six times through slowly, about one note in a second. Afterwards very rapidly. In the rapid playing the fingers move at the metacarpal joints only, the same as in five-finger exercises. But in my opinion it is not necessary to distress the pupil to keep the fingers at a certain definite curve, as Plaidy does at Leipsic. The slow form of this exercise gives great independence and strength of finger; and the reason it gives strength rapidly is because, by allowing the hand to close after the second note (as in the cut on page 62), the entire force of the flexor muscle can be thrown into the acting finger. To throw this force into a single finger without exciting involuntary contraction of the others is a later accomplishment. The rapid

I do not. Some have the trick of setting the chin, and stiffening the muscles of the neck to obtain high tones. It is as wrong and unnatural as anything can be. High tones will not come easier than that, they had better not come at all. Again, no more effort should be used in singing than in talking, because a forced tone is liable to be out of tune. On the contrary, it is liable to be in tune if tone is taken easily. You know my theory is that all can learn to sing, unless their voices are cracked, but I fear that I could never teach all to sing in tune, if I allowed them to crowd their tones. But there is still another reason why singing should be as easy as talking. It is not possible to labor greatly in singing, and render a song with expression. Now expression is the soul of singing. Any thing that will prevent that is not desirable. Make exertion and you will tire a little. That little increases rapidly. You begin to set the muscles of your throat, and then your case is a hard one. You feel that you must strain more and more to keep up. You get demoralized, so to speak, and your presence of mind forsakes you. Expression gives way to self-preservation and when you close, you and your hearers feel equally exultant. On the contrary, accustom yourself to singing easily, think less of getting a large tone than of having it easy and free, and you will find that the size will come. The fact will bear repeating, that the good Father has dealt very kindly with us, and has given us the ability to do things easily, but we want to take matters into our own hands. We do not gain by it. One of these days we shall learn that his best gifts are the most freely given. But we must wait for the day of show and clap-trap to pass. Let us be patient. The day will come.

XX.

Pupil. You have said that any and all persons can learn to sing, provided the voice be not cracked. That is an extraordinary statement, and hard to believe. I have seen people who could not distinguish between two tunes. They sound precisely alike to them. Could they learn to sing?

Mr. D. Probably not. I do not refer to people who are in any degree mal-formed. It is generally assumed that any person may become a carpenter, but that would not include those who were blind. Occasionally you will find a person such as you mention, who is totally deficient as to ear; sounds are all alike. One tune is the same as another. Occasionally you will come across one who has no perception of color; all colors are alike. Green, purple, yellow, red, all seem the same. This person, having no perception of color, we term "color-blind." Of the person having no recognition of varying sounds we may say, "he has no ear." Of course these people, but few in number, are cut off from what is open to others.

Pupil. But he in number, do you say? Really sir, I shall be disposed to take issue with you. Many and many a person have I met, who had no more ear than a deaf mute.

Mr. D. How could you tell?

Pupil. Easily enough. They could not sing a tune through, by any possibility, but would make some extraordinary sounds, which, though aiming in the right direction, were yet far from correct.

Mr. D. Then they did "aim in the right direction." Any person who can do that, has "an ear." He is not to be classed with the one who cannot distinguish between sounds. The most that can be said is, that his ear is entirely uncultivated.

Pupil. I should say so. It might be remarked as well, that it would hardly pay for cultivating.

Mr. D. There I differ. It seems to me that the farmer is a great deal more valuable man to the country than the broker. Through his means comes the real wealth, gained by cultivating the ground. We could not well spare the farmer. But there are certain sharp men of business, who take the wealth after it is produced, and turn it over and over in their hands, to make it yield them as much as possible. Do they benefit the world by their operations? Is the country one bit better off for their existence? On the other hand the farmer sows his seed in the spring, to reap a plentiful harvest in one season. Every bushel of wheat he raises, is just so much wealth added to the nation. Every potato he digs is a little more capital for the country. He cannot be spared, for he is a producer, a cultivator. Now here in New England, the soil is sterile. Suppose the farmer should say, "Nothing can ever come off that land, let me plant as I will," would you not say that he was hardly a good far-

mer for this region? On the contrary, he cultivates the land, helps it along with manure, and succeeds, if not in getting a large yield, in arriving at satisfactory results. In other words, he has reaped land that was before worthless, and made it become actual wealth. Now let us see how this will apply to the case in hand. You say that unless one can catch a tune and be able to sing it, he had better not spend time in trying to become a singer. This is your meaning, I believe. Now there are very many, who can tell whether another sings properly or not—that is whether he sings the right notes or not, who cannot themselves sound any note required. Very often do I have ladies and gentlemen come to me and say, "Can I learn to sing? I do not know the first thing about music, but I love it dearly, and should be delighted if I could only sing one song through correctly." I ask them to sound a certain note which I give, either with my voice, or the piano. If the correct tone is given, and is succeeded by correct tones, of course the answer is plain. But I have had many instances like this: I would sound C, response A, minor third below. I would sound E, response C. I would try again with G, response perhaps E. I would go back to E. Response C, again. So you see that the ear actually reported, though incorrectly. I never yet failed to make a singer in such a case, where I had time enough allowed me to do it.

Pupil. O well, I suppose you might, if you took time enough, but how much time does it take?

Mr. D. It really does not matter, for the support of my argument, if it should take two years, so long as the work could be accomplished at all; but I have never yet failed to make one able to sing a song through in tune, without the aid of an instrument, in thirty lessons. The ear needs training more than teachers are generally willing to allow, or rather, more than they are willing to devote their time to. For my part, I glory in producing something which did not exist before. It is easy to make singers of those who are already faultless. But the work of which I feel proudest, is that which is least showy. Some fault to be overcome, some real work to be done. It is not usually desired by teachers, I know, but it is where we are needed. A good work is being done in the public schools in teaching the children to sing, and making it interesting to them. More general education in music is to be desired. But do not let us abandon singing to those who are born with good voices and ears. In a large number of cases, these will not improve their opportunities. Singing comes so easily to them, that they will not do the little that needs doing, to enable them to excel. Bernacchi, a famous tenor singer of the 18th century, possessed a most intractable harsh voice, yet he became one of the greatest singers of his day, by persistent study. But many think that they ought to make progress without study, and blame their teacher if they do not. Perhaps they may improve to a certain extent, but how much more could be done with study! Do not despair of reaching the very highest place, with diligent, well-directed effort, but remember that whatever is worth the having costs effort. The world would be a fearfully dull one, with nothing to do. The bread that is earned is far sweeter than that which is given us. And now, in closing this series of very pleasant conversations, let me beg of you to take to your heart what I have said. I know that some of my ideas seem strange to many, but am confident that I have said nothing which is not practical. If you will examine closely, you will find that it all sums up in about these words: First know what you believe, then act as you believe. Always use your gifts first for the happiness of others. Do not be afraid of being outbur-

two.

Musical Education vs. Jubilee.

A CONSERVATORY OF MUSIC FOR THE NORTH-WEST.

[From Goldbeck's Journal of Music, Chicago, Ill.]

The people have satisfied their curiosity about the Jubilee, and having heard it, they acknowledge that there was nothing in it. Gilmore, a Boston band conductor of but little ability, distinction or rank in the musical profession, but much sensational notoriety, started the idea of enlarging the sphere and powers of music by brute accumulation of musical forces and numbers. That was a step in the wrong direction, although it dazzled and excited the public. He twice succeeded in persuading the Bostonians to go on a musical spree with him. But there he had the French and Prussian bands, and a number of brilliant stars plucked from the

playing and singing heavens. It was like giving the people the very best quality of champagne. Here in the west, people permitted themselves to be intoxicated, but they awoke the next morning with a bad headache, they had received instead of good champagne, what the French call "tisane," a wretched drug of a drink, cheap and plentiful, but productive of violent sea-sickness. The sharp Chicagoans and the confiding, excitement-loving country people were alike outwitted on the occasion of the late Jubilee. Will they be on their guard in the future? We hope so! Considering that more than a hundred thousand strangers deposited more than a million dollars with us, our good city might afford to laugh, were it not that its character, moral credit and standing abroad have been perceptibly lowered by the vexatious occurrence in question. It is greatly to be desired therefore that the city should do something to redeem itself. This she could easily accomplish by attracting the world's attention to some worthy enterprise, which shall be noble in its immediate purposes, and productive of lasting benefit to the community, and the entire North-west. We have heard it stated that on the occasion of the coming Industrial Exposition great things will be done to wipe out the disagreeable impression left by the Jubilee. We doubt whether anything of a passing nature can be done which would place the intelligence of Chicago in a more favorable light. There can be no solid merit in hiring foreign forces at great pecuniary outlay, for the purpose of having a short season of amusement. We should none the less remain a dreary western out-of-the-way town, after it was all over. No! Steps must be made in the direction of abiding culture. We allude to the creation of a conservatory of music, one which shall be so admirable in its system, appointments and instructors that the musical art-atmosphere of the city, now below zero, shall at once rise to the normal temperature of warmth, lively motion and enjoyable existence. Such an institution would elevate, command and rightly direct the good tone of the western musical world, and give us the rank among other portions of the civilized world which we do not now possess, but to which our intelligence, wealth and spirit of enterprise clearly entitle us—provided we take the trouble to conquer that position for ourselves.

Such a conservatory should have a number of carefully organized departments. First among these would be the Educational department. This would again be divided into two great branches. One for the instruction of pupils, the other for the higher education of teachers who shall have passed a satisfactory examination, preliminary to their admission. Pupils would pay moderate tuition fees; teachers would be entitled to free study with condition of unsalaried co-operation during their time of attendance, if required. It is obvious that the prevailing bad taste is largely due to the inefficiency of the great majority of teachers. Free instruction of the very best quality obtainable by them, would powerfully counteract, and, in the end, overcome these most serious evils: the frivolous taste and total ignorance of the musical public at large! The educational department would comprise instruction in the art of singing, all instruments of importance, and all sciences, also languages, connected with the art of music.

The second department would be the choral, represented by an association of the best amateur material; the third the orchestral, embodying a Philharmonic Society and special orchestral.

The Conservatory should be centrally located, and of sufficient dimensions to contain a grand Concert Hall and several smaller Halls for Lectures, Recitals and smaller concerts besides a number of rooms for the various departments of instruction. Its central location would insure its popularity, make it the most refined resort for the enjoyment of music, and easily enable it to become self-sustaining. Subscription lists should be opened under the auspices of the most intelligent and wealthiest citizens for the purpose of securing a sum of \$300,000, to be expended in the purchase of suitable grounds, the erection of the building and the basis of a funded capital in the shape of a subsidy for future contingencies. This sum of money should not be collected upon an issue of shares, but simply in the form of donations, freely given by the lovers of art and intellectual progress in Chicago and throughout the Northwest. It will probably not be questioned, that a sum of money invested in this manner would bring larger and more satisfactory returns, by educating and raising the people and giving Chicago the influence and importance it ought

to have, and must have before it can be considered the equal of other large capitals, than any other enterprise that could possibly be thought of.

It is admirable and beautiful to have magnificent and convenient buildings for the accommodation of commerce, but they represent one part only of man's life, that of business and toil. Noble and indispensable as that part is, it is no less essential that the expansion of the mental faculties in the fields of art should be fostered. The unfolding of man's higher life and happiness depends upon their refinement and growth.

We return once more to our plan, to say that the donors of the proposed sum of money should possess the right to elect a board of directors, in whose hands the government of the Conservatory should be placed, both for the administration of the funds, and the engagement of salaried teachers. The guiding idea should be to further the interests of Music, not to enrich individuals connected with the enterprise.

The opening of this hoped-for and much-needed Conservatory of Music could be made an occasion of the greatest and most distinguished gathering that has ever occurred in America. The musical, literary and artistic celebrities of the whole world could be invited to grace the inauguration with their presence. Liszt could not be induced to come to the Boston Jubilee, because he felt that he would have been out of place there, but let him be asked to be present at the opening of our Conservatory, an emblem of all that is noble, earnest, useful and beautiful, and yet intensely enjoyable, and he will come, and many of the worlds of the world will go with him.

The famous Musikfest (Music Festival) which was held at Leipzig. At its meeting, a similar enterprise was under discussion for Germany. Let Chicago be the first to point the way with the *par excellence*, of science and art, in the accomplishment of the same project, and the dark smoke of the Jubilee will pass away and leave no other behind.

We may in conclusion, state authoritatively that the Chicago College of Music and Conservatory fully endorse these ideas.

WHAT REUBENSTEIN, CONFIDANT TO MISS FIELD, Kate Field, who "went across" in the same steamer with Rubenstein, writes to the *Tribune* that he is bent on turning his back upon the past, devoting the rest of his life to composition. He has had a dream for many years, and he intends now to convert it if possible, into fact. This dream is to conquer for music a province—sacred opera. Oratorio here and there will be his playthings as a dreary absurdity. "Think of Moses or Elijah singing in a swallow-tail on a bare platform," he says. His plan at present embraces singing at work. "I've Moses, David, Elijah, and Mary. Mary, 'David,' 'Jesus Christ.' None will be completed until all are finished. Of course, he will throw off lighter pieces by way of recreation; but this is henceforth to be the business of his life. At present, he is inclined to think this country the best place for producing these operas when completed. Indeed, but for his wife, he would make his home here, for, though a Russian of the Russians, he is a republican and loves liberty. He has such a horror of the sea, however, that, we fear the chances for our again seeing him are but slight. Incidentally he spoke to Miss Field about the proposed musical projects in America. What was most needed now, was a system of conservatories in which art and not money-making should be the end. "Look at the magnificent legacy left to Baltimore by Mr. Peabody," he said. "The Peabody institute has \$600,000 a year to spend on music. What a grand opportunity for a conservatory! Our conservatory in Russia costs too little. We produce fine results, and the Peabody institute does nothing with its music fund. Tell this to the people. It ought to be known. You will have no music until you can educate musicians at home."

Liszt: His New Oratorio at Weimar.

BY JOSEPH P. HOSMANN, LL.D.

Liszt is the hero, almost the divinity of Weimar, as Goethe was in his day. The Court honors him, the musicians worship him, the people are proud of him, and when he brings out some new work under his personal direction, artists, princes, and *dilettanti* resort to Weimar from all parts of Germany, from England, Austria, and Russia, to attend upon the

festival and to do homage to the genius of the composer. Liszt knows well how to maintain his position with a courtly and serene dignity. His appearance commands respect and admiration. His long gray hair sets off finely a brow that seems formed for the sculptor, and which chiseled in marble might be taken for a classical antique. His tall and stately figure, clothed in the long black frock of his order, suggests some venerable dignitary of the Church. His manners are the perfection of the gentleman; and when he is animated in conversation or when he feels the inspiration of a musical theme and runs his fingers over the key of the piano his mouth and eyes kindle with a bewitching smile, that blends the freshness and fervor of youth with the graceful composure of the conscious master of his art. Nothing could be more amiable than his courtesy to strangers who are the only persons asked and to all who show that cultivation in music which makes it the instrument and expression of the higher and finer emotions of the soul. But there is a lurking lightning in his eyes, which is said occasionally to break forth in flashes of displeasure, of satire, or of ridicule that one would not care to provoke a second time.

If, like Liszt, one is a man of letters, it is also due to himself and his position that he should not submit to be annoyed by persons who are the only persons asked and to all who show that cultivation in music which makes it the instrument and expression of the higher and finer emotions of the soul. But there is a lurking lightning in his eyes, which is said occasionally to break forth in flashes of displeasure, of satire, or of ridicule that one would not care to provoke a second time.

If, like Liszt, one is a man of letters, it is also due to himself and his position that he should not submit to be annoyed by persons who are the only persons asked and to all who show that cultivation in music which makes it the instrument and expression of the higher and finer emotions of the soul. But there is a lurking lightning in his eyes, which is said occasionally to break forth in flashes of displeasure, of satire, or of ridicule that one would not care to provoke a second time.

In this magnanimous devotion to his art Liszt divides his time chiefly between Rome, Pesth, and Weimar, spending at the latter place the months of April, May, and June. Here he commonly brings out some new production, appearing in the double character of composer and conductor. A special interest was given to the festival of this year by the performance for the first time of the "Christus," an oratorio framed upon texts of the Holy Scriptures and of the Catholic liturgy, a work upon which Liszt told your correspondent he had been engaged between two and three years. This took place on Thursday, May 29th, in the old Stadt Kirche, famous for Cranach's great altar-piece of Christ as the centre of the world's history, where there is a remarkably good organ and ample room for orchestra and chorus. This trial performance, led by Liszt in person and attended by a large artistic and cultivated audience, was a memorable occasion for Weimar and a gratifying success for the great composer, who received the enthusiastic greetings of his friends upon his triumph in a field so difficult for the variety of effect required by the theme and necessity of a sacred drama.

In this work, Liszt has followed the way he is reported to have made at Rome, to consecrate the maturity of his powers to the service of the Church. Restraining somewhat the early impetuosity of his genius and its affinity for the brilliant and the start-

ling, he has here brought out all the beauty, tenderness, and refinement of his nature, in harmony with the grand and the majestic, of both which he had already given such exquisite and impressive specimens. These qualities are admirably combined in the Overture, which is a key to the whole work. The text is in Latin. Part 1st is grouped around the Christmas theme; No. 1, the Introduction from Isaiah xlv., 8. No. 2, a Pastoral (instrumental), with the greeting of the angels to the shepherds, Luke ii., 10-14. The Gloria here is very fine. No. 3 is a Canto, the *Stabat Mater sperosa*, a truly Roman hymn to the Virgin, but with music to charm even the ears of Luther, who stands in Cranach's picture singing in adoration of the Son of Mary. Then follows the gem of this part, No. 4, a Pastoral at the manger, simple, subdued, and sweet as the pipes of shepherds heard on the still night. Hardly have these harmonies died away than (No. 5) a Grand March announces the coming of the three kings with their gifts—a march worthy of such a coronation.

Part 2d follows the Epiphany, and contains (No. 6) the Beatitudes. A tenor solo leads each benediction and the full choir ring out the response. The effect is charming.

No. 7 is a Paternoster; No. 8, the Founding of the Church, *Tu es Petrus* (Mat. xvi., 18). The massive solidity and strength of this section is followed by a strain of delicious pathos in the words:

Domine, exaudi vocem meam.
(John xxi., 15).

No. 9 brings out the marvellous descriptive power of the author, as shown in his "Pondus" and kindred pieces, though rising here to a wild majesty of expression. The theme is the Miracle on the Lake, Matt. viii., 23-26. As the orchestra represents the fury of the storm, the choir break in at intervals with the earnest piercing cry, "Domine, salva nos."

No. 10 is a superb Hosanna, attending the entry of Christ into Jerusalem. This part brings out the peculiar strength and beauty of the author. Part 3 is devoted to the Passion and the Resurrection. No. 11 treats Mark xiv., 34-36—"My soul is exceeding sorrowful, even unto death, even unto death."

Domine, exaudi vocem meam.
"Obtains?"

The concluding number (14) is a strong Chorus, with a grand organ accompaniment to the words:

Resurrexisti die.

The native and resident talent of Weimar—still happily preserved as a city of art, culture, and refinement, aloof from the bustle of trade—furnished all the material for bringing out this noble work. Boston and New York will, doubtless, take it up. Liszt may well rest his fame as a composer upon a production destined to become a classic in both hemispheres.

New Oratorios, &c., in England.

Three new works are in preparation for the Birmingham Festival, the largest being Mr. Sullivan's oratorio, *The Light of the World*. So able and ambitious a composer as Sullivan has been offered the chance now offered him of accepting a *chef d'œuvre*. To use a popular expression, the ball lies under his foot, and he may do with it all that his strength permits. That Mr. Sullivan can do much need not be said, nor need it be pointed out that his ultimate reputation and place among creative musicians depend largely upon what he may now accomplish. He knows this perfectly well, and we are entitled to expect that he will exert his utmost powers. The libretto is understood to be the work of Mr. George Grove, whose strong poetic feeling it, no doubt, illustrates, especially as the words come from the Bible, that exhaustless reservoir of the truest poetry. How the subject is treated we are not able to tell, but the title is enough to indicate that Mr. Sullivan has chosen a theme of high sacred interest, and one that makes no ordinary demand upon no ordinary powers.

The second Birmingham novelty is Sig. Randeg-

ger's cantata, *Fridolin*. We understand that the subject has been taken by Mme. Rudersdorff from Schiller's *Messias to the Forge*—a vigorous poem of which some of our readers may know the late Lord Lytton's translation beginning:—

"A harmless lad was Fridolin,
A pious youth was he,
He served and sought her grace to win,
Count Saverin's fair ladye,
And gentle was the Dame as fair,
And light the toils of service there,
And yet the woman's wildest whim,
For her, had been but joy to him."

Those who know the story know, also, how fit it is for musical treatment in the dramatic style, and we shall be greatly surprised if a *consensus* of opinion do not prove that Mme. Rudersdorff has treated it with admirable judgment and knowledge of effect. Sig. Randegger may be trusted to win success in an effort quite congenial to his tastes, and there is good reason to believe that his music, rendered by the superb means available at Birmingham, will make a deep impression.

Sig. Schira's *Lord of Berleigh*—an adaptation, or paraphrase, of the Laureate's well-known poem—is the third of the novelties to be produced in the capital of the so-called Black Country. The music is, we believe, finished and in the hands of its chosen interpreters. Moreover, the choruses have been once rehearsed by the Festival choir with a result which, according to the *Birmingham Daily Post*, gave much satisfaction. This was to be expected, because Signor Schira is a musician who long ago won the spurs of artistic knighthood.

Turning from Birmingham to Hereford, we find Sir Gore Ouseley, the Oxford Professor of Music, ready with a new oratorio, *Hagar*. Sir Gore is the Precentor of Hereford Cathedral, and has, therefore, a certain claim upon the local Festival; but he is also a man of mark in the profession, and a composer whose church music, to say nothing of his oratorio, *Polycarp*, his compositions for the organ, and theatrical treatises, has made his name widely known. By all means, then, a respectful hearing is due to *Hagar*, when the time comes for the sorrows of Abraham's discarded mistress to find musical expression.

From Hereford we go to the more western city of Bristol, where, at the Festival conducted by Mr. Halle, a new oratorio, *John the Baptist*, by the most learned of English musicians, Mr. G. A. Macfarren, awaits a hearing. The overture to this work, amateurs will remember, was produced at a Philharmonic concert some time ago, and made an impression due to its strong suggestiveness, vivid coloring, and remarkable skill. If the oratorio prove worthy of its prelude, then in *John the Baptist* will be found an example of English music destined to take high rank among things of the kind.

Glasgow will be the last provincial town to hold a Festival, but, like the rest, has its novelty in preparation. We refer to the sacred cantata, *Jacob*, by Mr. Henry Smart, a composer who ought never to have any difficulty in obtaining a hearing for his music. The big Scottish city honors itself in honoring so capital a musician, and every English amateur will rejoice to find the festival directors justified by the result in giving up a portion of their scheme to Mr. Smart's latest work.

Here the list of novelties for 1873 ends. Is it not a goodly list?—*Lord, Mus. World.*

Dwight's Journal of Music.

BOSTON, JULY 12, 1873.

Church Music.

Every one feels how fitly music intervenes in all the public acts of worship; how poorly the common piety that unites us all as members of one family and children of one Parent can express itself without it. Every one complains, too, of the unsatisfactory condition of church music. Why does the complaint continue, when books and professors of sacred music are so plenty? What are the formidable obstacles to better fruits? Their name is Legion, we suppose; but it is safe and reasonable also to suppose that they may all spring from a few grand roots. Three or four main causes, therefore, from which Sacred Music suffers, we will briefly

state, before undertaking to say what is desirable and practicable.

1. The first, and by many looked upon as the root of the whole difficulty, is the popular lack of taste and appreciation for true music; or in other words, the want of musical cultivation. Good music, high, artistic music, composed by genius and performed by artists, is thought *too good* for the congregations; hence the demand for the more cheap and vulgar article, which is most cheaply and abundantly, nay superabundantly supplied,—trust to the Yankee psalm-smiths for all that! But it is the fault of the Church—we use the word here in the most liberal sense, as the outward organization of the religious sentiment in all its existing forms,—it is the fault of the church itself, if people love not pure and lofty music in the church. The church itself should educate, inspire the taste for it. To this end, it is only necessary to employ good music in its public services; for as surely as we grow familiar with good music, do we grow to love it. The church was the place of all others where the high examples should have been set, and made to speak with ever-renewed vitality, to the hearts of the people. If music have that vital affinity with all holy feelings, with all heavenward aspirations, with all spiritual experiences too far-reaching, too profound and subtle to find utterance in speech, which we have all been accustomed to suppose,—then the church should have seen to it that this glorious property of tones was duly and practically demonstrated, till it had created in the general mind the taste that could appreciate it. One church has done that. The old Catholic church has owed a vast deal of its hold upon the population of all Europe to its practical faith in the potency of music; and its music has been, not of the so-called cheap and popular, not plain, routine psalmody, but the most masterly productions of genius attempting its possible with every aid of science. It has not proscribed real, inspired Art, by stigmatizing its works with the absurd term of "scientific music," as if that were tantamount to soullessly ingenious and profane. The Catholic Church has done it (though even there we note a falling off, and many of the modern Masses are quite secular and operatic); why cannot the Protestant? And here arises the second fatality to the prevalence of a high order of church music:

2. Namely, sectarianism, exclusivism. The Protestant church is not one, but divided into many. Each separate church insists on its peculiarity, in musical service, as well as in creed and discipline. The Church of England, for instance, has a rich legacy of its own peculiar, native music; this is full of intrinsic merit, as music; but it excludes the benefit of other kinds of music, products of other schools, which are inspiring and religious in their way, while it excludes itself from a more general reception out of its own pale, because it is so much of it inseparable from the Episcopal form of worship. Some limit themselves to an extremely painful conformity to a mere traditional type of the most primitive and, as they fancy, only truly sacred music. They have a right to their partiality, if they find satisfaction in it; but to get the full spiritual good of music (and no less is our problem), we must take a more generous and accepting view than that.—On the other hand, the plain psalm-singing of our congregational churches shows a sectarian avoidance of the sublimest, richest and most beautiful compositions ever written, partly because they are rich, and partly because they are Catholic. A high and all-prevailing standard of good music we can never have, until we recognize that music is neither Catholic nor Protestant, neither high church nor low church, neither traditional nor new light; and in no sense a prescribed formality; but a living

and divine voice of the best aspirations and emotions in the bottom of all souls, and quite unsectarian, reconciling and universal in its meanings.

Religion, as it is outwardly organized around us, that is, the church visible, lacks unity. The Roman church has at least an outward and compulsive unity; what we, who are not of it, regard as a false unity, a mere outward type and shadow of inward and true oneness; yet even this mere shadow gives immense advantage. In the matter of artistic aids,—whereby the spirit impresses itself, as through vibrating media, upon the eye and ear, and through these on the responsive soul within,—it trusts and uses all that art and nature offer, and is not afraid to touch aught, lest it shall have done service in some other church. The principle of the Protestant movement is individual liberty of judgment; this leads to many intellectual theories often of the same internal facts,—and hence to many separate communions or sects. But if the principle of liberty, in spite of all these divergencies, implies no deep and inward principle of unity of some sort, it must be false: for the first and deepest passion in the human soul, indeed life itself, considered as one undivided impulse, is a craving after unity with all other life. Protestantism, however, *does* imply this. All worshippers of all sects, who are in any degree in earnest, feel and know that the real *living* religious sentiments, which impart all the glow and rhythmical heart beat to an act of worship, are sentiments too large and universal to be circumscribed within any creed or form. Granting each separate church its own peculiar virtue (and perhaps each presents a certain side of truth more clearly than all others to those who need to have it so presented), still all churches build upon a certain undercurrent, or basis of a religious sentiment inherent in humanity, upon certain great religious instincts in the soul that only need to be educated into the light and into full, beneficent activity. It is precisely of these that music is the natural, the only perfect language. Music is chained down from her most benign, most heavenly function, and becomes a "Pegasus in Harness," when she is converted into the mere slave of traditional formality, and made to wear the livery of sect.

No doubt, in this attempt to gain a foothold for the most generous and edifying use of music in our public worship, we betray more of our own peculiar views or idiosyncracies than it concerns our musical readers to know. Of course, we must frankly own our standpoint, while we respect that of every other. But ours is at least a reconciling view; and music may be employed to greater advantage than ever in worship, as a language of the most simple and universal religious sentiments, so as to engage in *worship* thousands of hearts which know not and cannot learn to know the obligation of a peculiar creed; at the same time that it leaves each in the undisturbed enjoyment of whatsoever there may be most sectarian about him.

But leaving this consideration (for at present we are only pointing out great obstacles to the general possession of a satisfactory church music; and this last obstacle is one so dangerously suggestive that we must only lift a corner of it into sight and then drop it), we pass on to a third obstacle of a very different nature.

3. It is that Sacred Music, in this country, has been and is so vigorously and profanely, even if it seem sometimes so sanctimoniously, *traded upon*. We have more than once alluded to the enormous multiplication and sale of new collections of psalmody in this country. The lover of good music, to whom there is religion in music, looks upon all this with loathing and dismay. It is said, to be sure, that we Americans are essentially a psalm-loving

intrinsic poverty was all the more apparent in contrast with the magnificent *mise-en-scène* and the stately and artistic acting of M. Faure. This gentleman's realization of *Hamlet* is perfect from the operative standpoint. His no small achievement to make a musical *Hamlet* hearable at all to an English public; but M. Faure does more: he invests the conception with a good deal of character. The courtliness, the chivalry, the melancholy, the fits of sudden passion, the self-repression under a sense of sudden distrust, are all present in the *Hamlet* who sings, just as they are in the *Hamlet* of Shakespeare's page. Of course the mere vocal duties of the part were no less efficiently discharged; and the drinking song (*Hamlet* drinking to drown melancholy! *Hamlet*, who so gravely rebukes the King's wassail: "they clepe us drunkards!") "O vin disencia la tristezza," was encoored with a special raising of the curtain. Mlle. Albani's *Ophelia* is not good as a whole, and is far inferior to Mme. Nilsson's *Ophelia*. It lacked dramatic energy: Mlle. Albani simply looked and posed the character, but did not act it. Her voice, too, suffered apparently from cold; altogether she was not seen at her best. But the audience were extremely indulgent, and applauded her throughout, as well as encoored the "Willow song." Mme. Sileco performed the *Queen* like the careful artist she is; and Sigg. Bagagliolo, Capponi and Bettini were respectively the *King*, the *Ghost*, and *Laertes*.

"*Othello*" was produced on Friday with a capital cast:—Mme. Patti an enchanting *Desdemona*; Sig. Mongini, a vigorous *Othello*; Sig. Graziani a careful and efficient *Iago*. The impersonation of *Desdemona* was simply an exquisite piece of art—a triumph of the purest emotionalism joined to vocalization of the highest order. It wrought upon the audience with an overpowering effect, and as the opera proceeded the admiration grew more and more tumultuous. Indeed a richer treat of the kind could not be imagined than to witness Adelina Patti's rendering of Shakespeare's tenderest and loveliest heroine. For the exhibition of tragic pathos and the display of vocal ability, this part is unrivalled in all Mme. Patti's repertory. Sig. Mongini sang with great fire and energy, and dealt out high C's with the ease and succession wherewith a favored whist-player will play trumps; and the duet with *Iago* was encoored. The *Iago* of Sig. Graziani, as we have remarked, was a most effective study. Sig. Bettini sang well the florid music of *Roderigo*, and Sigg. Capponi, Fallar, and Mlle. Corsi all contributed with effect to the performance.

On Saturday, Mlle. Albani repeated *Lucia*, a character much better within her compass than *Ophelia*. Being in good voice, she earned considerable applause, and did full justice to the part. In the mad scene she showed to advantage, and achieved a success to which the flute obligato by Mr. Charles Radcliff contributed in its way. The cast was similar to that of the previous occasion:—Sigg. Pavani, Cotogni, and Capponi being in the three principal male roles.

The impersonation of "*Desdemona*" was repeated on Tuesday. On Monday we had "*Faust*" with Mlle. Smeresch again as *Marquise*, and Sigg. Pavani as *Faust*. Last evening was an extra night, and Mme. Patti resumed her old success as *Verdina* in Mozart's masterpiece. The *Don Giovanni* was M. Faure. To-night will witness Mlle. Albani's *Ophelia* for the second time; and to-morrow the first performance will be given this season of "*L'Africaine*"; Mlle. d'Angeri in the prima donna's role.

Of Sigg. Campanari's *Gennaro* at Drury Lane, it may be sufficient to remark that his introduction of declamatory passages into "*Di pescatore ignobile*" is without precedent and without excuse. "*Di pescatore*" fascinates by its sweetness and simplicity; it is in keeping with the modest character of the words, and the actor who introduces flourishes and cadenzas into the humble confession, behaves as absurdly as one who having to say, "I am the son of a lowly fisherman," should accompany his speech by sticking his thumbs in his waistcoat armbolts, milking his chest, and strutting about like a peacock. Music has its symbolism no less than attitude. Otherwise Sigg. Campanari's *Gennaro* was good; he carried the character well, and sang with great effect. Of Mlle. Titiens in *Lucresia* and Mme. Trebelli in *Matilda Orsini*, there is nothing new to say.

This week the feature at Drury Lane has been Ambroise Thomas's "*Mignon*," an opera which like his "*Hamlet*" derives all interest from the sweetness and tenderness of its heroism. As *Mignon* Mme. Nilsson absorbs the attention of the spectators, which finds little else to distract it in a work void of character, and containing little incident. But the purity of the gentle heroine has an admirable exponent in the gifted lady who lends life to the conception and whose singing invests the thinnest music with charm. She was supported by M. Caponi as *Wilhelm*, by Mme. Trebelli as *Friedrich*, and Sigg. Castelmari, Casaboni, and Mlle. Carlotta Grossi; the cast was thus strong in its chief ingredients.

The *Sunday Times* thus girded at Hans von Bülow in a late issue, and *à propos* of the Philharmonic Concert:

The solo performer was Herr von Bülow, who, to the incoherence of his own playing, added the incoherence of Rubinstein's Concerto in G, and what with one and what with the other, the audience got so bemuddled as to take refuge in the delusion that they were all delighted. We cannot describe Rubinstein's music, if music it may be called. It makes the orchestra and pianoforte rave like inarticulate monsters in pain; its progress is by jerks and spasms, it is without form and void of sense. Herr von Bülow played the work as such a work should be played. He flung himself about, flourished his hands, glared now at the orchestra, now at the audience, missed right notes and put wrong ones in their places, and generally demeaned himself as a man might be expected to demean himself much of whose life has been spent in committing to memory the gibberish of the Pythoness calling herself Modern German Music. We devoutly hope Dr. Bülow will take Rubinstein's Concerto back with him; and if he should drop the thing overboard in mid-channel our only regret would be for the fish that happened to swallow it.

PHILHARMONIC SOCIETY.—The sixth concert took place on Monday with the following programme:

Overture, ("Munfred"), Schumann.
Aria, "Le Fanciulle" ("Dinorah"), Meyerbeer.
Mme. Trebelli-Bettini.
Concerto for Violin.
Violin, Herr Auer.
Aria, "L'ombrosa notte vien" ("La Mathilde de Guise"), Hummel.
Miss Edith Wynne.
Poème Symphonique: "Tasso" Liszt.
Italian Symphony Mendelssohn.
Aria, "Voi che sapete" ("Le Nozze di Figaro"), Mozart.
Mme. Trebelli-Bettini.
Overture, ("Faust") Spohr.

Excellence, as usual, was the rule as regards the orchestral pieces: Herr Auer seems to gain on every successive appearance.

HANDEL'S "THEODORA." On Tuesday evening at the Hanover Square Rooms took place the annual concert for the restoration of the parish church of St. Ann, Soho. These annual concerts will enter the musical history of our country. Last year was given the "*Passion*" of St. John by Bach; this year the "*Theodora*," or "*Virgin Martyr*," of Handel, a superb oratorio, which has slept for the last 120 years. So much the better for Handel and this generation. He comes out all the fresher, and the "*Theodora*" music has escaped robbery and despoil. The "*Theodora*" was rendered in a way that would have touched old Handel; the orchestra was good, the chorus splendid, the organist facile, and there was a Montague [a familiar name to the composer] as a prima donna. Lady Agneta Montague was the *Irene* of the evening, and her first public appearance, its object, the revival, and her admirable personation of *Irene* will be a pleasant memory for life. The lady sang the very fine aria "As with rosy steps" well in all respects, and no less the song, "Defend her, heaven." The air "Lord, to thee each night and day" is charged with mishaps. Mrs. Alfred Shaw (then Miss Postans) on her first trial ran away with it to the horror of old Sir George Smart, and not a few vocalists have been made unsteady by the trembling of "the convulsive rocks." Still this difficult song was very fairly rendered. The duet "Whither Princess do you fly"—a magnificent composition—Lady Montague sang with Miss Alderson, and it was capital. Miss Alderson as the *Martyr* acquitted herself to the satisfaction of all. The "Angels ever bright and fair," and the beautiful music of the *Prison Scene* were brilliant attempts. Mrs. Nassau Senior was careful conscientious, and earnest in all her music. Mr. Arthur Wade as the lover, and Mr. Pountall as the *Abbas Achates*, both well-supported the ladies. The choruses—most masterly counterpoints and wonderfully dramatic—enchanted every one. "How strange the records," "He saw the lovely youth," and "Blest be the hand" are most conspicuous for their almost supernatural significance, and these were presented with much color and energy. Mr. Oliver King as organist is to be commended, and Mr. Barnby warmly congratulated. Messrs. Novello supplied a beautiful copy of the oratorio. "*Theodora*" was last night, and will continue, a success, for it is a drama; but as to poetry, cold and discursive. As to music, it is the very essence from the Handelian alembic. It is odd to find Bach and Handel building up a church in Soho. It should be of good architecture, a real Christian basilica, vaulted and adorned in all possible forms of dignity and tenderness. *Orch.* Jan. 73.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Are you waiting? Song & Cho. 3. Ab to c. *Shelley*. 30
"Tell me, loved one, are you waiting
Far beyond the bright blue sky?"
The words sufficiently denote the character of the song, which is of a good kind, and good of the kind.
Nettie's Lesson. Canzonetta. 3. G to a. *Tully*. 30
"Antoinette, the sly young beauty,
Used to hear her grandam state,—
A neat little joke, by a nice little maid, with a remarkably sweet little melody."
Wanderer's Song. 4. D to a. *Pratt*. 30
"Ah, where flows the Rhine,—
There's my heart, my home."
Composed for and dedicated to Mme. Lucie. Full of enthusiasm and, when well rendered, must be very effective.
Dinah Doe. (Golden haired Darkey). With Cho. 3. D to d. *Molloy*. 30
Where have I been all Summer. Song and Dance. 3. D to f. *Pratt*. 30
Come, lively and nonsensical, and none the worse for it.
Love Bird's Kiss. 3. G to c. *Jacobi*. 30
"High in my window two love birds,—"

Instrumental.

- Wreath of Beauty. Waltz. 3. F. *Turner*. 30
Mr. Turner's instrumental pieces are cordially welcomed as they appear. They are always pretty, fairly easy, and adapted to the popular taste.
Lovely Rose. (Op. 404). Idylle. 3. G. *Osten*. 60
A very beautiful and graceful "Song without Words."
Humming Bird's Song. 3. G. *Priddham*. 40
A "Music Box" piece, played entirely on the higher keys of the Piano. Very neat.
Bacchanal. (Chanson Bacchique). 5. B^b. *Gold*. 65
Exceedingly bright, jolly, almost rollicking in its movement, and yet has a certain dignity. A true Bacchanal.
Vivienne Waltz. 2. D. *Fisher*. 30
Very sweet and easy waltz.
The Wayside Chapel. Lithograph Title.
Reverie for Piano. 3. F. *Wilson*. 50
The "Chapel," depicted on the title-page, is of simple but beautiful architecture, and so is the piece. Mr. Wilson is an adept at this kind of music-building, producing what every one can play, yet sacrificing no point of taste. The Wayside Chapel is quite as pretty as Wely's Cloches de Monastere, or Richards' Monastery, and has the same subject, much simplified.
On the Sea. Reverie. 4. F. *Hewes*. 50
Has the graceful "rocking" movement of waves, and a smooth, agreeable melody.

Books.

- ORGAN AT HOME. Boards, \$2 50
Cloth, 3 00
Full Gilt, 4 00
A remarkably attractive book containing more than 200 pieces for Reed Organs. Perhaps no music book has ever been issued, were accurately suited to the popular taste.

VOICE BUILDING. A new and correct theory for the Mechanical Formation of the Human Voice. *Dr. H. R. Streeter*. 1.50

- STUDIES IN VOICE BUILDING.
First Series, 50
Second Series, 60
Third Series, 75

Dr. Streeter has attained a high position as a trainer and "builder" of the voice, and music teachers will not be slow in procuring and studying the book which explains his very successful method. Having attained a knowledge of this, the "Studies" will be needed in training pupils.

PRIMARY ELEMENTS OF MUSIC.

Similar in general design to the "elements" which commence church music books, but these include Dr. Streeter's new ideas. Contains numerous practical exercises.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The key is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

A sale of 15,000 copies in a few weeks proves that this collection by Johann Strauss, (the most popular danco-music composer in the world,) is undeniably the most popular book of the kind ever published.

GEMS OF STRAUSS.

A Collection of Favorite Waltzes, Polkas, Mazurkas, &c.

PART OF THE CONTENTS.

Waltzes.	Polka Mazurkas.	Quadrilles.
Academic.	Arm in Arm.	Belle Helene.
Adelino.	Dragon Fly.	Children of Haimon.
Apollo.	Lab der Frauen.	North-west.
Aquarrellen.	One Heart, One Soul.	Orpheus.
Artist's Life.	Praise of Woman.	Wiener Fresken.
Beautiful Blue Danube.		Will of the Wisp.
Belle Helene.		Wine, Women, and Song.
Burgersinn.		
Canova.		
Clear and Full.		
Coliseum.		
Consortion.		
Controversen.		
Coronation.		
Devonshire.		
Editorial.		
Fairy Stories.		
First Flotation.		
From the Mountains.		
German Hearts.		
Harmony of the Spheres.		
Hope.		
Illustration.		
Immer in derer.		
Janet's Ball.		
Kunstler Leben.		
Leap Year.		

Price in Boards, \$2.50; in Cloth, \$3.00; Full Gilt for Presents, \$4.00.

OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., New York.

A Book of Proved Excellence for High Schools, Seminaries, Academies, and High Grammar Schools.

THE HOUR OF SINGING.

BY L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Specimen Copies mailed, post-paid, for retail price.

THE INDEX INCLUDES THOSE BELOW AND 93 OTHERS.

Elementary study.	Morning beauty tender.	Know ye the land.
THREE-PART MUSIC.	Morning Hymn.	Leaf by leaf the roses fall.
Ambrosian Hymn.	My native land.	Lovely night.
Ask me not why.	Nav, never say our arms are	Make your mark.
Birds are singing.	Now night comes softly.	'Mid pleasures and palaces.
Blow on, wild gales.	Nymphs of the ocean spray.	Morning shines in splendor.
Boat song.	And 24 others.	My childhood's songs.
Brothers, to our native land.		And 51 more select tunes. Also
Come, it's to be gay.		24 Sacred Tunes for opening
Dream on.		and closing school.
Echoes of the past.		
Faintly as tells the.		
For the blessings.		
Forth to the battle.		
Gayly our boat.		
Glide, O river.		
How joyful is the morning.		
Hymn of praise.		
In ever-changing orbit.		
In the west, the sun.		
Joyful wake the songs.		
Joys of spring.		
Keller's American Hymn.		
Let all men pray to the Lord.		
"Let there be light!"		
Lord, we come before thee.		
Loving voices.		
Meet again.		

FOUR-PART MUSIC.

All good night.	ANTHEMS AND CHORALS.
Ah, could I with fancy.	A sure stronghold.
All that's bright must fade.	Blessed be the Lord.
Austrian Hymn.	Blessing and glory and wisdom.
Before all kinds.	Cast thy burden.
Come and watch the daylight.	God is our refuge.
Come back, sweet May.	Lift up to God.
Curfew bell.	Praise ye the Lord.
Day of rest at sea.	To God on high.
Days of youth.	
Erin is my home.	
Evening's o'er the vale descend-	
Falling leaves.	
Forgive and forget.	
Good night.	
Good night, thou glorious sun.	
Greeting glees.	
Harvest song.	
How calm is evening.	
Isle of beauty, fare thee well.	

MUSIC, FEMALE VOICES.

Memorial Hymn.	[try.
Rest, weary pilgrim.	
Sing, for the praise of our coun-	
Spring is returning.	
Summer is here.	
The sunbeams are glancing.	
Wake, gentle zephyr.	

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country. There is, as yet, by no means a superfluity of Reed Organ music; and many instruments stand idle much of the time for want of something agreeable to play upon them. This something, by the way, must not be ultra-classical music; for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be too low music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of every kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular, and pleasing, both to himself and others. That **THE ORGAN AT HOME** is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains **over two hundred titles of pieces.**

CONTENTS.

Adagio.	Flick and Flock Galop.	Long, long ago.	Remember me.
Adagio.	Plee as a Bird.	May breezes.	Russian National Hymn.
Amile Lario.	Frederia March.	Marsellaise (La.)	Reverie, Traumerel.
Amelia Waltz.	Flowers of Spring.	March Religieuse.	Robin Adair.
America.	Funeral March.	Mabel Waltz.	Scots wha ha'e.
Andante Grazioso.	Do. From "Clarke's New Method."	M' Appari (How so fair).	Serenade.
Andante.	Gayly thro' life I wander.	March from "Magic Flute."	Santa Maria.
Andante in A Flat.	Gay Paris, dearest.	March from "Moses in Egypt."	Santa Lucia.
Andante in F.	Glory be to God.	March from "Lucia."	Selection from "Norma."
Andante.	Golden Cross Waltz.	Mimot.	Simplette.
Air from "William Tell."	Gentle Thoughts.	Mimot from an Oratorio.	Souvenir Nocturne.
Air from "Magic Flute."	Good Night, Nocturne.	Mount Vernon.	Silver Wave Barcarole.
Ah, che la morte.	Golden Dream March.	Moonlight Galop.	Selections from "I Puritani."
Artist's Life Waltz.	Golden Future March.	Night Wind.	Serenade, "Don Pasquale."
Angels ever bright and fair.	Golden Leaf Schottische.	Nearer, my God, to thee.	Sweet Memories.
Angel's Trio, "Lily."	Grand Russian March.	New Vienna Waltz.	Spring Morning Polka.
Austrian National Hymn.	Guard's Waltz.	Norma March.	Scheiden Waltz.
Avril Chorus.	Giralda Waltz.	Night shades no longer.	Sleeping I dreamed love.
Ave Maria.	Harvest Leaves March.	Nocturne, "Midsummer Night's Dream."	Sweet thoughts.
Behany.	Hail Columbia.	Nocturne.	Sounds from Home.
Barcarole from "Oberon."	Harp that once thro' Tara's Halls.	Nocturne, the Souvenir.	Short Voluntary.
Beautiful Sea.	Heimweh.	Nocturne, Dreams of the Past.	Star-Spangled Banner.
Beautiful Blue Danube Waltz.	Home, Sweet Home.	Nocturne, "Conerentola."	Smith's (Gen. P. F.) March.
Blue Eyes.	How So Fair (M' Appari).	Nan's Prayer.	Scotch National Air.
Blue I. I. Polka Redowa.	Her bright smile haunts me.	On yonder peak reeling.	Then you'll remember me.
Blue I. I. of Scotland.	Haydn's Hymn.	Operatic March.	Tanahauzer March.
Beautiful Bells Waltz.	Hour of Parting.	One Thousand and One Nights Waltz.	Transcript from "Midsummer Night's Dream."
Batti, Batti, "Don Giovanni."	How can I leave thee.	Offertoire.	Transcript from Overture to "Poet and Peasant."
Benham's March.	Humming Chorus.	Out in the still night.	Trio from "Bellario."
Burdett's March.	Home from our Mountains.	Overture to "Marta" (one motion).	Theme for a Symphony.
Birds are gone to rest.	Irish National Air.	Overture to "Calf of Bagdad" (first movement).	Twilight Thoughts.
Cavatina, "La Sonnambula."	Immortellen Waltz.	Parigi o Cara.	Transcript from an Offertoire.
Chant Bohemienne.	Lythe.	Parting Waltz.	Traumerel, Reverie.
Chord.	Lovable Chorus.	Prayer from "Zampa."	Theme from "Il Pirata."
Comflower Waltz.	It is better to laugh.	Prayer from "Missa."	Vesper Hymn.
Consortion.	I would that my love.	Prayer from "Fidelio Nord."	Voluntary.
Chi mi Frega, "Lucia."	Inter Vite.	Prayer from "Moses in Egypt."	Voluntary (From Clarke's Method).
Cast thy burden on the Lord.	In happy moments.	Prayer from "Nacht in Granada."	Do.
Comin' thro' the Rye.	Kittie on Maymorn.	Prayer from "Der Freischutz."	Do.
Combination Quickstep.	Kustler Leben Waltz.	Prayer from "Missa."	Do.
Coma union.	Last Rose of Summer.	Prayer from "Missa."	Do.
Deax Ang's (Les).	Long and weary day.	Prayer from "Missa."	Do.
Desir, "La Waltz."	Last idea of Von Weber.	Prayer from "Missa."	Do.
Deux March in "Saul."	Leap Year Waltz.	Prayer from "Missa."	Do.
Deux Trop Schottische.	Love.	Prayer from "Missa."	Do.
De Quella Pica.	Love May (Maien-Liebe).	Prayer from "Missa."	Do.
Dreams of the Past, Nocturne.	Love not.	Prayer from "Missa."	Do.
Dream March.	Love not.	Prayer from "Missa."	Do.
Elegy of Tears.	Love not.	Prayer from "Missa."	Do.
Elevation from "Clarke's New Method."	Love not.	Prayer from "Missa."	Do.
Evening Star Waltz.	Love not.	Prayer from "Missa."	Do.
Evening Reverie.	Love not.	Prayer from "Missa."	Do.
Ever of Theo.	Love not.	Prayer from "Missa."	Do.
Eventide.	Love not.	Prayer from "Missa."	Do.

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the first edition and the plates were destroyed by fire. In reconstructing the work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added so that it would be difficult to imagine a collection of music with a greater and more pleasing variety. Price, in Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00. Sent, post-paid, for retail price.

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., NEW YORK.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 842.

BOSTON, SATURDAY, JULY 26, 1873.

VOL. XXXIII. No. 8.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or called for \$2.00 per annum, delivered by carriers \$2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion per line 30 cents.
Each subsequent insertion per line 20 cents.
Cards, six lines nonpareil, per annum, \$2.00.
do four do do \$1.50.

J. S. SPOONER, PRINTER 4 PROVINCE COURT

Advertisements.

SCHOOLS, SEMINARIES, and COLLEGES
supplied with competent **MUSIC TEACHERS** and departments by the **NEW ENGLAND MUSICAL BUREAU**. No fee required. Address, with stamp for reply,
836 E. TOLRIEL, Manager, Boston, Mass.

CARD TO ORGAN STUDENTS. As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly,
EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. 834-11

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has a ways been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [834-11]

LIFE OF VON WEBER.

BY HIS SON,

Baron Max Maria Von Weber.

In 2 Vols., each \$1.75.

The Publishers would call attention to the merit of this newly issued and most interesting work, as a book that should be in all libraries, general as well as musical. It is the record of a pure, high-toned, genial, artistic life, and is by no means a heavy biography. A musical student is not fit to graduate until he has shaken hands with the great masters of his craft. Max Martineau stands ready to introduce you to his distinguished father, with whom you may hold most cheerful and profitable converse. The book is handsomely printed and bound, partly gilt.

Sent, post-paid, for retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Life of Schumann,

BY VON WASIELEWSKI. \$1.75.

This patient worker and "melodist" in musical composition, just begun to be famous during his life. A wide-spread and enduring reputation is however now to be accorded to him, and we are accustomed to place his name among those of the great masters. Wasielewski has well told the story of his struggles, labors and successes. Surely every hearer of his great symphonies will wish a close acquaintance with this author, and every music-lover will be benefited by the experience of one who has needed so far on the road which we are only beginning to travel.

Handsomely bound. Sent, post-paid, for retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Primary Elements of Music.

BY

Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr.'s ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

FOR THE COUNTRY! FOR THE SEA-SHORE!

CHOICE COLLECTIONS OF BOUND MUSIC!

"GEMS OF STRAUSS."

Containing all Strauss's best Waltzes, Galops, Quadrilles, Mazurkas, &c. About 20,000 sold. Price, \$2.50.

"ORGAN AT HOME,"

Just out. A new collection of over 200 of the most popular pieces of the day, arranged for Reed Organs, &c. Price, \$2.50.

"MUSICAL TREASURE,"

Filled with the best of new music for the Voice or for Piano. Over 100 Gems, all established favorites. Price \$2.50.

"Wreath of Gems,"

Choice Songs, Ballads, &c. Price, \$2.50.

Piano-Forte Gems."

Containing the best Piano-Forte Music. Price \$2.50.

257 The above books are uniform in style and binding, all the pages being of Full Sized Music Size. They will be found invaluable for the sea-shore or country resort, containing bright and pleasing music, all else being carefully avoided.

The Emerson Method, For Reed Organs.

Lessons, Scales, Studies, Voluntaries, Interludes, Songs, Quoriettes, and Large Collection of Choice Organ Music. By L. O. EMERSON and W. S. B. MATTHEWS, gentlemen of high musical culture, who have produced a thorough excellent method, filled with music which cannot fail to make the progress of the learner most agreeable, as it is sure to be rapid. Price \$2.50.

In Press.—Ready in July.

THE RIVER OF LIFE, A Sabbath School Song Book.

Mr. H. S. PERKINS of Chicago, and Mr. W. W. BENTLEY, of New York, are the compilers of the above named book, which is now in rapid progress of printing, and will be ready before the time when teachers and scholars return from summer vacations. Specimen pages are now ready, and will be cheerfully sent to any one on application.

THE RIVER OF LIFE

will contain contributions from more than 30 well-known and distinguished Hymn and Tune composers, exceeding in this respect all similar books.

Of the compilers it may be said that Mr. Bentley is an enthusiastic Sunday School Singing teacher, and is a welcome and valuable assistant at Sabbath School Conventions; and Mr. Perkins has had the useful experience of editing numbers of Church Music Books, School and Sabbath School Singing Books.

Popular New Music Books

For the Coming Musical Season.

THE STANDARD. EMERSON & PALMER. \$1.50

Unexcelled as a Collection of Church Music.

THE RIVER OF LIFE. PERKINS & BENTLEY. 35

The Newest and Freshest of Sabbath School Song Books.

CHEERFUL VOICES. L. O. EMERSON. 50

Very beautiful School Song Book.

GEMS OF STRAUSS. JOHANN STRAUSS. 25

All the Best Strauss Music.

ORGAN AT HOME For Reed Organs. 250

200 most attractive pieces.

CLARKE'S DOLLAR INSTRUCTORS

For Reed Organs, Piano and Violin.

EMERSON'S CHANTS and RESPONSES. 1.00

DR. STREETER'S VOICE BUILDING. 1.50

Sold everywhere. Sent, post-paid for retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,

Boston. 711 Broadway, N. York.

New Music for August.

VOCAL.

Domenica. Sacred Pieces by L. H. Southard.	
No. 1. Have mercy. Solo, Duet, Trio	
Chorus.	50
Will he come. (For Contralto).	Sullivan. 35
O fair Dove! O fond Dove! For Guitar by	
Hayden	Gatty. 30
Song of the Triton.	Molloy. 30
Gunnereve	Sullivan. 40
Bright angels are waiting for me.	Stirman. 30
Remember or forget	Auld. 30
If Wishes were Horses	Rosen. 30
Crisp to her Breast her Baby lay. (Litho	
graph Title).	Pratt. 40
The Lone Light on the Hill. S'g and Cho	Pratt. 30
Beautiful Flowers of Spring. Song and Cho.	
	Dwyer. 30
Alone Forever. Romance.	Barri. 35
Path by the Wood. (L'oeil crevé).	Hervé. 30
Guide me! (Le Roi Carotte).	Offenbach. 30
I'll think, Love, of thee.	Stirman. 30
Dream, my Little One. (Lullaby). Chamberlin	30
Dream Visions. (Violin obligato).	Pratt. 40
Stars are trembling o'er us.	Wilson. 50
Sound an Alarm.	From Judas Maccabæus. 40
Let me kiss him ere I go. Song and Cho.	Hundly. 30
Go forth, said the Master. Song and Cho.	Pierce. 40

INSTRUMENTAL.

Rileau Hall Polka.	De Angelis. 35
March of the Boston School Regiment.	French. 30
Spittire. Polka Brillante.	Eckmeier. 40
Three Pieces by	A. Jungmann, ea. 35
1. Longing for Home.	
3. Elfin Dance	
Fallen Leaves. 12 Short Pieces.	Osborne, ea. 25
Twilight. 3. Ab. The Gondola. 3. Ab.	
The Reapers. 3. G. The Weeping Willow.	
Tw light Bells. [Abend Glocken]. Reverie Re-	
ligieuse.	Dorn. 40
Coco. Polka Mazurka	Mignault. 30
Overture to Midsummer Night's Dream. 8 hds.	Schmidt. 2.50
High Life. (Fesche Geister) Waltzes.	Ed. Strauss. 65
Fairy Flowers. Three Easy Pieces.	J. M. Wehli, ea. 35
1. Daisy.	
2. Forget-Me-Not.	
3. Harebell.	
Spring Flowers. Waltz.	Harding. 40
March Winds Galop.	Harding. 40
Ivy Leaves. 6 Very Easy Pieces.	Franz Behr. 65
1. Good morning.	
2. Will o' the Wisp.	
3. Rippling Brook	
6. Sorrow.	
Grotto Green Waltz	Lon Dinsmore. 40
Fusionen Waltz	E. Strauss. 65
Heather Bells. Heideglockchen.	G. Lange. 40
Seven Octave Studies. Op 48.	Th. Kullak. 2.00
Eight Hands. Music well-arranged for 2 Pianos.	
4 Performers	
Overture to Martha.	Horn. 1.75
Soldier's Chorus. (Faust).	Schubert. 1.00
Overture to Mignon.	Thomas. 75

MUSIC BY MAIL—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718—tf] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North-West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

HAIL COLUMBIA
And all other Patriotic Aims sound best on the Superior
Instruments to be purchased at the well-known store of
J. C. HAYNES & CO., where
FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINLETTE ORCHESTRAS,
BANDS OF FOUR,
and all similar organizations will be furnished, not only
with the best Instruments, but with Instruction Books to
learn them, Music to play on them, extra Strings, Reeds,
&c., to go with them, and all needed Materials for their
repair.

J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

The Beethoven Quintette Club
of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute;
Wulf Fries, Cello.) is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.
Address, C. N. ALLEN,
829-1y] Care of Oliver Ditson & Co., Boston, Mass.

SENT FREE!!
Specimen Pages of
SONGS OF THE BIBLE.

The New Sunday School Singing Book.
By W. A. Ogden and A. J. Abbey. The subjects are so
varied, the hymns so excellent, the music so animated, and
devotional, and the type so clear and distinct, that it has at
once become a favorite. "Surpasses all our expectations,"
is what those say who have used it.

DO NOT FAIL TO EXAMINE IT.
Price, single copies, 35 cents, \$3.60 per dozen. One
specimen copy, in boards, mailed for 30 cents.
Remember, Specimen Pages are sent Free to any address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.
The new Choir and Convention Book,
THE ANTHEM CHOIR
EDITED BY
W. A. OGDEN,

Well known as the author of "Silver Song," that had a
sale unequalled by any Sunday School music Book.
Anthem Choir is pronounced the finest work of the kind
published, and is being adopted by the leading chorists
and conventionists throughout the country. The An-
thems contain beautiful melodies, grand harmonies and
are animated and devotional.

22 of our best Anthem Writers Represented.
The type is large and clear. Binding and press work
superior to any book of its class ever before offered. Single
copy \$1.25. \$10.50 per dozen. Specimen pages free.
\$36-3m. W. W. WHITNEY, Toledo, O.

DOLLAR MUSIC BOOKS.
Clarke's Dollar Instructor,
For Reed Organs.

Clarke's Dollar Instructor,
For Pianoforte.

Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful Instruction books;
designed for those who wish to take a partial and easy
course! Full of bright, popular music for practice, the
first two containing each nearly 70 tunes, and the last 120
tunes, beside exercises.

STRAUSS DANCE MUSIC. 1.00
For Violin or Flute and Piano.
Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.
Winner's Band of Four. (Nearly ready) 1.00
Easy Quartets for Violin or Flute, Cornet or
Claninet, and 2nd Violin or Violoncello.

The above 3 books are for THE PEOPLE, and are full
of the bright, wide awake, easy music, that isn't hard to
play, and is so delightful to listeners.

The above books mailed, post-paid, for the retail price.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only get a little way, there is nothing better.
Price of each book 75 cents.

OLIVER DITSON & CO., CHAS H DITSON & CO.,
Boston. 711 B'dway, New York.

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence as to command a wide sale in Europe, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

**ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR,** with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,
154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —832

VOICE BUILDING.
A New and Correct Theory
For the Mechanical Formation
OF THE
HUMAN VOICE,
BY DR. H. R. STREETER,
Price 1.50.

Treats of the mechanical movements which, when
properly controlled and directed, give us audible, articulate
language for purposes of speech and song. It discards the
idea of Registers or breaks in the human voice, and furnishes
irrefutable arguments which prove that such a thing as
Registers is impossible. Turning to the page of history it
selects, and presents for consideration, numerous instances
showing the erratic assumption of premises, and the illogical
reasoning offered as truth; and it, for the first time,
presents a clear, logical method of voice mechanics, based
upon absolute law, which affords positive knowledge upon
this subject of Voice Building.

The movements of Breathing, Sounding, Locating and
Articulating receive special attention, and they are presented
in a manner at once simple, clear, and concise. By the use
of this method, diseased vocal organizations become strong
and normally healthy. Positive accuracy in intonations is
secured; voices assimilate and produce a tone mass;
muscular power exerted without inordinate waste of tissue,
and vocal organs are surely protected from premature decay.

Treating the human vocalization as an instrument,
mechanics receive full and careful attention; and muscles
are gradually educated to perform all needed movements in
a flexible manner.

These spasmodic, ill-directed efforts, which are so
commonly taught by those selected to direct singing efforts,
are all discarded, and pupils are shown how to purely
articulate tones into their proper location.

Better results are gained by this method than by any other
and with less labor; in fact this is the only really connected
logical method for the development of the Human Voice
ever offered to any public. The greatest amount of good in
the shortest period of time is the sure result of its use.

Studies in Voice Building.
These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method
FIRST SERIES, .50 SECOND SERIES, .60
THIRD SERIES, .75
OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'd'way, N.Y.

Dwight's Journal of Music.

WHOLE No. 812.

BOSTON, SATURDAY, JULY 26, 1873.

VOL. XXXIII. No. 8.

[From "Kenshin, Chillingly."]]

Content.

There are those who think the world is still
The bees winged and in the depths of day
And I praise where the children are divided
Same the forest and lark to their rest at noon

Said my soul— See how calmly the waves are laid
Though I know their way to the Ocean's edge
And the world that I travel is wide as a whale
And yet is too narrow to hold content

"O my soul, never say that thy world is small—
The rill in its bank is but a drop of rain
It is thou who art sheltered on a little hill
And thy width will not let thee inclose content."

The Wood-Thrush.

Far in the lonely woodland's shadowy hush
There ringeth clear a maiden, shyly gaily
Of rapture, from a lonely-crooned thrush

Within a greenest bush his nest and lair,
And crystal dew drops from his throat and hair
I linger, watching for his sweet song

But now he sees me his sweet song is whist,
He droops his gray wings, colorless as mist,
I wait in vain, none to his song I list

"O, thrush, I love thee, sing to me, I pray
I hunger for thy rapturous, soaring lay;
I cannot leave thee; let thy lover stay."

"I sing for one who answers," says the thrush;
"She hides with me within this greenest bush;
Thy woe she bears upon her faithful breast"

"O thrush, I love thee, sing to me, I pray
With rapturous joy might I my voice now fill,
And sing and soar like thee at happy will!"

"Then content thyself, thy heart's desire to win,
Thy rapture comes but with thy second birth;
Thy song but speaks thy spirit's longing dearth."

"O bird, thou art at last the answer to my cry,
Thou seest that this world has a new day;
A flame which upereth the dark hours of night"

Rubinstein as Interpreter and Composer.

MR. A. R. PARSONS, the translator of Wagner's magnificent discourses on Beethoven, contributes to the July number of *Dwight's Journal of Music*, Indianapolis, Ind., a most liberal article on "Rubinstein's Farewell to America," in which, after citing that reviewer's list of seven programmes, to which we have before alluded, he sums up with the following estimate. We think there is considerable truth in what he says, especially of the composer, although allowance must be made for the Bayreuthian height from which he sees and judges.

It is hardly necessary to state that the pianist was not able to play all of the above selections with equal finish. That one human brain should be able to remember so many intricate compositions, so as to perform them in rapid succession without the aid of memory, is a feat

self so marvellous, that probably very few were able, inclined to demand, or even expect, an orchestration-like evenness in the renderings. But such a demand is a bit as to ask what problem would be solved; and since the readers of the *Journal* may be supposed to share the same feeling of curiosity, it appears desirable to record the result.

Rubinstein, then, did not give interpretation of all the parts. He was content that some of the selections had not met his eye for so many years that their general outlines alone were clearly remembered by him. He gave, therefore, free improvisations, dashed off off-hand cartoons of the masterpieces of pianoforte literature. The most interesting of these was devoted to Beethoven works, May 14th. The Schumann recital (at least as far as the grander compositions were concerned) ranked next in merit of excellence. The Schumann-Wagner Mendelssohn recital displayed the artist's brilliant impetuosity in its most satisfactory aspects. Although he frequently suffered his fingers to run away with him, they swept lightly and evenly through the beautiful harmonic figurations, which enter so largely into the structure of the pieces of these composers, so that the effect upon the ear was that of an exceedingly rapid and subtle kaleidoscopic transformation of exquisitely contrasted tone colors. This excellence was likewise manifest at the Sixth recital, in the delicate fancies of Field, the more difficult pieces of Henselt, and the easier transcriptions of Liszt. It is not difficult to understand why a man of Rubinstein's temperament should find little to his taste in Thalberg's pianoforte confectionery; but once having advertised to play compositions of this writers', he should certainly have taken more care to present them at their best, instead of rushing through them with manifest indifference. That most difficult of all pianoforte compositions, the colossal fantasia of Liszt on themes from Mozart's *Don Juan*, with its bewildering profusion of broad orchestral effects, such as no one but Liszt has ever discovered on the pianoforte, was played with a precision

might possibly be able to play, if he were to work at it earnestly for a sufficient length of time. But played as he played it on this occasion, though the spirit of a musical Jupiter may have been present, it was in the material form of a Caliban—instead of stern, awe-inspiring grandeur, we heard as it were the roarings of impotent rage, a confused reverberation, at times, of all the strings in the instrument in simultaneous vibration. It was plain enough that Rubinstein himself felt the tortures of a Prometheus, with his fiery spirit firmly bound by chains of mechanical difficulties which held his genius in hopeless subjection. Nevertheless, even this interpretation of Liszt's greatest transcription was a better thing, so important to the American concert rooms that the artist was tumultuously applauded in return for his exhausting labors. The Chopin recital was the most tantalizing of all the series. The hearer was continually plunged from the raptures excited by indescribable beauties, into absolute tortures produced by mechanical crudities, roughnesses and obscurities of the most aggravating kinds. Curiously enough, while the immense difficulties of Beethoven and Schumann were gloriously surmounted, so that hardly a trace of imperfection cast its shadow on the pure enjoyment of the listener, the comparatively easy romances of Chopin's, in America, received at Rubinstein's hands a rendering almost incomprehensibly faulty. Evidently it had been a very long time since the dear man had seen the

notes of this piece; for he played chain trills where chromatic passages in octaves were written and made forced efforts in vain, to achieve rapid success in such work involving uninterrupted extensions of the tenth in the left hand which neither Chopin nor any other master ever demanded from a pianist. On the other hand, the very difficult polonaise in A flat, by the same composer, with its celebrated "perpetual motion" of octaves for the left hand, received a remarkably "phenomenal" excellence. As a rule, however, the union of musical spirit with the material element of pianoforte execution is so subtle in Chopin's works, that they are not particularly adapted to the style of a performer as little given to purely mechanical study as is Rubinstein.

Of course, great interest centred in the last recital, on account of the opportunity it was to afford for judging more particularly of Rubinstein's gifts as a composer. The result disappointed very many who had based their anticipations upon repeated hearings of his "Ocean" symphony for grand orchestra, and his greater work, the grand concerto in D minor for pianoforte with orchestral accompaniment. The ocean symphony indeed, is not a characteristic work. For now Beethoven, then Mendelssohn or Schumann, and anon Liszt and Wagner (for both of whom as composers, Rubinstein professes the greatest antipathy) are unmistakably suggested; while one looks in vain for elements which will perpetuate the name of Rubinstein in connection with any individuality of thought, in the annals of composition. But still it is full of ideas of beauty and power occasionally bordering upon the sublime. Now, however, after hearing forty of Rubinstein's solo pieces for pianoforte, the conviction has become prevalent that Rubinstein's brain does not contain within itself the inborn germs of anything of permanent importance. Like a large and finely fibred sponge, it has absorbed elements from all the composers, and when one after another, compositions drip, or are wrung out of it by compression, there issue nothing but the elements of good and bad during long years of incessant occupation with music. To be sure, these elements are so thoroughly absorbed and mingled in the process, that to analyze and classify them properly requires an expert; but then the new mixture is not of a nature particularly attractive to the popular taste. It therefore needs but to scrutinize Rubinstein's works closely, to discover that, having no responsibility or knowledge of what constitutes the artistic value of his compositions of thought and conception in musical art, he is naturally incompetent rightly to estimate the works of contemporaneous composers, which have appeared since the inevitable process of mental crystallization set in with years of material work, a necessary consequence, that his views with regard to them are not of great weight. In none of his own pieces played on that memorable evening did he demonstrate a right to ignore Liszt as a composer for the pianoforte, in the way he did at his Sixth recital, and to hold him up as merely a transcriber of themes from Mozart, Rossini and Donizetti. Had Rubinstein, for example, given Liszt's Sonata dedicated to Robert Schumann, instead of the Frenchy *Cujus Animum* transcription, it would have done much to remove the fear that he suffers from an undignified feeling of jealousy towards a predecessor and contemporary whose attainments, both in composition and in pianoplaying, he has hitherto emulated with only partial success. The variations on *Yankee Doodle*, with which he bade America farewell,

exhibited his powers as a composer at their best. The theme of itself precluded the possibility of a beautiful, or a lofty creation. But in addition to an extremely rare degree of routine in all the details of musical workmanship, the composition revealed an unexpected vein of choicest humor. In other words, the piece is in its line the cleverest musical joke extant. Our national air is rigged out in all manner of costumes, and retains in them all a hopeless absurdity which is perfectly fascinating. It struts in bombastic importance, growls spitefully in the bass, twangs forth in hurdy-gurdy strains, creeps in slyly through the meshes of a sentimental Schumann-like syncopation, treads along mysteriously, freckle-cheeked and lantern-jawed, in all the pomp and circumstance of fugal and contrapuntal armor, as if caricaturing an organ fugue of Bach's, shrieks forth in the blasts of a tempest scene of Liszt's, and disappears amid the tumult of a country militia training day with the discordant brayings of an ill-tuned trombone in the bass.

Rubinstein had a great mission to fulfill in this country, and he met its responsibilities unwaveringly. Although he confesses it was trying to him in the extreme to play, as he was frequently compelled to, before whole audiences who had no possible means of understanding in the least what he was doing, he never made the slightest alteration in the standard of his programmes; but, instead, risked his own success and reputation here in an undertaking that would have ruined any native artist; *i. e.* the proclamation to the people of this land, of the truth that the art of music is deeper than negro minstrelsy, and that it contains treasures which without study are as unattainable as the fruits of any sister art, science, or other object of human interest. Since, therefore, the *Review* has consistently recognized this greatness in the musical sun which has just set on our shores, it may the more unhesitatingly finish its record of his artistic labors in America with such a circumstantial exposition of "spots on the sun," without danger of being misunderstood to mean to detract in the least from his brilliancy.

The Drift of Modern Music.

BY JOSEPH BENNETT.

(From the London Musical Times.)

At no time has this question possessed a greater significance than now. In our day music is suffering the consequences of an age of portentous action, which inevitably ensured certain results. The law of action and reaction pervades all nature. Etna blazes up now and then, but in the interval of eruption there is a time when children might play on the edge of the crater, and when the mountain adds the attraction of safety to that of grandeur and beauty. As a matter of course the prodigious musical eruption which began with Bach and ended when Mendelssohn passed away, is now followed by a time of relaxed energies. In this case such a time is one of danger. No great commanding genius dominates the art, and guides its progress by the light of his inspired faculties. Were the sun of a Beethoven shining there would be little cause for anxiety, though owl-like creatures, blinking in its radiance, would probably hoot their loudest. But no such phenomenon adorns the firmament of music, and its place is feebly supplied by stars. With darkness come false lights. It is at night that the glow-worm entices the curious traveller into the roadside ditch, and that Will-o'-the-wisp lures uncertain wanderers into swamps. Are any false lights doing a like ill-service for music in the time now present?

Beyond question, the world of music is far from easy with regard to this matter. A feeling of anxiety and apprehension prevails, taking its rise in certain unmistakable tendencies, the logical issue of which would be to upset the canons of art as fixed by the genius of the

past, and to substitute others which genius has never sanctioned. *Prima facie*, there is good reason for anxiety and apprehension when a multitude of prophets divide among them the mantle of Beethoven, and assume to take his ultimate standard as their point of departure. We say nothing here against the non-proven grounds for the pretensions of these men, but the fact of their existence, of their work, and of their undoubted influence, is a legitimate cause for grave inquiry. They may be charlatans, in which case everybody can answer the question—What then? On the other hand, they may be agents for the further development of the art in a direction which shall not only enlarge its dominion, but also increase its resources. Our present object is to see, how far a general view of the question presents reasons adapted to encourage those who regard possible consequences in an unfavorable light.

First, however, let us receive a lesson from the past. "Histories make men wise," said Lord Bacon, and one part of their teaching is to lessen the importance which each generation attaches to the phenomena of its own time. We are accustomed to talk a good deal about the portentous and exceptional significance of what is taking place around us. The records of the past show that our forefathers did precisely the same thing. They, too, lived in the "crisis of the world," and the events of their day were exaggerated, by nearness of view, to an importance which, looked back upon by us, seems ludicrous. In this sense, the teachings of musical history possess a special value, because showing that at no time has music been wholly free from conditions analogous to those now causing anxiety and alarm. One notable illustration, one which we cite because of its parallelism to the case of Beethoven and his *soi-disant* successors—may be found in the records of the fifteenth century, after Johannes Ockenheim, the "Sebastian Bach of his day," and his gifted pupil, Josquin des Prés (whom Luther called "master of notes, while others are mastered by notes"), had mightily developed the resources of counterpoint.

Music was then overrun and almost crushed to death by a crowd of merely mathematical practitioners of the art, who treated it much as though it were a new branch of "permutations and combinations." Of them it has been said:—"Delighted to have found in music a concrete variety reducible to certain laws, they applied themselves to the study of polyphony and interweaving of parts with such intense ardor, that they took little account of melodious expression, and seemed quite to divert the art from its real aim and object. It is therefore not to be wondered at that an art exercised in so formal and restricted a manner frequently degenerated into barren artificialness, and that beauty was lost in erudition and formalism." Hence the ridiculous excess to which contrapuntal devices were carried at the time referred to—an excess which took all the soul out of music and left a residue with no more sympathetic attraction in it than is to be found in the multiplication table.

No doubt many a worthy and anxious amateur "of the period" lamented this state of things, protested that music was "going to the dogs," and threatened to abandon all connection with a mere simulacrum. But what was the upshot? The "mathematical exercises" of the fifteenth century formed the basis of a new development of music. Objectionable in themselves, like the process of fermentation, they created a new body into which the spirit of the art passed, and became a greater and a nobler thing. "The intricacies and subtleties of simple, double, three or more part counterpoint," says a writer, "appear stiff and strange to us; nevertheless, they were the needful preparatory exercises on newly trodden ground. The harsh, unpliant harmonic forms had to undergo a thorough intellectual elaboration, before genuine vitality and expression could be breathed into them; and never would modern music have developed its powers so freely and so

happily, had not the Belgians undertaken this severe mental labor with energy and zeal." It would be easy to find similar cases, in all of which circumstances apparently inimical to the welfare of music really served its best interests. Distasteful at the time, and harmful in their direct action, they were overruled for ultimate good.

Fortified by the teaching of the past, let us look with more coolness and confidence upon the present.

Struck, first of all, with the parallelism between the circumstances of our time and those of the era when Ockenheim and Josquin flourished, we cannot fail to see that, in one respect, the phenomena of the two ages are exactly opposed. The composers of the fifteenth century exaggerated musical scholasticism, while the composers of the present day, under-rating scholasticism, exaggerate that which is emotional and expressional in the art. Let it be noted that this is the phase of music which was the last to present itself in a distinct and independent form. Music had long been emotional and expressive in alliance with words, and from the writings of every great master who lived after the mathematical period to which reference has been made examples might be taken wherein its resources are fully developed. But it was reserved for Beethoven, carrying on a work inaugurated by Mozart, to demonstrate the power of music as an independent means of conveying ideas—a comprehensively eloquent language, because not bounded by the limits of a vocabulary;—"a kind of inarticulate unfathomable speech," as says Carlyle, "which leads us to the edge of the infinite, and lets us for moments gaze into that." For such work the genius of Beethoven was eminently fitted. He was a great poet and great musician in one, and the result of a combination so unique was to his contemporaries and successors much as the discovery of America by Columbus was to the adventurous spirits of the Old World. It opened up a field of effort, having all the attraction of that which is new and undeveloped, and, as a matter of course, everybody rushed to take possession. The movement is still so young that we look upon its pristine vigor, and, if we be wise, we regard the present contempt of form and rule, the sneers levelled at composers *ante*-Beethoven, and the enthusiasm with which music is distorted, and applauded in its distortion, as simply the vagaries of youthful spirits who, having been presented with a new hobby, are riding it to death. The entire phenomenon was to be expected in regular course; the more because the new development of music enabled mere pretenders to mask their shallowness to the common eye. They had no such opportunity in the old contrapuntal days. Then, the rents in a man's artistic clothing were detected as easily as an imperfect education can be inferred from bad grammar.

In the new school, which has little to do with musical grammar, the mere pretenders flourish. They write incoherence by the yard; cover vast pages with "tone-pictures" as striking—and as rough—as the work of a theatrical scene-painter, and trust for success to the confusion of a public who hear that thus the mission of Beethoven is carried on.

In point of fact, the greater the charlatan, the greater his chance of making a noise in the world. If a man can wrap himself up in a fog, he looms more largely than when standing in sunlight. But, putting the mere pretenders aside as vermin of whom we shall be rid when musically clean, there is no cause for alarm at the apparent drift of modern music. The good art-ship, which has steadily made way through centuries, is not to be beached by the current just now influencing her. On the contrary, all experience goes to show that we are witnessing the rough process destined by-and-by to work out a glorious result. It would be ridiculous to suppose that we have reached the limit of the resources of music as a means of emotional expression, and this fact is one of a

very consulting nature. True, nobody can demonstrate that the limit is *not* reached, but there are things to be believed which cannot be proved as conclusively as a theorem in *Euclid*. Looking at the undoubted truth that the poetic and expressional capacity of music in an independent form has had little more than half a century of development ; looking, also, at the equally undoubted truth that, by a common instinct, musicians everywhere are laboring to develop it further, the conclusion is irresistible, if not absolutely provable, that much remains to be done, and that the phenomena which alarm so many in connexion with modern art are simply efforts made to do it, though often made in ignorance and error. This regarded, those phenomena give no cause for anxiety. All formative processes are more or less rough and unsatisfactory in themselves, especially when speculative means have to be used for a theoretical end. In that case the workers work in the dark, groping their way as best they can, towards the desired result. What marvel if they blunder, pursue false issues, and commit many mistakes ! So it has been in all departments of human knowledge when men have sought to "add new kingdoms to the realm of thought," and so it ever will be till human knowledge is perfect. "It is troublesome and deep digging for pure waters ; but when once you come to the spring, they rise up and meet you." The end consoles for the painfulness of the means.

If from these generalizations we "descend to particulars," the same encouraging aspect of things presents itself. Injustice is done by comprehensive sneers against "modern German music." No doubt, the present race of Teutonic composers, taken in the mass, is guilty of much that may fairly be described as extravagant and inartistic. But there are many honorable exceptions—men of talent who, without parading themselves before the world as demi-gods, labor honestly and conscientiously, and with good results, to continue the development of their art. The stern Necessities, to which all things minister if called upon, may require a Richard Wagner, with his self-assertion, his dogmatism, and his unyielding "pluck," to enunciate, amid boundless exaggeration, what after all is the real truth about dramatic music; and they may require a Franz Liszt, with his personal fascination, and his wonderful gifts, to assert, amid a good deal that is meretricious and valueless, the poetic side of musical art. We do not believe, and we should be sorry to entertain the thought, that these men exist in vain; but it is not to them—brilliant emanations from the seething mass, that we now refer. The real leaders of our day are those in whom Brahms stands foremost. Few who know the works of Brahms will refuse to accept him as the typical composer of the present. We do not intend here to insist upon his genius, or to enter upon comparisons between him and others, preferring rather to indicate the character and influence of his works. In character, Brahms's music essentially illustrates the "drift" referred to at the head of this article. It is not mathematical in the sense that form and rule are made primary considerations, but it is emotional, reflective, æsthetic—an attempt to excite feeling, convey impressions, and even stimulate definite thought. Here, then, we have the ideal of the best modern music, or "pure" music. The works of Brahms, and those of his fellows who stand nearest to him, embody modern principles in their most artistic shape. They stand apart from surrounding exaggerations, and they are also clearly separable from the creations of the past. This being so, it is matter for rejoicing that Brahms is not absolutely a "bogey," even to musicians of conservative tastes. He puzzles them, at the outset, but in the result his works grow upon them, and only within the last two or three years we have seen this "modern German composer" rapidly passing into the ranks of accepted masters, cheered on by a well-nigh

unanimous public voice. This is a matter for congratulation apart from any question as to the exact degree of Brahms's genius, and the precise status which will ultimately be his. It shows that modern musical development, in the hands of a thoughtful and conscientious composer, does not necessarily lead to incoherence, and to flagrant offence against the true principles of art. The quacks abuse it, the qualified practitioner dominates it for good. By-and-bye will come the genius who, separating the dross from the gold, will burn up the former and stamp the latter with a hall-mark none can question. The genius of music is not exhausted. Etna silent—to fall back upon our old illustration—is Etna gathering force for another outburst, and the seemingly barren years of art are really preparing a harvest. When genius does come again it will have a field in which to work, and resources lying to hand, greater than ever it had before, and these advantages will be due to the tentative processes through which, accompanied by many disagreeable adjuncts, we are now passing.

Henry Purcell.

BUNNY, P. L., and J. S. ...

served. With him, I wish to answer for that unhappy king can never be a matter of ignorance or mistaken favoritism in his selection of musicians. In a curious work on "The skill of music," published by a certain Mr. John Playford, we have reliable testimony on the subject of the king's artistic taste; and in allusion to the chapel services, he says:

[illegible]

Jeremiad, by a letter written by Charles II. to the Earl of Arlington. The letter bears date, August 1644, and is written in the following words: "I have got me pricked down as many new Corrants and Sarabands and other little dances as you can, and bring them with you, for I have got a small fiddler that does not play ill on the fiddle." One need only look on Vandyke's melancholy portrait, to understand that the first Charles loved grave and serious measures in music, leaving the Corrants and Sarabands to his hopeful son, who, to do him justice, is said to have danced gracefully and delighted his fair admirers in the Palace at the Hague. Charles First's favorite composer was William Lawes, brother

Fuller tells us, so affected the king that "he put on particular mourning for his dear servant, William Lawes, whom he commonly called the father of music." So exaggerated a title might more rationally have been conferred upon Henry Purcell, had he preceded Charles First's favorite musician, for Purcell was a man altogether in advance of his time, a man who added to a mind sedulously cultivated from earliest years, a fancy, so rich and rare, that he strains equally worthy. What higher praise can

spect of Italian painters that followed him, the first great and acknowledged pioneer in form and coloring. It has been said, and Purcell himself ac-

that fact no more disturbs his claims to originality and independence of thought than the Byzantine Madonnas interfered with the fair fame of the great Florentine. Purcell's achievements, the slender instrumental resources of those days taken into consideration on, are extraordinary. He touched nothing that he did not adorn, and for some years so exclusively monopolized the attention of his country, that for near thirty years after Purcell's death his vocal music reigned sole and supreme; and, adds Burney, "his anthems gave way only to the favorite opera-songs of Handel." It is a pity that Pur-

regarded rather as curiosities than things for constant use, and seldom escape the limited areas of a few cathedrals and eclectic drawing-rooms. The *Journal of the Royal Society of Music*, London, has been confined to giving a rapid sketch of the few facts known respecting this great musician.

musical family, for the names of both of his father and uncle appear in the list of the gentlemen of the Chapel Royal, at the time of the coronation of Charles II. At the early age of six years he became a pupil of "Captain" Cook, a gentleman whose peaceful vocation of educating chorister boys had been rudely disturbed by the great Rebellion, when musicians along with other civilians were called at a moment's notice, to trail a pike or follow the drum. Cook, on the strength of his military antecedents, retained for the rest of his days the name of "Captain," and it is certain that he trained and drilled in his pupils the Henry Purcell of the world and his musical secretaries, the boys. After weighing the combined testimony of Burney and Hawkins, it seems clear that the friends or executors and administrators of Dr. Blow, who have re-

* Author of "Mrs. Boss," a story of an, but wrongly attributed to Pennell.

corded on the actor's tombstone that "he was master to the famous Mr. Purcell," were indebted to imagination for their facts. At best this round assertion must be taken with much qualification. Purcell may have studied a short time under Blow, but dates and other stubborn facts, which we need not pause to examine, negative the supposition that Purcell's real apprenticeship was served under one, of whom, along with a famous Italian composer, Charles Lamb had so small an appreciation as to ask—

"Cannot a man be free and easy,
Without admiring Pegolesi,
Or through the world with comfort go,
Who never heard of Doctor Blow?"

At the early age of eighteen, Purcell became organist of Westminster Abbey, and a few years afterwards was elected to a similar office at the Chapel Royal. After hunting in vain for evidence relative to his powers as an organ player, we have found nothing but a rebus, translated from the Latin, and set to music in the form of a catch by a certain Mr. Lenton in 1701:—

"A mate to a cock, and corn tall as wheat
Is his christian name, who in musick's compleat,
His surname begins with the grace of a cat,
And concludes with the house of a hermit, note
that,
His skill and performance each auditor wins,
But the poet deserves a good kick on the shins."

For the poor jokes in this charade, we should be glad to help the executioners in kicking invoked by the poet on his own shins; but still we are grateful for the testimony, bare and insufficient as it is, to Purcell's organ playing. From the outset of Purcell's career as a composer, he formed his style on the Italian school, and notably on the model of Carissimi, his good genius leading him instinctively to eschew the French teaching, so greatly affected by the king, and the musicians sent by the express royal command to study in Paris. Purcell was always the first to acknowledge the obligations he was under to the Italian school. In the following preface to his twelve sonatas for two violins and a bass, published in 1683, he gives us his sentiments in respect of Italian music: "For its author, he has faithfully endeavored a just imitation of the most far-famed Italian masters, principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humors 'tis time now should begin to loathe the levity and balladry of our neighbors. He is not ashamed to own his unskillfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm that he is not mistaken in the power of the Italian notes, or elegance of their compositions."

Purcell's first efforts at writing for the stage were in the year 1677, when he was just nineteen years of age. They were in aid of an amateur performance of a drama called "Dido and Æneas," the work of a certain Mr. Josias Priest, a famous dancing-master, who kept a boarding school in Leicester Fields. The piece was acted by the young ladies of the school before their parents and friends. There must have been good judges amongst the audience, for the applause that greeted the music at these private theatricals induced Purcell to believe that he had struck upon a new vein of inventions, and from that time his attention as a composer was divided between the church and theatre. There has been preserved a curious letter on this subject from Dr. Blow to Henry Purcell, in which it is observed that "persons of their profession are subject to an equal attraction of the church and the playhouse, and therefore in a situation resembling that of the tomb of Mahomet, which is said to be suspended between heaven and earth."

We have one of the few glimpses of Purcell, independent of his art, in his preface to the opera of Diocletian. The libretto had been adapted by the famous actor, Betterton, from the work of Beaumont and Fletcher, and the music was dedicated by Purcell to the Duke of Somerset in language sufficiently curious to warrant our quotation. "Your Grace has been pleased so particularly to favor the composition of the music in Dioclesian, that from thence I have been encouraged to the presumption of dedicating not only it, but also the unworthy author of it, to your protection. All arts and sciences have received their first encouragement from great Persons, and owe their Propagation and success to

their esteem: like some sort of fruit trees, which being of a tender constitution, and delicate in their nature, require the shadow of the Cedar to shield their infancy from Blight and storm."

"Music and Poetry have ever been acknowledged sisters, which, walking hand in hand, support each other. Poetry and Painting have arrived to their perfection in our own country; musick is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England when the masters of it shall find encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of Gayety and Fashion: Thus being farther from the sun we are of later growth than our neighbor countries, and must be content to shake off our Barbarity by degrees, &c."

There is a tradition that Purcell entered rather too freely into the gaiety and uproarious mirth which was the fashion in the early days after the Restoration of Charles II. The elder Purcell, according to Pepys, could be as convivial as his son, and yet never forget he was a gentleman in act and deed as well as by courtesy. "After dinner I went back to Westminster Hall. Here I met with Mr. Lock, and Purcell, Master of Musique, and went with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. Here we had a variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: "Domine salvum fac Regem." Purcell had a rooted aversion to the viol da gamba, an instrument on which his friend Mr. Gosling, the Sub-dean of Westminster, was a skillful player. To endeavor to quench his friend's enthusiastic attachment to the obnoxious instrument Purcell set the following stanza to music, in the form of a round for three voices:—

"Of all the instruments that are,
None with the viol can compare.
Mark how the strings their order keep,
With a whet, whet, whet and a sweep, sweep,
sweep.
But above all this still abounds,
With a zingle, zingle zing, and a zit zan zounds."

If it be true that Purcell's later days were unworthy of him, that he was constantly at taverns, that he prostrated his gifts by setting to music coarse and ribald songs, which passed for wit with low associates, we are sorry he should have tarnished his good name, and plead nothing by way of palliation. No excuse indeed can be valid, for he had a first-rate position as a teacher, and, amongst other appointments, held the directorship of the private concerts of Lord Keeper North. It is piteous to read that Purcell's death on the 21st of November, 1695, was caused by a cold caught whilst waiting in vain for admission into his own house, Mrs. Purcell wishing to punish him for keeping late hours. But those were licentious days, and Purcell's taste for wit and wine proved, if we are to believe tradition, fatal to him. But tavern brawler or not, he left a name second to none in the muster roll of English musicians.

Annual Report.

BEFORE THE SALEM ORATORIO SOCIETY AT ITS MEETING ON THE EVENING OF JUNE 30, 1873.

In the Report given to the Society by Mr. Hagar, at its annual meeting on Monday evening, July 10, 1871, is to be found an accurate and succinct account of its origin and formation, with its history and performances for the first three years of its existence. During that time it had, after much careful instruction and study, giving ten public performances with as many public rehearsals, its repertoire of music consisting of Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah* and *St. Paul*, and Rossini's *Stabat Mater*. It had given the *Creation* three times, the *Messiah* twice, *Elijah* twice, *St. Paul* and the *Stabat Mater* each once. To this repertoire it has since added Handel's *Israel in Egypt*, given once with other societies in Boston. Mendelssohn's *Hymn of Praise*, given once in Salem, and the miscellaneous music of the World's Peace Jubilees, also given in Boston. All its studies, and its performances have been under the thorough teaching and conducting of Mr. Zerrahn.

At the annual meeting of the society July 10, 1871, quoting from Mr. Lincoln's unpublished Report of 1872, Messrs. F. H. Lee, Solomon Lincoln, J. T. Hewes, B. H. Fabens, W. Agge, and E. Valentine, were elected Directors for the year following.

At their meeting for organization, Aug. 25, Mr. Lincoln was chosen Chairman, and Mr. Fabens, Secretary, and the former Treasurer, Mr. E. R. Beshow was re-elected.

On Monday evening, October 2, the rehearsals for the season commenced with upwards of 500 members. Haydn's *Creation* being the work selected for further practice and a concert. A preliminary performance took place at Mechanics Hall, on Monday evening, Nov. 21, 1871, the chorus numbering 329, the largest number present at any of its concerts up to that date. The audience was about three times that number, including persons admitted on tickets unsold and those distributed to members. The soloists were Mrs. J. Houston West, Soprano, Mr. F. C. Packard, Tenor, and Mr. J. F. Winch Bass, Mr. G. W. Sumner presiding at the Organ. The Orchestra consisted of twenty instruments, or one instrument to each sixteen voices, a very inadequate adjustment. The rendering of the music was superb and the society kept up to its enviable reputation.

Handel's *Messiah* was then taken under rehearsal, it being thought desirable to bring it out at Christmas, as nearly as might be, of which festival of the Christian Church it is a most fitting musical exponent. It was given on Wednesday evening, Dec. 27, with the aid of Mrs. Houston-West, Soprano; Mrs. C. A. Barry, Alto; Messrs. W. J. Winch, Tenor, and J. F. Winch, Bass; Mr. Sumner being at the organ and Mr. Zerrahn conducting. The chorus numbered 400 voices, the largest number at any concert, the orchestra 20 instruments, or one instrument to every twenty voices, which is about as unsuitable a proportion as can be well devised. The rendering of the music was, however, in every part truly admirable, and in reference to both the performances of the season, it may be safely said, that though the Society lost financially (about \$250), its character as a musical association was maintained up to the best standard. The press of the city and of Boston were not a little sharp upon the Salem public for the holding back of its patronage and for neglecting a society of which it was declared any city might be justly proud, and which had, as it were, carried by successful storm the keenest criticism of the keenest critics, and as at a bound, had leaped so high in repute as to cause the presiding officer of the oldest musical association of the country to suggest in his annual address to its members, that "there was danger of its losing some of its laurels."

At the meeting of the Society next following this Concert, February 29, 1872, the question of taking part in the proposed "World's Peace Jubilee," was discussed, and decided in the affirmative. Mr. Lincoln, Chairman of the Directors, stated that the Executive Committee of the Jubilee proposed that one day of the Festival should be given to the performance of Handel's great oratorio of *Israel in Egypt*, a composition which affords an opportunity for the highest display of chorus singing. The Double Chorus required for the performance was to consist of the Handel and Haydn Society of Boston, with about seven hundred voices for the First Chorus, Salem Society, the Lynn Choral Union, and the West Roxbury Musical Association, united for the second chorus, about seven hundred voices. The orchestra to contain about two hundred pieces, a ratio of 2 to 7 on each single chorus, and of 1 to 7 on the double chorus when both united, as in the single choruses. The Society voted to accept the invitation then conveyed and commenced its rehearsals, in the early part of the season of 1871-2. On Thursday evening, May 9, the Society attended a rehearsal with the Lynn and West Roxbury Societies, and a detachment of the Handel and Haydn Society, at Bumstead Hall under the Music Hall in Boston. A second rehearsal took place on the evening of June 14, with the full force of the combined Societies. As Mr. Lincoln justly observed in his summary at the last annual meeting, "this rehearsal was one of the grandest performances of this class of music, which it had been the fortune of most of us to hear." At the public performance in the Coliseum, June, 1872, the orchestral accompaniment consisted of 40 first violins, 40 second, 25 violas, and 40 basses, violoncellos and doubles, with 60 wind instruments, and the organ. With each single chorus this gave a ratio of one instrument to every seven voices, a very fair apportionment. It may here be observed that an orchestral accompaniment for each single chorus in this Oratorio has never been arranged, the same instrumental force aiding each and the whole, thus "serving two masters."

On the contrary, in Bach's greatest work, his *Passion Music*, each single chorus has its own or-

I really believe that it is quite time for the Society to take the ground that admittance to its great privileges ought not to be granted with too ready compliance, that more rigor in examination of candidates, strictness in administration of such regulations as may be adopted under the proposed new organization, must be observed. I consider the instruction received at our rehearsals and the necessary careful study required by us to make that instruction live as a rule, the very highest advantages to the amateur. I count my own experience in this Society with the very best of the many musical privileges of which I have partaken in the course of a not very short life. Positively delightful and profitable have been the occasions in which we have participated, giving and receiving.

the highest æsthetic relish. So excellent on many an evening has been the singing of the Society, that at times, ceasing to sing myself, I have been a listening recipient of its harmonies, and have inwardly thanked Him who hath given us voice and power to sing His praises, and so to raise us up to a nearer idea of what would be the perfectness of that work when, released from the infirmities of earth, man shall join in purer and higher harmonies above, when, in the words of Milton:

"wearing victorious palms,
In hymns devout and holy psalms"—
"We sing with saintly shout and solemn jubilee,
While the bright seraphim, in burning row,
Their loud uplifted angel-trumpets blow,
And the cherubic host in thousand quires
Touch their immortal harps of golden wires."

I recommend the consideration of the idea of admitting, on proper pecuniary terms, and under proper restrictions, honorary members with certain privileges at rehearsals and public performances. The experiment has been successfully tried by the Society at Lynn, and has materially aided its funds.

Most needful for the success of any association, and very positively so for one devoted to study of the works of the acknowledged masters of music, is that spirit of self-sacrifice that merges individuality into the general whole, so that doubt of success is lost in the assurance that the strength of each is at all times steadily co-operating with that of all towards achieving the general end. In this connection St. Paul's famous simile suggests itself, the many members making one body wherein eye and ear, hand and foot, are essential to the life and perfectness of the whole—where the feebler as well as the less honorable members are equally needed—where if one suffer all suffer—and where all should care for each, and each for the whole. In musical societies, as in others, are diversities of gifts. You shall find one person quicker than another at reading the mere notation of an author; another, more slow at this, is quicker at comprehending his intent and meaning; another unites these two desirable qualifications; a fourth, with a quick and practiced eye discerning the harmonic combinations, analyzes an entire phrase at a glance, and realizes its effect without hearing a sound. Beethoven in his deafness heard in his mind's ear all the marvellous effects of those sublime combinations in his symphonies which he was never to hear with his bodily ears. In a society devoted to the study and interpretation of music, all these gifts are essential contributors to the good of each other and of the whole, and they would be selfishly forgetful of duty to associates and to the whole, who, "feeling themselves to have already attained" perfection, should withdraw aid and comfort and encouragement from those of less capability, not only not "helping their infirmities," but really retarding the advance of the general body. In Shakespeare's "Timon of Athens," Timon says:

"'Tis not enough to help the feeble up,
One must support them after."

The general welfare is above that of the individual, and to insure a well-formed, compact and successful whole, there must be a close fitting and close clinging together of its several unities. The breaking away of the weakest, and by stronger reason, the breaking away of the strongest, may imperil the whole. Pardon a personal reference. It was with much reluctance, a reluctance growing out of a full knowledge of my power of work, and a sense of prospective official undutifulness, that I accepted a position on the board of direction, and from the board the place of its presiding officer, for the year past. Whatever of success has attended the year's work, is due to the efforts of my associates, and I thank them for carrying the burden and sparing me. You will do me the kindness to receive my declining of any official position hereafter. After sixty-three years, beginning at ten years of age as a singing boy at Park Street Church in Boston, of continuous service in the musical field, while as Virgil puts into the mouth of old Entellus, victor in the famous boxing-match, "a livelier blood gave strength, and envious old age had not sprinkled my temples with silvery locks"—I may not unreasonably claim immunity from further official service beyond what may fall to the lot of a private soldier, in which capacity I yet hope to be allowed to serve in this corps as long as I may be useful. When the day comes that Shakespeare describes in his well-known and graphic "Seven Ages," wherein

"the sixth age shifts
Into the lean and slippered pantaloen,
His spectacles on nose and pouch on side,
With youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound;—"

When that day shall have come, I shall myself readily discern it, and without the hint or prompting, yet with deep reluctance, will retire to wait patiently till the silver cord be loosed, or the golden bowl be broken, or the pitcher of life be shattered at the fountain—the dust returned to the earth whence it came, and the spirit unto God who gave it.—Then, when the body dies, perhaps you may find and sing a requiem from out of the many sweet harmonies we have so often sung together.

HENRY K. OLIVER.

Dwight's Journal of Music.

BOSTON, JULY 26, 1873.

Mere Music and the Art of Music.

Not every musician is an Artist. Skill, tact, science, clever tricks to win an audience or be in fashion, fall short of this high distinction. Yet we confound the eternal work of Art and the merest superficiality, composed by rule or memory, under the common term of music. Among the numberless varieties of things which may be played or sung, there is much which claims to be music for a greater reason than that it is capable of being played or sung, or that it consists of agreeable combinations and successions of tones; for the reason, namely, that it is full of soul and meaning, "of imagination all compact," and comes from an equal inspiration with the highest manifestations of the Art principle, whether in painting, sculpture, poetry or life. We look not to the mere verbal and rhythmical dress of the poem, but to the *poetry of it*, the inner life and soul of it. So a true musical creation stands for *life* in full as high a sense, and is as much the word of a great soul, as is a Hamlet or a Paradise Lost, a Sistine Madonna, or a Cologne Cathedral. But poetry, which is no poetry, we can call rhyme; eloquence, which is uninspired, we can call speech; music we must call music, whether it be sentimental trash or a Handel's *Messiah*; and there is no term to distinguish mere tunes conformed to rule from those which also contain meaning, fine originality and the spirit of true Art. A great many compositions bear about the same relation to the high Art standard of music which the rhymed commonplaces in the corner of a newspaper bear to poetry, or which mere glibness of speech bears to eloquence. And many people, talking of music as the art divine, confound together indiscriminately all kinds, high and low, as if the heavenly gift were common as the rain.

What is Art? is not easily answered. Its presence must be felt. If you have felt the difference, although unable to explain it, between an Apollo Belvidere and some tolerably skilful statue from an ordinary hand, you do at least attach a meaning to the term Art. In each of its departments there are several stages or approximations to pure Art. Thus, among writers, there is first the one who has merely mastered the language, and who lets the language or the current literature do his thinking for him. Then there is the one who writes ably to some purpose, who knows how to adapt means to an end, to prove, to persuade, to please; such is the popular speaker, lecturer, essayist, satirist, or didactic poet. Then comes the *artist*, who creates, who produces a poem or a thought as it were for its own sake, because he is full of it and must give it utterance; it is his own genius which he writes out, and

he moulds the language to his use; it is to serve no special end; his work is an end in itself; it has not merely a relative, but an absolute existence; you do not ask *why* it is, but only *what* it is; it is something that will live. The first is acquirement; the second, talent; the third, genius.

So the painter, or sculptor, who succeeds in getting a close literal likeness of a head, may be after all no artist, but only one who has acquired some use of the tools of art. Above him is the skilful designer, who gives you representations or illustrations of historical scenes, or natural objects, or his own fancies. He has talent, yet he is not the artist. The artist, the man of genius, *creates*. He borrows his material and his subject, to be sure; but they are the least part of his picture or his group. He finds a subject in the Greek ideal of Apollo, in the story of Laocöon, in the landscape before him; but that is only the web into which he must put the woof. Talent uses outlines and colors to represent a storm; genius first realizes, feels the storm, identifies itself with it imaginatively; then translates (reproduces) the storm into a picture, and then employs both storm and picture to give outward substance to its own ideal,—making both serve its master thought. The works of talent surprise us, and make us think chiefly of the power and skill displayed in their execution. The works of genius overpower us, transport us, fill us with their own spirit, haunt us, suggest to us infinitely more than the eye has seen or the ear heard, and come over us like the whole heavens, showing us not one thing, but the subtle harmony of all things. The reason for their being lies not in the subject, or the page of history, which they illustrate; we do not have to go outside of the Art-work itself for it. All traces of the old mythology might be lost; yet the Apollo, without a name or clue to its story, would mean as much as it means now.

So in Music. With those who work in tones, as with those who work in stone, or brass, or pigments, there are all grades of excellence, from manufacture up to Art. Do not confound the mechanical *composer* or *maker-up* with the creator or artist, whose music is the exponent and beautiful revelation of his life. Believe, too, that in music itself there is something greater than aught which it undertakes to illustrate or adorn; that Art is greater than its subjects or occasions; that a true song, or symphony, has something more to do than to clothe a thought, or imitate a given scene, or tell a story. When Robert Franz "sets to music" a little poem of Heine or of Burns, he does, to be sure, first of all make sure that he has caught the spirit and intention of the poem,—nay, the very soul and essence of its form and rhythm—and then truly reproduces it in tones; but at the same time he has created something, out of himself, out of the tone-world of which he is a native, which is not found in Burns or Heine, which could have taken form without their prompting, destined to an equal immortality. Art's nobler mission is to publish its own secret; to give you, not storms, moonlight, battles, hymns, tragedies, recollections, (for these you have, in the original, which is better than the copy); but to give you *music*, something which concerns you intimately, yet is not published in any other way.

A great deal is said about imitations of nature, or stories of human life, running through music; and there is great joy among the disciples when some such hint, by way of explanation of his meaning in some piece, admired we know not why, can be got from the great master. Not content with enjoying it as music, we ask to have it repeated to us as thought; which is like asking to have the conscious condition of the blessed in another world made visible to mortal senses here. To hear music truly, you

enter the realm of music, and feel as if all the world were music, nothing else; you forget your former state, histories, persons, scenes, thoughts, words, are foreign here,—at least they are superfluous; it is not their element; when you come out of it you can but say, like Paul, "I know not whether I was in the body or out of the body." Return to the matter of fact life of the senses, and ask the composer what he meant, and either he will give no answer, silent as the Sphynx, or one that will sadly disappoint you. Importuned for answer of some sort, he will tell you of any fly of circumstance that chanced to light upon the paper while he wrote some stray thought hardly heeded, "unconsidered trifles," any momentary consciousness of things without, which chequered the pure sky of his rhapsody at his piano. Ask the clear running stream its meaning; you will recognize the chance reflections of objects flitting over it, objects beautiful, fanciful, grotesque or low; but these are not the running stream. So in Art, you may see and think, but not itself.

Imitative music is sometimes wonderful, but it is not the highest. Music, though it is at times so universal and sublimely impersonal, is essentially subjective,—or perhaps, more strictly speaking, spiritual, and more marvellously imitative. The great are a prostitution of the art. They are not Art, any more than a fair photograph is Art. The traveler in Freiburg goes to hear the famous organ and the fantasia which undertakes to represent a concert on a lake interrupted by a storm; such things can hardly entertain the lover of true music. Even Haydn's *Creation*, by its literal imitations, sacrifices too much to effect. Schindler, the biographer of Beethoven, gives us an explanation from the master himself, of one of his smaller Sonatas, tracing minutely through it, phrase by phrase, two answering parts, one pleading, the other angrily retorting, as if it were a part of a twelve-day quarrel between husband and wife. From the lips of Beethoven himself, who would accept so mean an explanation? He told what he could, perhaps, but left the real thing untold, or never thought how much he meant. Could the story affect us like the music? Of no value or nature must the conflict be, which could be cut, but into the pure realm of ideal and made immortal!—a conflict of ideal beings, or of principles, or say, of the soul with Destiny, the music, meanwhile, harmonizing all their wild, impatient outbreaks, that they may not go beyond the law of beauty, and prophesying thus the sure and happy reconciliation. On another occasion, being asked the key to a Sonata, he replied; "Read Shakespeare's *Tempest*." But he did not mean a literal translation of the *Tempest*." In vain will you endeavor to trace the story through it, save in such idle way as you may trace a vague and fanciful connection between the accidental figures in the veins of marble or mahogany. You cannot say, this represents the angry billows; this, the bluster of the boatswain; this, the uplifting of the magician's wand; this, Miranda's pleading sympathy; this, Caliban; and this, the sudden flight and apparition of the tricky Ariel. All this, done ever so well, would have been but a universal curiosity. Our artist worked for no such end in this Sonata. It was his own wild, glorious, enchanting mood which he would utter and preserve in an enduring work of Art. Would you know what wrought him up to such a pitch of feeling, such a creative impulse? "Read the *Tempest*." These strains are but the audible vibrations of his soul under the spell of that wild tale of elemental discord, wonder, love, and all-subduing justice; his rapturous response to the tones of another master mind. While you listen, possibly your fancy will roam at large

And recognize *ad libitum*, full many a well known face - tricks, and beautiful, or grotesque - spirits without number, "music f' the air," Calibans and growling thunder, the whole isle shaking, ocean roaring, clouds blackening, flames flickering on the tops of masts, soft sighs of love and pity, and deep tones of paternal wisdom,—but all indefinite (though music in itself is of all modes of utterance the most precise), all in the vague and evanescent interminglings and successions of a dream. No regular synopsis (except a purely musical and technical one) could be given. Such is the difference between Art and Skill. And thus is Music, as an art, no parasite, living upon other arts, but endowed with an independent being, and entrusted with its own peculiar mission.

The Triennial Musical Festival of the Handel & Haydn Society will come in the first week of next May. Then it will be seen again that Boston is accustomed to Art festivals of a much nobler character than the Gilmore "Jubilees," with which the late Cincinnati Festival was absurdly brought into comparison.

The Symphony Concerts of the Harvard Musical Association, ten in number as usual, will begin on Thursday, Nov. 6, and be continued at almost regular intervals of two weeks. Many will be interested to know that this time the members of the Association have concluded to waive all privileges whatever in regard to choice of seats. All the seats will be offered for sale to the public at large without any reservation. The concerts are now felt to be too well established to require any guaranty as heretofore. Seasonable notice will be given.

ing and instructive series of articles, which we have copied from the *Worcester Palladium*, is to be published in the next issue of the *Journal*. It is

Wieniawski, the violinist, was serenaded last week. So far, he has not been serenaded in London. He said that he was "sorry" he did in Boston "to forgetting how to play in public," for he at one concert dismissed the audience on account of the extremely small number present.

[illegible]

The Festival at Bonn, in honor to the memory of Robert Schumann, is to be celebrated on the 17th, 18th and 19th of August. The musical direction is entrusted to Prof. Joseph Joachim, the great violinist, of Berlin, and Herr von Wasielewski (author of the life of Schumann, and the admirable book on "The Violin and its Masters"), of Bonn. Among the leading artists who will take part are: Mme. Clara Schumann, the composer's widow; Frau Wilt, the excellent singer of the Imperial Opera at Vienna; Frau Amalie Joachim, the admired contralto; Herr Stockhausen, the baritone; Franz Diener, court opera singer at Berlin; Professors Adolph Schultze, and Rudolf, of Berlin, L. Strauss of Leipzig, &c. &c. The programme for each of the three days consists exclusively of works by Schumann. First day, the great Symphony in D minor (No. 1), and the Can-

tata "Paradise and the Peri." Second day, Overture to *Montezuma*, Piano Concerto in A minor, *Nachtlid*, for chorus and orchestra; second Symphony, in C major, and the third part of the *Pastor* music. The third day will be devoted to a miscellaneous programme of string quartets, songs, and pianoforte pieces.

THE FREE ORGAN COLLEGE. - We are glad to see at last some legal interference with the cruel system whereby Italian children are sold out by their parents to heartless *padroni*, who exploit them in our streets. These little *slaves* of music are promised their redemption. Music is a good thing in itself; but *compulsory* music is altogether bad, alike for those compelled to make it and for those compelled to hear it; especially the former. The daily papers give the following:

NEW HAVEN, CONN., July 23.—At the trial of Glione, the Italian padrone, before the city court, to-day, several Italians from New York and other places were present. The four boys testified that they had been in this country for twenty-one months, and had been kept in the Crosby-street den until they were brought to New Haven, seven weeks ago; that they were beaten or kicked unless they brought in a prescribed sum every night, and were told by Glione to steal if they could not earn the money, that they were also told by Glione that their parents would be fined, and they would be arrested by the police if they ran away, and that he had a legal right to hold them. They all said that they would be glad to be free if the laws will give them freedom and they can be protected from Glione.

The contracts under which the padrone claims a right to hold the boys were put in and translated, and it appeared that the boys' services had been sold to him by their parents for four or five years, at an average rate of \$20 per year, and with a provision that the parents should forfeit the wages and a fine of \$80 if the boys should run away during the term of service. The recent Italian laws upon this subject were also put in. Signor Secchi de Casali, editor of the *Eco d'Italia*, was one of the witnesses for the State.

The statute under which Gliene has been indicted was passed in 1850, to enforce the 1850 fugitive slave law, but was never used for that purpose. The penalty is States prison for from two to five years.

The court held that Glione is guilty of imprisoning free persons with intent to keep them in a state of servitude against their will, and required the appearance before a jury in October. Failing to furnish bail, he was committed to the county jail.

The boys will be taken care of by the city author-

four part motet: "Adoramus," by Palestrina, magnificently given by the chorus; Beethoven's "Missa Solenne," in Latin, by the choir; and the "Concerto in G minor, with orchestral accompaniment," by Signor S. Bortolotti, a brilliant and sandier. This concluded the first part. The principal feature in the second part was a ten-part madrigal, "Il Mio Signore," by Luca Marenzio, a composition of the sixteenth century, in which each of the ten voices was part of a quartet, and for his madrigals, which gained him the title of "divine." He was chapelmaster to the King of Poland; but being obliged on account of ill-health to leave that country, he came to Rome where he died. He was buried in the Church of San Lorenzo in Lucina. Signorina Decousandier performed the Abbate Franz Liszt's "Hautbois, Klavier, Violoncello, and Contrabasso," which gave the concert a great Gluck's *Olympo*; the female chorists gave the bathing chorists from *Le Héroïsme*; and the concert closed with the prayer from Rossini's *Mossé*.—The Municipality has a heavy tolling duty to maintain in the Capitol. A special committee of the Academy of Saint Cecilia and the Philharmonic Academy of Rome have commissioned each of the following gentlemen, Signori Borgia, Orsini, Sangiorgi, and Lucilla, to set a different piece of poetry by the deceased author, for performance at the inauguration of the monument.

Music Abroad.

London.

CRYSTAL PALACE. The fifth summer concert was devoted to a performance of *Aes and Galatea*, a work which, although written for the stage, is best as a *Cantata di Camera*.

That such popular music was done full justice to need hardly be recorded. The chief vocalists were Mme. Lemmens Sherrington, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Santley, and the choir, strengthened by professional assistance, was that attached to the Crystal Palace. Mme. Lemmens-Sherrington's singing of the songs allotted to Galatea cannot be surpassed. Mr. Sims Reeves often selects "Love sounds an alarm" as one of his greatest displays, and his singing of this renowned air excited the usual amount of applause. Polyphemus's recitative "I rage, I burn," and the succeeding air, "O, madder than the cherry," is never heard to so much advantage as when rendered by Mr. Santley, and the effect this number produced on Saturday was, as usual, highly exciting. Mr. Montem Smith in "Would you gain the tender creature," was also highly successful, and much applauded.

PHILHARMONIC SOCIETY.—The seventh concert, and last but one, of the sixty-first season took place on Monday evening, when the following selection was performed:—

Part I. Jupiter Symphony, Mozart; Romanza, "Sin dall'età più tenera" (Iphigenia in Tauride), Gluck; Concerto for pianoforte, Brahms; Aria, "Dove sono" (Le Nozze di Figaro), Mozart; Overture, Tannhäuser, Wagner. Part II. Symphony, No. 8, in F, Beethoven; Lied, "Al suon di tua melodia," Mendelssohn; Overture, Preciosa, Weber.

Although the above programme is one of great and varied interest, it offers little to call for comment, nearly every item being familiar from frequent repetition, with the exception of Brahms' concerto. Of this work, however, we spoke on the occasion of its clever performance by Miss Baglehole (a prominent student of the Royal Academy of Music), at a Crystal Palace Concert last year. On the occasion now referred to, the highly-cultivated mechanism and careful preparation of Herr Jaell were evidenced in his execution of an elaborate composition which especially calls for those qualities. Gluck's Romance, and Mendelssohn's *Lied* (sung by Signor Gardoni), were given as Italianized—the one from the original French; the other from the well-known *Auf Flügeln des Gesanges*. Mr. Cusins conducted the performances with his usual care. The last concert of the series is announced for July 7, when the programme will comprise Beethoven's seventh symphony (in A), and a symphony by Carl Philip Emanuel Bach. —*Mus. World*.

OPERA. The *Observer* (July 4) says:

The season is closing fast, and the last weeks are announced at Covent Garden. The present one has been little eventful, except that the long expected "*Crown Diamonds*" were brought out last night, with Mme. Patti as *Caterina*. This is one of the most attractive among the many impersonations which are now identified with the name of Mme. Patti. The best effects were achieved in the aria of the first act for *Caterina*, "Sou la tenuta," the ballata, "Un di nella foresta," and the duet "Pia dolce momento," for her and *Enrico*; in the second act the Bolero for *Caterina* and *Diana* (the second verse repeated), and the charming air with variations for the former; and the bravura air introduced in the last finale. Mme. Patti was in splendid voice and perfection of style. Sig. Vianesi has skilfully supplied recitatives in lieu of the dialogue, the Italian text for which been written by Sig. Zuliva. The cast comprised Mme. Monbelli as *Diana*, and Signori Bettini, Cotogni, Ciampi, and Tagliaceto, respectively, as *Enrico*, *Sebastiano*, *Rebello*, and *Campana Mayor*. The overture was encored and repeated throughout. Sig. Vianesi conducted the performance of the opera. The house was completely filled in every part.

A fair average performance of "*L'Elixir d'Amor*," gave us Mlle. Smeroschi in the protagonista's part on Tuesday. Mlle. Smeroschi is making good headway, and is worthier of better things than to serve as a stopgap on these off-nights when, no star being over the horizon, the British public are thinly represented. Mlle. Corsi, Sigg. Cotogni, Ciampi and Pavani did severally well in their spheres. Besides the works named, the "*Sonnambula*" has been repeated.

OPERATIC MUSIC IN FRANCE.—A correspondent of the *Gazzetta Musicale di Milano* says there are only two

theatres in Paris, where a composer of any reputation can have his works brought out properly: the Opera and the Opera-Comique. These used to be the Theatre Lyrique as well, but, since the Commune set fire to it, the little Athenee has taken its place. No master, however, who is well known, can possibly make up his mind to produce an opera in so small a house and with so limited an orchestra. The other theatres, or rather *salons*, give only buffo operas, operettas, parodies, and so on. There are, therefore, only the two already mentioned. How do they respond to the exigencies of the public and of art? The first, the Opera, restricts itself to giving a new score every year, and does not always give that. Last year, for instance, it gave none. This year it has given *Le Roi de Thulé*, which has only two acts. It adds, when it chooses, a ballet, and that is all. Is it possible to satisfy at this rate those composers who do not choose to write comic operas? Yet the Opera receives a Government grant of from 600 to 800 thousand francs annually. Nor must it be supposed that there is any deficiency of composers for this theatre. David, Thomas, Massé, Reyer, Vaucorbell, Mermet, Membree, &c., have each an opera cut and dried in their portfolio. What is there to prevent one being brought out? It must be stated, however, that if the manager decided this very day on producing one of their operas, it could not be performed before next year, seven or eight months' rehearsals being indispensable at the Opera.

Let us pass on to the other theatre. The Opera-Comique has at length published its conditions, which have been accepted by the Society of Dramatic Authors and Composers. The Management binds itself to give every year *ten acts* (in Paris it is usual to reckon by the number of acts), but, out of these, it reserves the right of producing three belonging to another theatre, and of giving every two years a translation. The novelties are, therefore, reduced to seven acts, since three are not new. This year, for instance, the Management has taken from the old Theatre Lyrique Gounod's *Romeo et Juliette*, in five acts. Next year, it will take one in three, and so on. Of the seven acts remaining, three or four will, probably, be represented by little one-act comic operas, which are neither one thing nor the other, unless they are by a very clever composer, such as all Grisar's, *Les Noces de Jeannette*, by Victor Massé, and others of a similar kind. There would be, also, a real opera, in three or four acts, should there be only three operettas instead of four.

Well, this is not much; indeed, it is not enough, especially if we reflect that it is the Opera-Comique which fosters more than any other theatre musical art in France. Young composers, and even composers who have had several operas performed, do not easily succeed in getting the doors of the Opera opened to them. They are, therefore, under the necessity of applying to the second musical theatre; but how is it possible, with only one opera, and three or four one-act operettas every year, to satisfy so many applicants? Nor can it be asserted that they will write for somewhere else. They write for Paris or not at all. A case like that of *P'traque*, produced at Marseilles, is exceedingly rare. The provincial cities do not give new operas; they live on the repertory of the Capital. And what is the contingent of the latter every year? It is soon reckoned up. At one of the two theatres, sometimes an opera and sometimes not; at the other, one opera necessarily; in addition to this, three or four one-act trifles. This is enough to employ four or five masters at most, and that only sparingly, because the majority would not be able to give more than an insignificant act each. What are the others to do? Write romances for albums and chamber music, or give singing or pianoforte lessons. Such is the work of the great mass of composers in France, notwithstanding a Conservatory, a competition for the *Prix de Rome*, and various professors of harmony and counterpoint selected by Government.

In Italy, a composer who cannot get a new opera produced at the Scala, will, at any rate, endeavor to have it brought out at the Pergola, the Fenice, the San Carlo, or some other of the great theatres in the principal cities, or even at a theatre, comparatively speaking, secondary. In France this is not so; the lyrical tragedy which is not produced at the Opera cannot be given anywhere. I repeat that *P'traque* was an exception, and only proves the rule.

It is this which constitutes the evil. If the above were not an exceptional case, things would go on much better. Lyons, Marseilles, Bordeaux, &c., might bring out new works, which, if crowned with success, might subsequently be performed in Paris. But no; no one can make up his mind to offer his work to a country theatre. It is true that, were he to do so, the country manager might not accept it, on the pretext that he was more sure of the success of *Robert le Diable* and of *Les Huguenots* than of any *P'traque* in the world.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

- Vocal, with Piano Accompaniment.
- Coo! Says the gentle Dove. 4. F to f. *Long*. 30
"Coo!" says she,
"When she is wooed and won."
Very soft and gentle songs for dove-like ladies.
- Anthems. *J. A. Butterfield*.
No. 5. Holy Spirit, Fount of Blessing. 3. D to f. 25
"6. Make a joyful Noise." 5 f
These are very brilliant and inspiring, and the first soft and gliding. Both very good for Quartets, and the second also for large choirs.
- When we are Old and Gray. 3. F to f. *Mad. Sauton Dolby*. 40
"Thank God for all the sweet days,
We whisper while we may."
Very beautiful. No one can help liking it.
- Listening. 3. C to e. *Lascelles*. 30
"Listening for footsteps that never will come,
And for voices that are evermore dumb."
Pathetic and very musical.
- When will he come? Temperance Song and Chorus. 3. G to e. *Abbey*. 30
"It is late at night, and the wife sits alone."
Commended to the singers at Temperance gatherings.
- Ah! dost thou listen to my Song? Serenade. *Deems*. 35
"The sparkling stars shine bright
In azure skies above."
Has a tinge of Italian sentiment and melody.
- Warrior Bold. 3. C to f. *Adams*. 30
"So this brave knight in armour bright
Went gaily to the fray."
The gallant knight who fought and died, "all for love." The brilliant and peculiarly satisfying cadenza which he so correctly sings at the last moment, is very edifying as well as musical.

Instrumental.

- Children's World. In 4 Books or Numbers. *Louschlow*.
- Book 1. contains:—1. Sabbath Morning; 2. Little Postillion; 3. There was once a King; 4. In the Boat; 5. Request; 6. The Cuckoo. 75
- Book 2 contains: 7. The Chase; 8. Lullaby; 9. Dance; 10. Little Soldier; 11. In a Hurry; 12. Good Night. 75
- Book 3. 13. In the Church; 14. Happiness; 15. March; 16. Hobby Horse; 17. Dancing Bear; 18. Papageno. 75
- Book 4. 19. The Fair; 20. Rest at Evening; 21. Mother and Child; 22. Young Minstrel; 23. Child's Dream; 24. Cry-Baby. 75
- The 4 Books include 24 characteristic pieces. They are of uncommon merit, averaging about the 3d degree of difficulty. The general title is defective, as the music is, in general, classically beautiful and pleasing to "children" of all ages from 12 to 70 years.
- Don Pasquale Transcription 4. F. *Dogn*. 65
"Dorn" in German means "Thorn," but not a thorn has this exceedingly graceful transcription, in which of course, the Serenade occurs, so charmingly varied that one might be awake all night to be thus entertained.
- 3 Sonatas for Piano. *Seiss*, ea. 60
No. 1. D major. 3.
New Sonatas are not plenty, and many are not acquainted with this style of composition, which, perhaps, does not allow much brilliancy, but affords great pleasure by its quiet, chaste, refined musical thoughts.
- Swabian Melody for Piano. 3. C. *Frach*. 40
Arranged by Eisenbauer, and is a beautiful melody with the peculiarities of a Swabian Folk-song.
- De Profundis. They softly sleep. Improvisation. 3. D. *Indovina*. 40
A soothing and dreamy melody, arranged with much taste in D minor and D major.
- Tannhäuser Grand March. 3. C. *Mödling*. 20
Expressive music, well-arranged.
- Elfin's Dance (Elfen Tanz.) 4. Eb. *Lichner*. 50
Just the thing for fays to dance to, and for fairy lady fingers to play.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The keys are marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

A sale of 15,000 copies in a few weeks proves that this collection by Johann Strauss, (the most popular dance-music composer in the world,) is undeniably the most popular book of the kind ever published.

GEMS OF STRAUSS.

A Collection of Favorite Waltzes, Polkas, Mazurkas, &c.

PART OF THE CONTENTS.

Waltzes.	Polka Mazurkas.
Academic.	Arm in Arm.
Adeline.	Dragon Fly.
Apollo.	Lob der Frauen.
Aquarrellen.	One Heart, One Soul.
Artist's Life.	Praise of Woman.
Beautiful Blue Danube.	
Belle Helene.	
Bargersinn.	
Canova.	
Clear and Full.	
Coliseum.	
Consortium.	
Contraversen.	
Coronation.	
Devon-hire.	
Editorial.	
Fairy Stories.	
First Flirtation.	
From the Mountains.	
German Hearts.	
Harmony of the Spheres.	
Hope.	
Illustration.	
Inner Letterer.	
Jurist's Ball.	
Kunstler Leben.	
Leap Year.	

Price in Boards, \$2.50; in Cloth, \$3.00; Full Gilt for Presents, \$4.00.

OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., New York.

A Book of Proved Excellence for High Schools, Seminaries, Academies, and High Grammar Schools.

THE HOUR OF SINGING.

BY L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Specimen Copies mailed, post-paid, for retail price.

THE INDEX INCLUDES THOSE BELOW AND 93 OTHERS.

Elementary study.	Morning beauty tender.	Know ye the land.
THREE-PART MUSIC.	Morning Hymn.	Leaf by leaf the roses fall.
Ambrosian Hymn.	My native land.	Lovely night.
Ask me not why.	Nay, never say our arms are	Make your mark.
Birds are singing.	Now night comes softly.	'Mid pleasures and palaces.
Blow on, wild gales.	Nymphs of the ocean spray.	Morning shines in splendor.
Boat song.	And 24 others.	My childhood's songs.
Brothers, to our native land.		And 31 more select tunes. Also
Come, let's be gay.		38 Sacred Tunes for opening
Dream on.		and closing school.
Echoes of the past.	FOUR-PART MUSIC.	
Faintly as tolls the.	All good night.	ANTHEMS AND CHORALS.
For the blessings.	Ah, could I with fancy.	A sure stronghold.
Forth to the battle.	All that's bright must fade.	Blessed be the Lord.
Gayly our boat.	Austrian Hymn.	Blessing and glory and wisdom
Glide, O river.	Before all lands.	Cast thy burden.
How joyful is the morning.	Come and watch the daylight.	God is our refuge.
Hymn of praise.	Come back, sweet May.	Lift up to God.
In ever-changing orbit.	Curfew bell.	Praise ye the Lord.
In the west, the sun.	Day of rest at sea.	To God on high.
Joyful wake the songs.	Days of youth.	
Joy of spring.	Erin is my home.	MUSIC, FEMALE VOICES.
Keller's American Hymn.	Evening's o'er the vale descend-	Memorial Hymn.
Let all men praise the Lord.	Falling leaves.	Rest, weary pilgrim.
"Let there be light."	Forgive and forget.	Sing, for the praise of our coun-
Lord, we come before thee.	Good night.	Spring is returning.
Loving voices.	Good night, thou glorious sun.	Summer is here.
Meet again.	Greeting glees.	The sunbeams are glancing.
	Harvest song.	Wake, gentle zephyr.
	How calm is evening.	
	Isle of beauty, fare thee well.	

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country.

There is, as yet, by no means a superfluity of Reed Organ music; and many instruments stand idle much of the time for want of something agreeable to play upon them. This something, by the way, must not be ultra classical music; for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be too by music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of every kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular, and pleasing, both to himself and others.

That THE ORGAN AT HOME is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains over two hundred titles of pieces.

CONTENTS.

Adagio.	Flick and Flock Galop	Long, long ago	Remember me
Adagio	Flee as a Bird	May Breezes	Russian National Hymn
Annie Laurie	Fredonia March	Marsellaise (La.)	Reverie, Traumerel
Anchita Waltz	Flowers of Spring	March Religieuse	Robin Adair
America	Funeral March	Mabel Waltz	Scots wha ha'e
Andante Grazioso	Do, From "Clarke's New Method."	M' Appari (How so fair)	Serenade
Andante	Gayly thro' life I wander	March from "Magic Flute"	Santa Maria
Andante in A Flat	Gay Paris, dearest	March from "Moses in Egypt"	Santa Lucia
Andante in F	Glory be to God	March from "Lucia"	Selection from "Norma"
Andante	Golden Cross Waltz	Minuet	Simplette
Air from "William Tell"	Gentle Thoughts	Minuet from an Oratorio	Souvenir Nocturne
Air from "Magic Flute"	Good Night, Nocturne	Minuet	Silver Wave Barcarole
Ah, cho la morte, "Trovatore"	Golden Dream March	Mount Vernon	Selections from "I Puritani"
Artist's Life Waltz	Golden Future March	Moonlight Galop	Serenade, "Don Pasquale"
Angel's ever bright and fair	Golden Leaf Schottische	Night Wind	Sweet Memories
Angel's Trio	Grand Russian March	Nearer, my God, to thee	Spring Morning Polka
Austrian National Hymn	Guard's Waltz	New Vienna Waltz	Scheiden Waltz
Aufl Chorus	Giralda Waltz	Norma March	Sleeping I dreamed love
Ave Maria	Harvest Leaves March	Night shades no longer	Sweet thoughts
Bachany	Hail Columbia	Nocturne, "Midsummer Night's Dream"	Sounds from Home
Barcarole from "Oberon"	Harp that once thro' Tara's Halls	Nocturne	Star-Spangled Banner
Beautiful Blue Danube Waltz	Heimweh	Nocturne, the Souvenir	Smith's (Gen. P. F.) March
Elac Eyes	Home, Sweet Home	Nocturne, Dreams of the Past	Scott's National Air
Elac Bird Polka Redowa	How so fair (M' Appari)	Nocturne, "Cenerentola"	Then you'll remember me
Elac Bells of Scotland	Home again	Non piu mesta, "Cenerentola"	Tannhauser March
Beautiful Bells Waltz	Her bright smile haunts me	Nun's Prayer	Transcript from "Midsummer Night's
Batti, Batti	Hour of Parting	On yonder rock reclining	Dream
Benham's March	How can I leave thee	Operatic March	Transcript from Overture to "Poet and
Bardett's March	Hunting Chorus, "Martha"	One Thousand and One Nights Waltz	Peasant"
Birds are gone to rest	Home from our Mountains	Offertoire	Trio from "Belshazzar"
Cavatina, "La Sonnambula"	Herdman's Mountain Home	Gift in the still night	Theme for a Symphony
Chant Bohemienne	Hish National Air	Overture to "Martha" (one movem't)	Twilight Thoughts
Choral	Il Desiderio	Overture to "Calif of Bagdad" (first	Traumerel, Reverie
Corndowner Waltz	Immortellen Waltz	movement)	Theme from "Il Pirata"
Consortium Waltz	Idylle	Parigi o Cara	Vesper Hymn
Chi mi Frena, "Lucia"	Invisible Chorus	Parting March	Van Meter's Quickstep
Cast thy burden on the Lord	It is better to laugh	Parting Waltz	Voluntary
Comin' thro' the Rye	I would that my love	Pensees (Lao)	Voluntary (From Clarke's Method)
Costa Diva, "Norma"	Integer Vite	Pilgrim Chorus, "Tannhauser"	Do
Combination Quickstep	In Happy moments	Prayer from "Semiramide"	Do
Communion	Kathleen Mavourneen	Prayer from "Zampa"	Do
Deux Anges (L. S.)	Kunstler Leben Waltz	Prayer from "Massaniello"	Do
Desir (Lo) Waltz	Last Rose of Summer	Prayer from "Toule du Nord"	Do
Dead March in "Sail"	Last idea of Von Weber	Prayer from "Night in Granada"	Do
Dew Drop Schottische	Leap Year Waltz	Prayer from "Der Freischutz"	Do
Di Quella Lira	Lovely	Prelude	Do
Dreams of the Past, Nocturne	Lyons March	Portuguese Hymn	Do
Dream March	Lubiamo	Reve (Les)	Do
Flow of Tears	Love in May (Maien-Liebe)	Rest, Spirit, rest	Do
Elevation from "Clarke's New Method"	Love not	Roses (Les)	Do
Evening Star Waltz	Largo	Romance from "L'Elair"	Do
Evening Reverie	Leave me to languish	Reverie	Do
Ever of These	Listen to me		Do
Eventide			Do

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the first edition and the plates were destroyed by fire. I reconstructing this work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that would be difficult to imagine a collection of music with a greater and more pleasing variety. Price, in Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00. Sent, post-paid, for retail price.

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., NEW YORK.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [799]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

Prof. & Mrs. EDGAR A. ROBBINS,
ACADEMY OF MUSIC,
718-4f] 6 Bedford Street, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
*Concert Vocalist and Teacher of Singing
and Voice Building.*

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tafts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 14. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE, [795]
NEW YORK.

JUL. SCHUBERTH & CO.,
CARE, BECKERS, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-4yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign
Music.* [794-3m]

HAIL COLUMBIA

And all other Patriotic Ans sound best on the Superior
Instruments to be purchased at the well known store of
J. C. HAYNES & Co., where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILL BANDS,
QUINTET ORCHESTRAS,
BANDS OF FOUR,

and all similar organizations will be furnished, not only
with the best Instruments, but with Instruction Books to
learn them, Music to play on them, extra Strings, Reeds,
&c. to go with them, and all needed Materials for their
repair.

J. C. HAYNES & CO.,
(Opp. the Court House.) 33 Court St., Boston.

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Kopitz, 2nd Viola and Flute;
Walt Fries, Cello.) is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
[820-1y] Care of Oliver Ditson & Co., Boston, Mass.

SENT FREE!!

Specimen Pages of SONGS OF THE BIBLE.

The New Sunday School Singing Book.

By W. A. OGDEN and A. J. ABBEY. The subjects are so
varied, the lyrics so excellent, the music so animated and
devotional, and the type so clear and distinct, that it has at
once become a favorite. "Surpasses all our expectations,"
is what those say who have used it.

DO NOT FAIL TO EXAMINE IT.

Price, single copies, 25 cents, \$2.00 per dozen. One
specimen copy in boards, mailed for 30 cents.

Remember, Specimen Pages are sent Free to every address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN.

Well known as the author of "Silver Song," that had a
sale unequalled by any Sunday School music Book.

"Anthem Choir" is pronounced the finest work of the kind
published, and is being adopted by the leading chorists and
conventionists throughout the country. The Anthem
contains many beautiful melodies, grand harmonies and
is animated and devotional.

22 of our best Anthem Writers Represented.

The type is large and clear. Binding and press work
superior to any book of its class ever before offered. (Single
copy \$1.25. \$10.50 per dozen. Specimen pages free.
[806-3m] W. W. WHITNEY, Toledo, O.)

DOLLAR MUSIC BOOKS.

Clarke's Dollar Instructor,
For Reed Organs.

Clarke's Dollar Instructor,
For Pianoforte.

Clarke's Dollar Instructor,
For Violin.

Three very attractive and useful instruction books,
designed for those who wish to take a partial and easy
course! Full of bright, popular music for practice. The
first two containing each nearly 70 tunes, and the last 150
tunes, besides exercises.

STERLING DANCE MUSIC. 1.00
For Violin or Flute and Piano.

Winner's Violin and Flute Duets. 1.00
For 2 Violins, or 2 Flutes or Violin and Flute.

Winner's Band of Four. Newly ready! 1.00
Easy Quartet for Violin or Flute, Cornet or
Clarinete, or 2 Violins or Violoncello.

The above books are for THE PEOPLE, and are full
of the bright, wide awake, easy music, that isn't hard to
play, and is so delightful to hear.

The above books are sold post paid for the retail price.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flute, Saxophone, Clarinet, Flute
and Violoncello. Don't despise these articles because
they are cheap! For persons who wish to learn music in a
pleasant way, and at a low price, they are the best thing
to be had. Price of each book 75 cents.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

MASON & HAMLIN Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence to be found anywhere, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of illustrated exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellent
not attained in any others. See opinions of ONE THOU-
SAND, in Personal Circular.

EXCLUSIVELY employing several important in-
ventions, and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

**ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR,** with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —82

VOICE BUILDING.

A New and Correct Theory
For the Mechanical Formation
OF THE

HUMAN VOICE,

BY DR. H. R. STREETER,
Price 1.50.

Treats of the mechanical movements which, when
properly controlled and directed, give rise to articulate
language for purposes of speech and song. It discards the
theory of Registers or breaks in the human voice, and furnishes
methodical movements which prove that such a thing as
Registers is impossible. Turning to the page of history it
selects and presents for consideration numerous instances
showing the error of the assumptions and promises, and the logical
reasoning which is truth, and it for the first time
presents a clear, logical method of voice building, based
upon absolute law, which affords positive knowledge upon
this subject of Voice Building.

The movements of Breathing, Speaking, Singing and
Articulation receive special attention, and they are presented
in a manner so simple, clear and concise. By the use
of this method, diseased vocal organs become strong
and naturally healthy. Proper encouragement, instructions as
suggested, voices assimilate and produce a tone mass;
muscular power exerted without inordinate waste of tissue,
and vocal organs are safely protected from premature decay.

The true human vocalization, as an instrument,
mechanical, strong, full and careful attention; and muscles
are gradually educated to perform all needed movements in
a healthy manner.

Those speech and singing efforts which are so
common, wrought by the exertion of too great efforts,
are all discarded, and papers are shown how to purely
and accurately use the organs of the human voice.

Remember, we are not interested in the sale of a
book, but in the health and happiness of the human
voice ever offered to any public. The greatest amount of good in
the shortest period of time is the result of its use.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method

FIRST SERIES, 50 SECOND SERIES, 50
THIRD SERIES, 75

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N.Y.

Dwight's Journal of Music.

Whole No. 813.

BOSTON, SATURDAY, AUG. 9, 1873.

VOL. XXXIII. No. 9.

An August Sunrise.

1. 1. 1.

As waits with woe his anguished form to find
The eastward look;
Till his glad come, so stand I ready to receive,
The woe to him, my love.

[illegible]

It quickens, widens and extends
Sensibilities on
And plants of reason and of love
Its goodly crop.

A shining character: "Amen to Heaven"
 On the word
 In mystic character: "Amen engraved"
 "Amen to Heaven"

On some far beach, lone reeve, musing, thinking,
 Bearing out of gold
 Which dipped and flew, their airy dreamer, holding
 Hold on or hold.

Not Golgotha, nor Italian-buried Luther,
 Brued by time,
 Fuse with each here, a trait with me, and thou,
 You, ever abiding.

The first of all, the best of us, is a young girl,
The summer child,
Aurora's first-born, with her eyes like stars,
All innocence.

With barmel-shed, o' the lily-shed, o' the
 And, in our
 Frolics to earth and heaven, with apparitions
 When it is shown

They hang their heads down, on some of the floor,
And clank and clank
While a dainty music thrills the attentive floor
A courtly rite.

The small birds heard the loud and cheerful shouting
 Begun to sing
 Till Nature feels the pulsing glory soaring
 Through everything.

The vassal earth stirs; and the gentle breezes,
Which are its breath,
Lift from its heart the stupor that releases
From night-long lethargy

Kneel ye in homage, swing your censured flowers,
In welcome,
To him who is your sovereign and ours
For he's the King!

— From OLD AND NEW for August.

The Art of Violin Making.

FROM THE VON ANTONS MASLES (J. W. VON WALTOWSKI) *Portrait of the German in Prison* *i*

Music was not so fortunate as to be able to lean upon the model creations of an antique world, like the plastic arts. In contradistinction to these it is peculiarly the modern Art. Out of the truly thoughtful but yet stiff and constrained contrapuntal fabrics of the Netherlanders, those meritorious inventors of our present music, something full of life had first to be unfolded, fashioned. But it is not to be ignored, that the flourishing condition of the other arts was well adapted to supply the want

* *In* *Formosa* = *Formosa*. If *gl.* = *gl.* does. With a
WASHLEWSKI *Formosa* = *Formosa* = *Formosa* = *Formosa*.

of classical models in measure here. Pheidon's activity falls in the period of the highest source of Italian Art. Raphael had already lived, and worked; Michel Angelo still found himself in full activity. Feeling and taste were cultivated, and the genius of the great master reformed the church Art, like that of the other masters of the following period, as tradition, by an inexhaustible fulness of the noblest Art material.

It is known well enough what indispensable services the Italians did in this period for the art of singing, and not less what a weighty influence their studies exerted on the development of the scientific treatment of vocal and instrumental technique. The same holds good of their influence on the art of instruments, especially instruments with the bow, and above all the Violin, which they were the first to subject to a methodical artistic treatment. But before this could be, the suitable artistic organ had to be created. And this task also fell to them. They solved the problem in an epoch-making manner, producing a variety of masterly achievements, to this day unequalled, in the domain of the manufacture of stringed instruments: another proof of their rare sense for tones and forms.

W. K. Moxley, and tradition, that the form of the string instrument played with a bow is too recent. The genesis of the violin traces of the most really considered to a period before the Christian era, inasmuch as the oldest stringed instrument known to the Greeks was a four-stringed *lyra*, of which Plutarch's words are: "The *lyra* is the same with the modern *psaltery*." This *lyra*, which has maintained itself in the popular dialect to our day, and which plays a part in one of the earliest monuments of Celtic poetry. And yet it is beyond doubt that the musical instruments, which were formerly called "*Fiedel*" or *viola*, and which have in common with our violin, except the principle of the string set in vibration by the bow. Closely considered, the most ancient kinds of entirely different musical organs, as we must conclude from the most important testimony which we possess in the 16th century. The poet Sebastian Vinding (*Mein Gedächtnis*, 1511), and Hans Gerst (*Mein Gedächtnis*, 1528), and Hans Gerst (*Mein Gedächtnis*, 1546). They describe, among other instruments in vogue in the Middle Ages, the "great and little *Gößen* (fiddles)." These instruments, of which wood cuts may be found in the above named writings, resemble instruments of the guitar or mandoline kind, far more than the violin. They are very essentially distinguished from this, sometimes by the gourd-shaped, banded form of the body, and sometimes by the utter absence of the fiddle, so that there is at a loss how to form a conception of the application of the bow. Our violin evidently did not yet exist; and quite as little is there any mention of the *viola*, "*viola da gamba*," or "*viola da camera*."

A century later than Virdung (1619) Michael Praetorius published his "*Synagoga mensuralis*." From the contents of this work it is unquestionable that he knew both of the instruments just named, for he speaks of them expressly. It is thus certain that they had sprung up in the meantime, and it can be shown that violins were made in upper Italy since the middle of the 16th century. Praetorius distinguishes the different kinds of bowed instruments by the names "*Viola*, "*Geige*, and "*Violante*." Then, as one kind of them, he names especially the "*Viola de braccio*" (or "*de braccio*."). Farther we learn that "the *Kunst-pfiffer* (town musicians) in the towns used the name *Geigen* for the *Viola de braccio*," and in further explanation the author adds: "*Viola de braccio*, *Viola da braccio*; *item Violino da braccio*; otherwise called a *Geige*, but by the common people a *fiddel*, and called *de braccio* because it is held upon the arm." Hence it is unmistakably clear, that in Germany the old expressions "*Geige*" and "*Fiddel*," heretofore used for bowed instruments of quite another kind, were simply transferred to the new species of "*Viola* (now *Viola de braccio*)" and "*Violino*"; whereas the now universal designation "*Violins*" (derived from the Italian "*Violino*") only came later into general acceptance. Accordingly we find in the German print of a violin work of the year 1627 the expressions: "*Viola*," "*Violist*," and "*Geige*," but the names "*Violin*" and "*violinist*" do not occur there at all.

The question may here be raised, whether the production of the "*Viola*" and the "*Violin*" followed contemporaneously, or whether one of these instruments grew out of the other; for we possess no information concerning it. There are reasons for both presumptions; we are of the opinion, without being able to furnish valid proof for it, that the violin proceeded from a diminution of the viola. At all events the violin of the present day must be regarded as an altogether modern instrument.

The ground for the existence of the violin can scarcely be sought in any other circumstance than in the desire to possess a stringed instrument corresponding to the range of tones and character of the soprano voice. In the Middle Age it was very much the custom either to accompany the single voice parts of a vocal composition with instruments, or to execute it by their means alone. Now here the family of bowed instruments showed, we will not say a gap, but a want springing out of the higher need of the time, which had to be satisfied. They might perhaps already in the old "*Rubeke*" (Rebeck) have fitted up a sort of soprano instrument. But evidently this no longer answered the requirements which had gradually risen with the astonishing progress of the art of song in Italy.

At present all precise data are wanting as to where and when the first violins were made. Certainly it was in Italy, but hardly much before the second half of the 16th century. The first reliable account we have of violin-making is from Upper Italy in the year 1560. The fact that it was first cultivated with devotion by the Italians, and received at once through them its fullest and richest development, stands obviously in very close connection with one side of the peculiar artistic talent of that people.

Their rich vocal endowment, and consequently their fine sensibility with regard to the elementary beauty of sound, formed a fundamental reason for it. Then as a second condition came their sense for simple, plastic, easily comprehended proportions in form. It is very characteristic for the Art spirit of the Italians, that they took no prominent part in the developing and perfecting of the piano, which was undertaken with extraordinary success by the Germans. The minute mechanism of this instrument, today extremely complicated and ingenious, excited their interest no further; whereas the perfection of so simple an organism, as that of the violin, enchaind their restless activity for nearly two centuries. Quite as little are we to regard it as an accident, that, among the single provinces of Italy, Lombardy was the chief theatre of this activity. Here the geographical situation had a determining influence. The widely ramified region of the Alps, at whose feet stretches this fruitful Lombardy, inhabited for ages by a race busily engaged in art and industry, furnished that excellent quality of firwood, which is a very essential requirement for the upper surface (sounding-board), the most important part of the violin.

Yet the wood of the mountain fir is by no means always fit to use in the manufacture of instruments. The place in which the tree stands, (which is supposed to have reached its full maturity), is an important part of the question. For good resonance, the wood must have, above all, the qualities of the utmost compactness and homogeneousness. These Nature produces chiefly in those mountainous regions, where the climate and the alternation of the seasons have the most stability, where the periods of growth and of suspension of vegetation alternate with the greatest regularity and uniformity. A further requirement is a dry, thin, rocky soil, in order that the growth may go on slowly. A fat, rich stratum of earth furnishes a rapidly upshooting, sappy and, so to say, spongy material, which lacks the necessary consistency for the making of violins.

The right choice of the wood demands of the instrument maker a thorough knowledge, which can only be acquired by long years of experience and a fine gift of observation. In this respect the Italian masters of violin making, at least those of the first rank, show their superiority to those who came after them. To be sure, they were less limited in the choice of their material than those of the later and most recent time. For in consequence of the long continued wholesale manufacture of stringed instruments of all kinds, the stores of suitable wood have become so exhausted, that really good resonance-wood is now one of the rarities.

In the productions of Italian masters of the second and third rank already in the 18th century we find wood of a mediocre quality used for the body of the violin. This may be charged more to the insufficient insight of the producers, than to any lack of useful wood at that time. At any rate the fact is established, that with the beginning of the second half of the 18th century the art of violin-making fell very rapidly into decay, whether it were that the traditions of the best schools had accidentally got lost, or that their representatives no

longer inherited the experience and tact of the old masters.

It has been already remarked that the sounding-board (belly) forms the most important part of the violin. But the importance of the other portions, as the back, the sides, the neck, the bridge, the sound-post, and the ribs must by no means be underrated. The first four of these are commonly made of maple, the last two, like the belly, of fir. Fétis states, on the authority of Vuillaume, that the Cremonese masters imported their maplewood from Croatia, Dalmatia and even Turkey. * * *

The man usually mentioned as the first representative of the art of violin making, is Gaspar di Gasparo di Salò, so named from his birthplace, Salò, on Lake Garda, (1560-1610*). This assumption appears somewhat doubtful, when we consider that the creator of the Cremona school, Andreas Amati, was a contemporary of G. di Salò's. Be that as it may, G. di Salò is to be considered as the founder of the Brescian school, at least as one of the first violin makers. His violins, however highly prized by connoisseurs and amateurs, have for the present day rather an Art-historical than a practical interest. For the unquestionably genuine and well preserved examples of this master have become extremely rare, and consequently are only found as so-called cabinet pieces. Then again, as it regards their sonority, they no longer answer to the high-strung requirements of the present day. Their external appearance, especially in comparison with the productions of the Cremona school, is equally unsatisfactory; there is something uncommonly stiff, sharp-cornered, one might say pedantically constrained, about it. This is not strange. The tonal prototype for the violin that was to be made was given, as we have already remarked, by the Soprano voice. What conditions both of material and mental labor had to be fulfilled, before the ideal furnished thus by Nature could be in the least degree approached! And so we see, what was then begun required a full century to bring it to perfection. It was no slight problem to solve, namely to discover and establish the inward and the outward *norm*, or the essential form of a good violin.

G. di Salò's immediate follower was the Brescian, GIOVANNI PAOLO MAGGINI (1540-1640). He is designated as a pupil of the former, but there are no proofs of it. Such a relationship between the two artists has merely been inferred from the manifold resemblance in their works. With Mazzini's fiddles the case is pretty much the same as with those of his predecessor. They too have become rare, and do not pass in general for instruments of the first rank.

Some other names are mentioned as belonging to the Brescian school, which do not interest us, as they take no prominent position in the history of violin making.

Contemporaneously with the Brescian arose the highly celebrated school of Cremona, of which ANDREAS AMATI, of one of the old and noble families of that city, is accounted as the founder. Here the art gradually reached its culminating point.

* All the dates here given without further remark indicate the active periods of the respective masters.

The name Amati counts among those families, in which a distinct practical direction to an art is inherited from father to son through several generations. Andrea's Amati, of whose life and labors only sparse notices are to be found, may be regarded as a somewhat older contemporary of G. di Salò. His violins, which have now almost entirely disappeared, but which were very highly valued at the end of the last century, bore a stamp entirely different from the productions of the Brescia school. The Amati violins are, more or less, invariably known by certain marks: especially: the small, elegantly rounded, yet high, arched form, and a correspondingly lovely and soft tone of moderate intensity.

Andreas Amati left two sons, HIERONYMUS and ANTONIUS. Of the first we know only the year of his death (1638); of the second, on the contrary, only the year of his birth (1550). They made a common business of it for a long time, as the labels in their works show. Their instruments cannot deny their origin. They are more frequently met with than those of their father, and as they are the difficultest violins *par excellence*.

A higher grade of perfection was reached in the son of Hieronymus, NICOLAS, (born Sept. 8, 1556, died Aug. 12, 1641), the most important member of this family. He remained true, essentially, to the paternal tradition. But he perfected and ennobled both the form and the sonority of the violin to a degree heretofore unknown. The violins of Nicolas Amati, to which artists and amateurs were once extremely partial, like the best productions of the Brescian school, would no longer satisfy the exacting claims now made on concert instruments, except in a few instances. Their gently veiled, yet satisfactorily clear silver tone, of virgin character, lacks breadth and large sonority, a consequence of the disproportionately high arching of the upper and the under surface. For the rest the work is technically perfect.

The son of Nicolas, another Hieronymus, who closes the succession of the Amati, has no further claim on our attention, since his few works are of a mediocore quality.

First Report of the Council of the Royal
Albert Hall of Arts and Sciences,
1872-73.

The Council of the Royal Albert Hall, having to the honor of reporting to the President of the Association for the Yearling, rather, in accordance with the provisions of the bye-laws, to the General Meeting of the Corporation, can't find in accordance with Section 1 of the Corporation's constitution of the Corporation.

2. The Report of the Provincial Committee, which was laid before the first Meeting of the Corporation on the 25th March 1881, stated that the Committee have given their suggestions for the new schemes, and they specially recommended them to the care of the Corporation.

Feb. 1. A Series of Cheap Concerts for the People.
Feb. 1. A Society of Amateurs of all Classes to be
Instrumental Music.

They proceeded to say "The Committee have made the arrangements for various other Concerts."

and they have undertaken, on the part of the Corporation, that the Corporation should give a Series of 18 Concerts, In this experiment, also, they have met with the ready co-operation of His Majesty's Commissioners, who have lent their aid in the establishment of a Choral Society in connection with the Hall. This Society now numbers 1000

elects, and well-timed voices, and the Committee consider that it is likely to be of great and permanent value to the Hall.

and The People's Concerts were continued every Monday and Tuesday weeks. I would have hoped that they would have been not only successful, there was a defect on the scores of about 1,500. The Council, with regret, felt compelled to discontinue them. A series of Six Military Concerts, at low, but still somewhat higher prices than those fixed by the Provisional Committee for the People's Concerts, were given in September and October 1872. These, however, did not prove at all successful, financially.

The Trustees are delighted that the American Orchestral Society has elected the President H R B. The new officers have clearly stated their support to encourage the hope that very shortly it may become fitting a home for our orchestra's re-institution. The Society met for the first time in November last year at the Marlborough Hotel. There were now 188 members. Most of the Council and about 140 Honorary Members or Members. The Society gave four Concerts, all of which were well attended.

The last Concert was given in aid of the funds of the Ventrnor Hospital for Consumption, and a sum of £100 was collected for the benefit of the same. It was also decided to limit the number of Honorary Members; and rules regarding the election of Honorary Members, their duties, and the mode of their election, were issued shortly to those Seat-holders of the R.A.H. who may feel interested in the Amateur Orchestral Society, and desire either to seek election or to recommend their friends for election.

National Training School for Music, but which even-

[illegible]

6. As respects the Royal Albert Hall Choral Society and the Eighteen Subscription Concerts announced in the Report of the Provisional Committee, your Council believe that they afforded the Seat holders of the Hall very great enjoyment, con-

Four Choral Concerts, by the Royal Albert Hall Choral Society, under the direction of M. Gounod :

Four Popular Concerts, under the direction of
Mr. J. H. ...

The whole Series, as well as the establishment of the Royal Albert Hall Choral Society, was undertaken under a Guarantee Fund, provided by H. M. S. G. & Co., Ltd., of London, who, in return, are entitled to the surplus of the Series. The Royal Albert Hall Corporation are much indebted for their liberal aid in forwarding the interests of the Hall.

7. The Operatic Concerts of the before-mentioned Series were financially very successful, but the other series were not. The Operatic Concerts were the only ones that were profitable.

that, after paying the absolute expenses of the Concerts in the Hall, there was a deficit of £3,140 to be paid by 11 Musical Societies, with the exception of

The Board of Directors of the Chamber Society of the Commissioners again offered to guarantee the Office and the Expenses of the Society to the

the Albert Hall entered into arrangements with Messrs. Noyes, Law, & Co. for a Series of Six Oratorio Concerts to be conducted by Mr. Joseph Barnby.

9. According to this arrangement, Messrs. Novello, Ewer & Co. are to be the managers of the Concerts, paying all the expenses, these ex-

penses being the first charge on the receipts, the ordinary charges to an *entrepreneur* taking the Hall being the second charge on the receipts, and any profits that might accrue over and above these being paid to Messrs. N. & A.

10. The Council believe that the Seat-holders will agree with them in thinking that the Six Oratorio Concerts were admirably performed, and that the Choral Society has been brought to a great state of perfection under Mr. Barnby's direction. After covering all expenses, including those of the Hall, the receipts from these concerts left £108 19s 4d, to meet the Office expenses of the Choral Society, so that the Commissioners' Guarantee Fund will only be added to the extent of £108 19s 4d. Under somewhat similar arrangements with Messrs. Novello, the following Concerts have also been given, with the aid of the Choral Society, viz:—

Four Performances of Bach's *Passion Music* (St. Matthew, St. Mark, St. Luke, St. John).

One of the *Messiah* (during Passion Week).

One Concert of Mendelssohn's Music, on the 17th
May

May, 1864, and Part Seven, commencing on the 24th of May, and

One of the greatest on West Monday, 20th

11. The experiment of having the *Passion Music* of Sebastian Bach for four evenings in succession—an experiment which the Council believe had never been tried before with music of this nature—was eminently successful. The audiences increased nightly, and by their manner of joining in the Chorales showed their interest in the subject. The Council consider it only right to record their thanks to Mr. Alfred Littleton, who has acted as Manager on behalf of Messrs. Novello, Ewer & Co., for the pains and trouble he has taken in the management of this business. Without the cooperation of this eminent firm, the Council could not have been enabled to give the Seat-holders these advantages.

12. To recapitulate: Since the present Council came into office there have been—

40 People's Concerts,
29 Oratorio Concerts,
11 Operatic Concerts.

28 Miscellaneous Concerts, and
3 Concerts of the London Musical Festival.

Making a total of 126 Concerts, exclusive of the daily Organ Performances and Instrumental Concerts now being given in the Hall, under the direction of Mr. Barnby. These 126 Concerts represent a

the Shah was given in the Hall, in which the Choral Society, under their Conductor, Mr. Barnby, took a leading part; and the Sunday Organ Performance, which with good effect have been continued. The Council believe that the Seat-holders have every reason to be satisfied with the use that has been made of the Hall during the year, and with the class of entertainments which have been given.

13. Turning now to the financial state of the Corporation. At the time your Council came into office there was a debt of £10,943 on the Capital, and £1,419 on the Revenue Account, making a total of £12,362 as debt on the Capital Account. Though it had been originally proposed to raise a Capital of £250,000 by the sale of seats, only £206,885 had been so raised when your Council came into office, and it was then determined not raise more than £225,000. £5,619 has been received since then from the sale of seats and from sums due on seats previously sold, thus making the total Capital raised £212,495, which, with money which has accrued on the De-

Capital Account. Your Council, considering that the future interests of the Hall and of the existing

14. At the commencement of the present year the Council found the receipts from Concerts, &c., would not of themselves cover the working expenses of the Hall, and that there was a deficiency on the Revenue Account. They therefore entered into an arrangement with Her Majesty's Commissioners for the Exhibition of 1851, by which, on consideration of the repairs and maintenance of the Hall being undertaken by the Commissioners, who

of the Exhibition. This arrangement came into operation from the 1st March. By means of it the Council trust that they may be fully able to cover the other working expenses of the Hall. This arrangement has also given the Seat holder the further advantages of the daily Organ Performances and Orchestral Concerts of Classical Music, besides the Sunday Organ Performances.

15. A Balance Sheet of both Revenue and Capital Account is appended. The Council believe that when the proceeds of the Entertainment given to the Shah are properly brought to account, the Revenue Account will show no deficit. The balance against the Capital Account of £5,726, as stated above, is therefore the only real deficit at the present time.

By order of the Council,

J. F. D. DONNELLY, Major R.E.,
July, 1873. Honorary Secretary.

Caroline van Beethoven.*

We extract the annexed communication from the *New Free Press*: "The Viennese correspondent of the *Cölnische Zeitung* writes to us as follows: 'There is living here in Vienna in a state of the deepest poverty—that genteel poverty, of course, which shuns aught like ostentation—Mme. Caroline van Beethoven, the widow of Beethoven's nephew. The writer would fain excite an interest in her fate among those circles in Germany where pious veneration exists for a great man. The good old lady, in her dire distress, petitioned the Intendancy of the Imperial Theatres kindly to allow her a percentage on the performances of *Fidelio*. Her petition was flatly refused, but subsequently, during Münch's administration, and through the mediation of Dingelstedt, she was allowed an annual pension of 'one hundred' florins. This small grant was, however, inexorably cancelled at the last change of management, and now the poor and aged lady, who lives with her weakly, yet most industrious, daughter in the strictest retirement, is left almost destitute—of course without daring to take any fresh steps, which she foresees would be useless, with the proper authorities. Perhaps the directors of the Operahouses of the different sovereign courts of Germany might resolve to allow the great composer's niece an honorary salary, which they still owe him.'" The *New Free Press* then goes on to remark: "With reference to a letter to the *Cölnische Zeitung*, noted in our edition of this evening, the official *Oesterreichische Correspondenz* contains the following communication: In the year 1865, a petition signed 'Caroline van Beethoven, widow of a nephew of Ludwig van Beethoven,' was sent in, praying for a percentage on the *Fidelio* performances. The Chief-Board-of-Theatrical-Management rejected the petition, which was unsupported by any sort of proof. The petitioner renewed her request in 1866 and 1867. She was informed in reply that, if, by the production of her baptismal and marriage certificates, she could legally prove her asserted relationship, everything possible should be done. Of this request, the fulfilment of which, as the *Cölnische Zeitung* itself must allow, was an indispensable condition of anything to be done for the benefit of the petitioner, the latter took no notice, either then, or in her later petitions. Though, however, the proof of the relationship with the great master was never furnished, nor ever even referred to, the petitioner has received from the General Intendancy, on two different occasions, a sum of 100 florins. (This is a striking contradiction. The Chief-Board-of-Theatrical-Management should not have granted the petitioner if perfectly unknown, assistance to the amount of several hundred florins; but if they were morally convinced—as the grants show they were—of the petitioner's identity, pious reverence for the great composer certainly demanded a more humane course)."—In order to be quite sure whether the wife of Beethoven's warmly loved nephew Carl is really in so sad and destitute a condition, we have applied to gentlemen of approved competence and standing to make the requisite enquiries. If the mournful account should be corroborated—and it seems likely it will be—we hope we shall see the musical world of Berlin prove by vigorous action that the name of Beethoven, a name that says so much, lives not only on their lips, but in their very inmost hearts as well.

Berlin, Jan., 1873.

We have now obtained, on the very best authority, the sorrowful certainty that Mme. Caroline van Beethoven, the widow of that nephew whom Beet-

*From the Neue Berliner Musikzeitung.

hoven loved above everything, is living in the most wretched poverty.

Every right minded man is at liberty to think as he chooses of relieving care or distress. But the real admirer of a genius should endeavor to identify himself with the latter's soul. Let him ask himself: What would Beethoven have done under the present circumstances? Would not Beethoven, who was able to starve himself, only that his nephew Carl might be comfortable, have given up everything to preserve from want and misery the offspring of this very Carl whom he so idolized?

Let the musicians of the present age be once more reminded how well and nobly Beethoven in his day behaved, when a daughter of Bach was in the same wretched circumstances as his own niece is now. Let every one apply to Beethoven's niece what Beethoven said of Bach's daughter: "Damit es geschehe, ehe uns diese Bach stirbt, ehe dieser Bach austrocknet und wir ihn nichtmehr tranken kann."*

Again has musically-educated Germany a duty of honor to perform. How will it acquit itself? If its love for Beethoven is not merely an empty phrase, we may hope for the most gratifying results.

We most earnestly beg all musical circles not only to spread this appeal to the best of their ability, but themselves directly to urge the collection of subscriptions, to aid the widowed Mme. Beethoven in her distress.

We shall gratefully receive every donation, however trifling.

The Editors of the
NEUE BERLINER MUSIKZEITUNG.

*The English reader must be informed that the name of the great composer "Bach" means a brook. Beethoven's words, literally translated, are: "That it may be done, before this daughter of a brook dies, before this brook is dried up, and we can no more supply it with water."

A Musical Contest.

COMPETITIVE SINGING IN THE CRYSTAL PALACE—THE WELSH CHORISTERS WIN THE CHALLENGE PRIZE—THE VICTORIOUS SINGERS BEFORE THE PRINCE AND PRINCESS OF WALES.

[From the New York Tribune.]

London, July 15, 1873.

Most Americans who know anything about the Crystal Palace know that its directors have made great efforts in various ways for the development of musical art. Last year they organized a national music meeting with competitions and prizes in large numbers, and the success of the experiment was so great as to lead to the repetition of it this year, with a success even more brilliant. The ceremony has just closed, and with some remarkable results. One of the excitements of last year was the appearance of a Welsh choir, the singing of which was so extraordinarily good that the great Challenge Prize of £1000 was awarded to it, although no rival choir appeared and no contest took place. The celebrity they thus gained, coupled with the amount of the prize, was supposed to be great enough to insure a spirited contest this year. England abounds in musical organizations, and the choral associations of Manchester, Birmingham, Leeds and other large towns have a national reputation; not to speak of London. But the only body which appeared against the Welshmen was the Tonic Sol-Fa Association, one of the best known in England. The struggle has just been concluded by the signal triumph of the South Wales choir over their English opponents. Both choirs had to sing J. S. Bach's motet, "I wrestle and pray;" the final chorus "Hallelujah," from Beethoven's Mount of Olives; "See what love," from Mendelssohn's "St. Paul;" and "Come with torches brightly flashing," from the Walpurgis Night, by the same author. The judges were Sir J. Benedict, Sir J. Goss and Mr. Barnaby, whose names are, I presume, almost as well known in America as in England. The scene of the competition is admirably suited for choral effects, and the larger the number the better adapted is the Crystal Palace concert-room for their display. In numbers the Welsh had an advantage, mustering 500 strong to the 300 of the Tonic Sol-Fa's. Perhaps they had a slight advantage also in the national enthusiasm, both of the singers and of the audience, for it is estimated that at least half of the 12,000 who came to hear the contest were Welsh. In the patriotic interest they take in an event of this kind they beat the English hollow, and so strong is the sympathetic feeling in such cases between the contestants and the audience that the latter may very likely have contributed to their countrymen's victory. Be that

as it may, the victory was one of the most decisive kind—a decisive one that our competent critic deserves the whole attribute of becoming a Welsh testifier while the Welsh themselves have already christened it the Crystal Palace Festival. The same critic, writing to the London Times, says of the singing:

The fire and sustained energy, with which the Welsh choristers, under the vigorous guidance of "Caradoc," their chief, the woman dispensing with the printed music, sang "Come with torches," from Mendelssohn's "Walpurgis Night," was astonishing. That in this difficult piece then a variation should be made and there at fault was inevitable, but then "attack" was as sure as the stroke from a hammer delivered to a well-skilled hand, and their precision was never in least fault. This chorus, in which, by the way, the orchestra took part, being persistently ordered, the familiar "March of the Men of Harlech" sung in the Welsh language unaccompanied, was substituted in its place, and here not only were the freshness and pungent quality of the voices shown to excellent advantage, but the intonation was quite as unimpeachable as the precision already referred to.

There were other competitions during the meeting, including four for solo vocalists, one for solo trumpets, three for brass bands and bands of all instruments, together with choral contests on a smaller scale than that in which the Welsh carried off the flag. But the strength—or at least comparative strength—of English musical training is supposed to be so much in choir singing that by far the greatest public interest was directed to this particular prize. The very amount of it made it important. And since its award, the glory of winning it has been almost eclipsed by the glory of an invitation to the victors to sing at Marlborough House, the town residence of the Prince of Wales. The loyalty of the Welsh to the Prince, who takes his title from the principality they are so proud of, is of the soundest kind. They call him "our Prince," albeit they see but little of him. Nor is the Prince slow to seize a good chance of doing a popular thing, and when he understood the circumstances, he issued a gracious command that the whole choir of 500 should sing before himself and the Princess. As no private house is big enough for a concert of that kind, it had to be held on the lawn. There the Welshmen gathered yesterday afternoon, while in front of them sat the royal party, composing the Prince of Wales, the Princess and their children, the Czarina, the Grand Duchess of Mecklenburg-Strelitz, the prime minister's son, Mr. W. H. Gladstone, M.P., and a number of other distinguished persons. Most of the Welsh members of Parliament were present with their countrymen, having marshalled them over from Willis's rooms, the Marquis of Bute leading, Mr. Fothergill, Mr. Richards, Mr. Holland, Sir I. Lloyd, Mr. Davies and others accompanying him. For the moment distinction of rank was forgotten.

The members of the Welsh choir are mostly, or wholly, members of what are called the lower classes—miners, iron-workers, tradesmen on a small scale, and the like, with their wives, sons and daughters. The conductor, "Caradoc," or "Caradoc," is an innkeeper named Griffith Jones, formerly a blacksmith in the employ of Messrs. Fothergill, one of the great iron firms of South Wales. He is described as the best violin player in Wales, and an accomplished musician generally. That he is an admirable conductor we need no further proof. Forming in a semi-circle, the choir sang the national anthem; then the Welsh melody of "Llwyn Ow," or the Ash Grove, "the conductor," says another critic, "wielding his baton of gold and ebony, which has been sent him from the Welsh settlers in Australia, and with it guiding his huge choir, without any music, with a precision that Costa might have envied." Then came the chorus of "Let the hills resound," by Brinley Richards, which was given with such precision and effect that the Prince and Princess, good musicians both, asked—or I suppose I should say commanded—that it should be repeated. The Princess afterward caused the composer to be notified that she would accept a dedication of it to herself. It was followed by "Rhyfel-gyrch, gwyr Harlech" (I am not answerable for the Welsh but I hope it is all right), or the "March of the Men of Harlech," and the whole wound up with "God Bless the Prince of Wales." At the close, the conductor was presented to the Prince, who shook hands with him, and that mark of condescension was profoundly appreciated. The choir would have liked to cheer, had it not been whispered to them that demonstrations of that kind were not ex-

arities of temperament. It cannot be said of tunes, as of scandalous stories, that they lose nothing by repetition. But if they lose they also gain. Thus while they get deprived of their normal character, they acquire a new character from the voices or instruments of the untaught musicians who adopt them and make them their own. The so-called "music of the gipsies in Hungary" is not gipsy music at all. It is Hungarian music Bohemianized. How Hungarian music itself came into existence is another and more difficult question. It does exist, however; and it was interesting to hear such specimens of it as have been recently performed by the Hungarian band at the Floral Hall. A band more Hungarian (more Bohemian above all) and less nice would another season have far greater chances of success. The musicians should wear Hungarian costumes with gipsy modifications, and the band should be attended by an old woman, horrible, yet picturesque to behold—a sort of Azucena of private life—whose well-understood duty it would be to collect contributions from the public. Many persons would find it more interesting to see such a band rehearsing or preparing its music than to hear the finished performances. The conductor, who is at the same time leader of the orchestra, plays on the violin the air or entire piece which he desires his musicians to perform. They, with more or less uncertain gait, follow him note by note. Occasionally he calls one of them to order with a tap from his violin bow, and he has frequently to repeat passage after passage before he can get the whole of them well together through the work under study. It might be thought that the harmony would puzzle them; but that is precisely what gives them the least trouble, the accompaniments, of the simplest character, consisting invariably of the same conventional cut-and-dried chords.

Far more attractive than an instrumental band of Hungarians would be a vocal band of Russian gipsies. The human voice, whether or not the most perfect, is at least the most sympathetic, of musical instruments; and some of the Russian gipsies have voices infinitely finer than any Hungarian violin, except, of course, the one played on by Herr Joachim. About this music there is no mystery. No Liszt need write a book on "The Gipsies and their Music in Russia," it being well known that their music consists of Russian national melodies and melodies of a supposed gipsy character ("alla Gitana") written for them by Russian composers. Unfortunately it has hitherto been found practically impossible to get the Russian gipsies to leave their native land. They refuse, it is said, to go abroad unless paid in advance; while, paid in advance, with the money safe in their pockets, they do not see the utility of going abroad at all. From this dilemma there appears to be no escape; which would seem to prove that the vocal bands of Russia are less advanced in civilization than the instrumental bands of Hungary. The Hungarian band of the Floral Hall is, in fact, as we said before, a trifle too civilized; and, in particular, too formal and precise in the matter of costume. These performers of outlandish popular music should look what they are—and look it as much as possible—or their appearance loses all interest. SHAYER SILVER.

Dwight's Journal of Music.

BOSTON, AUG. 9, 1873.

The Old Church Modes or "Tones."

Elegant treatises and collections have been published, setting forth the beauties of the Church Modes in Music; and it is even intimated by the zealous ones in this direction, that the richer modern music, the Masses of Haydn and Mozart and Cherubini, the Oratorios of Handel, &c., are a degenerate, worldly music, compared with these inspired, and as it were, ordained forms of solemn song.

How reasonable this is, may appear from a few considerations, which we only briefly hint.

Music has passed through three states: the state of nature; the state of prescription, or ordinance; and the state of Free Art. Which is the highest? Which should afford most full and perfect utterance to man's highest, holiest aspirations,—in a word to the Unitary, the Religious sentiment?

All histories of Music open with quotations from the bibles and traditions of the nations, showing its earliest public uses to have been religious. The simplest language which the private or the social heart knew for its joys and griefs, was naturally the best that could suggest itself to the fresh instincts of the early races for their temple service and communion with the common Parent. Slight must have been the difference *then* between secular and sacred music. It was *all* sacred, for it was of the heart; it was *all* secular, for it sprang spontaneously from childlike intimacy with nature, when the sense of the supernatural was not divorced from any natural experience.

And what sort of melodies were those thus born in common life and consecrated at the altar? Mere stammerings and ignorant gropings after Melody; simple, rude and grave (they would *now* seem), even although mirth-inspired—for there was no Scale of tones established, and of course no Harmony; nor was there through all the glowing period of Grecian art, in which we hear such marvellous effects ascribed to Music, nor even until far down into the Christian centuries.—Talking began before grammar; and Music began before Scales, Thorough Bass, or Counterpoint.

It is not to be wondered, that these primitive rude germs of Melody, adopted into the keeping of the first ministers of religion, Pagan, Hebrew, or Christian, should have become traditional and stationary models, consecrated as the sole legitimate forms of music, so that they really checked the free and natural unfolding of the Art. In the history of Music, as in our own lives, it may be true that the ghosts of our past habits, if we respect them too much, paralyze present endeavor. As every religion, every *cultus*, however true and fresh out of the heart and heaven *once*, almost immediately entered its slow phase of superstition, dogmatism, and exclusivism; so these first tuneful aspirations of an age before Art, being adopted by the church, became dull psalms and ordinances, which the creative genius did not dare to overstep. As the priests took the conscience and the thinking of men into their own keeping, so they became the keepers of the infancy of Music; and closely was the child kept to its cradle, as if it had no destiny beyond,—rocked by certain rules and theories out of the brains of bookish monks and pedants, who allowed it only *that* expansion and no airing in the secular and growing world of nature and of genius. Those rules and theories (the slowly creeping so-called *Science* of Music), as well as the plain old stock of tunes and chants out of whose substance it was all derived, were a *Greek* legacy,—an outright adoption of the Greek Modes or Scales, which were no scales at all,—at least not Nature's Scale,—inasmuch as they had not the means of Harmony, but were to a great extent mere barren sequences of notes in unison. Yet to their conventional and scarcely melodious series, to their consecrated poverty of tones, was all the science of the priestly guardians of Music limited. The Music of the first five or six ages of the Christian Church consisted of the simple *Canto Fermo* or "Plain-Chant," called after Ambrose and Pope Gregory, which was sung in unison or octaves. No harmony, no *parts* appear in the old Missals, Rituals, and Antiphonaria. In deed, says Dr. Burney, "the chants of the first ages have no other constituent part of good music than that of moving in some of the intervals belonging to the Diatonic scale; nor do any stronger marks of selection and design appear in them, than might be expected in a melody formed by a fortuitous concurrence of musical sounds."

Nor is it to be wondered, again, that out of this very self-denial and limitation there should have

been a certain positive gain of masculine vigor and sublimity. The superior richness and variety which some enthusiasts about the "only genuine" old sacred music find in the Ecclesiastical or Gregorian *Tones*, so called, is not to be set down *altogether* to imagination and to the peculiar ears of "Pusey-ism." We may smile at their assertion of the degeneracy of all modern music, as if every deviation from the twelve church Modes or Tones or Scales, were a corruption and approach to worldliness. We may point also to the fallacy of supposing that the old works were richer in their twelve scales, borrowed from the Greek, than we are in our two, which we call Major and Minor. We may easily show that their twelve *authentes* and *plagals* were simply our *one* scale in a *sheathed* state of half-development (as Goethe says that snakes and fishes are sheathed men). The seven notes of our natural Diatonic Scale were the fixed elements of each and all of them; the semi-tones had not yet got their arms out; and at this point the serial unfolding was arrested. Yet we may well admit that each Mode had a genius, or character peculiar to itself. Only it was the character acquired by various modes of *limiting* oneself in Melody. They were so many arbitrary species of self-denial, such as the limiting of thoughts and words to lines of certain length and rhyme, which Byron thought not altogether uninspiring when he buckled to it.

If the tone-series ranged from C to c, as the initial and closing note, the tune or melody or chant was called Ionic, and had, of course, the firm, serene, composed and solid character of our major key of C, confined to the few simplest modulations of the diatonic scale. If G was made the starting-point, it was called Myxo-Lydian, and such tunes had the singular expression of aspiring to rise or modulate into the tone-sphere a fifth above, and never getting fairly up there for want of the sharp F, but having to gravitate constantly back to C; hence it is not an independent, self-subsistent key; it depends on the Ionic, and *is* in fact that; it commences not firmly grounded like the Ionic, but as it were hovering and floating upward; and in its termination there is no repose, but rather excitement, since it reverses the two poles of Tonic and Dominant, making what is called the "Plagal" or "Church Close," which sound so bold and startling. The Dorian took the same sounds from D to d, and had a very earnest, solemn character, most used in high church festivals. And so on through the twelve Modes. (The musical student may find them fully described in Marx's "Theory of Composition.")

But it must be remembered that these Gregorian chants or "tones" at first were sung in unison, depending on great masses of voices for their effect. It was very slowly that any Harmony was added to their rough melodic progressions. Some occasional chords must have been now and then improvised and have grown into unwritten habits, especially at the closing cadence of tunes. By degrees it became common to add a voice part above the *canto fermo*, which was called *Discant*. But it was not before the enthusiastic studies of the monk Guido Arelinus in the 10th century, that anything like regular *Counterpoint* appeared. And for centuries after that, indeed even till after the Reformation and the dawning of mental freedom in Europe, when Music had got well secularized upon the stage, what harmony there was, was mostly limited to the hard, barren intervals of *fourths* and *fifths*, with an extremely timid and shy use of the expressive *thirds* and *sixths*; while (as we have said) the semi-tones had not all got emancipated and recognized in the Church, which made law in musical as in other matters. The secular and vagabond music of the streets and fields, we may fancy, had semi-tones and *thirds* enough, without knowing it, any more than Moliere's M. Jourdain knew that he had been speaking prose. Because the natural instincts are more

suggestive, more prone to accept all the elements of any truth, than a cramped science, made the subject of ordinances and prescription. Music is so free and genial to the whole of human nature, so allied to the heart and therefore of course to freedom, that only in the free and secular air of minstrelsy, the generous, joyous, although checkered life, can she fully be herself, and fulfil her beautiful and perfect mission among sister Art. The very idea of prescription is alien to the soul of Music, who must be allowed freely to unfold all the types of order and unity and beauty and all divine wisdom out of herself. And is it not her divine mission to elevate the whole of life and make it holy? But to return to our historical sketch.

So much, in passing, of the Church Music and the Gregorian Chants. We must further notice how elaborate a music the restless, curious ingenuity of old composers, working within the almost insuperable, theoretic limitations, had gradually evolved out of these plain materials. By the time that the establishment of our nation in the United States, the beginning of modern musical Art, the great Dissonant which was the *Choralis*, had taken on refined and florid airs, it had become compared to "the curls and folds and flounces in a female dress." From the *Choralis* of the early singing, choir answering choir with the same melody commenced a little later and pitched a fifth or fourth higher or lower, that is in the *plagal* mode, arose the trick of Imitation, Canon and Fugue, which kindled up the emulous inventive and refining faculties of many a composer. The desire for florid and elaborate melody, for separate and long spun *passages*, and for bold, personal and original, being one another in one intricate and involved composition; while by the same process, together with the inviting facilities of the first church organ, arose such trifling and wantonly elaborate pieces, as we have just seen. The result was, essentially, a whole system of counterpoint and melody, an abundance of contrived and cramped specimens of Art, especially the Catholic Mass and Passion, and all the wondrous difficulties of Fugues and Canons, carried mostly to a pitch of barren artificiality, until this science culminated and became a *perfection* in the *Sacristan*, Heinrich HANDEL.

We must remember that the 17th century, all from the Ambrosian *plain chant* to Sebastian Bach (though Palestrina stands out as a shining constellation of grand old English church composers, in the 16th) as mere preparation for the modern Art. Music prepared the way for just this: The treasure of inspiration of the same old stock of plain church chants and chorals, wrought over and over, and refined and twisted by a scientific ingenuity, until it became necessary that the fountains of melody should be replenished, or rather that new fountains should be discovered.

This came in due time, and the new fountains, art and commerce, were opened by the art of counterpoint, beginning in Rome, then passing to the Harpsichord, and finally, with the experience of the 17th century, the popular, the *Choralis*, was picked up out of the streets. The popular airs, the *Choralis*, were recognized, Music burst her fetters and got upon the stage. And then the progress of the art was rapid and inspiring, and all its secular gains and its rejuvenescence, told upon its uses in the Church.

After reviewing these facts, and with a view to carry out partially in the old and simple church, ascertained a new and more scientific era times have gained in the power of expressing all the highest and holiest aspirations of the human soul through tones, as Handel, Mozart, Beethoven, Cherubini and the rest have done!

Obituary.

The death of Mr. A. U. HAYTER, which occurred in this city on Monday afternoon, July 28, after a long and painful illness, called up many reminiscences of a veteran, long a leading spirit in the musical

affairs of Boston, though for a dozen or more years past his declining health had compelled him to live in comparative retirement. Mr. Hayter was perhaps the most accomplished representative that we have had among us of the English Cathedral school of musicians. As organist and musical director for so many years at Trinity church, and likewise as organist, and in some sense prompting spirit, if not literary conductor of the Grand Opera Society of our Handel and Haydn Society, he was held in very high esteem. The *Advertiser* furnishes the following particulars of his life:

He was born at Hereford, England, on January 16, 1799. He was the eldest son of Samuel Hayter of More, England, an organist of eminence in the established church of that town. At the age of six he was sent to the school of the Rev. Dr. Wainwright, who was then organist of the cathedral of Hereford. He remained at the school of his devoted friend, the Rev. Dr. Wainwright, the rector of Grace Church, he became organist of that church. Shortly after Dr. Wainwright received a call to the Trinity Church Society of this city, and was commissioned by the wardens and vestry of the church to visit England for the purpose of securing a new organ for use in March, 1837. Dr. Wainwright also secured the change of Mr. Hayter to Trinity, where he remained for more than a quarter of a century. In July, 1862, while playing the morning service, he

was elected organist and conductor of the Handel and Haydn Society, and in that year visited Europe for the purpose of selecting new oratorios. He achieved great reputation for the society, bringing out nearly all the oratorios ever given by it. Among these may be mentioned "David," "Judas Maccabees," "The Messiah," "Creation," Spohr's "Last Jude," and "Elijah." In 1844 "Samson" was performed thirteen times—a success entirely unprecedented. In 1848 Mr. Hayter resigned his situation, the duties being too arduous in connection with his other professional labors. He was succeeded by his son, George F. Hayter. Mr. Hayter leaves a widow and two children, one daughter, and one son, the latter residing in London, where for some years he was organist of St. Paul's Church, Covent Garden.

His *Transcript*,—one from "L. R. B." (the initials of the late Rev. Dr. Wainwright), and another from the *Handel and Haydn Society*, it appears that he was a man of great talent and energy. He was a man of great talent and energy. He was a man of great talent and energy.

other "distinctly remembers attending rehearsals night after night, conducted by Mr. Hayter, through whose untiring patience and energy the society were enabled to give some of the finest performances of outside talent." Both agree, however, that the conductor's talents relied much on the counsel and the musical guidance at the organ of this able practical musician. And while, of course, every

one who has had the opportunity of seeing Mr. Hayter at the organ, will be able to testify to his great talent and energy. He was a man of great talent and energy. He was a man of great talent and energy.

Neukomm, which has had its day—had been performed by Mr. Hayter. He was a man of great talent and energy. He was a man of great talent and energy.

His *Transcript*,—one from "L. R. B." (the initials of the late Rev. Dr. Wainwright), and another from the *Handel and Haydn Society*, it appears that he was a man of great talent and energy. He was a man of great talent and energy.

The orchestral parts of "Samson" were, many of them, written by Mr. Hayter, the original score being written by the composer. He was a man of great talent and energy. He was a man of great talent and energy.

ly Mr. Herwig; the glorious rendering of the part of Micah by Miss Anna Stone; the well sustained parts of Mr. Aiken, Mr. Baker, and others; the wonderful playing of Mr. Hayter upon the organ, added to the perfect rendering of the choral parts, combined to make an almost faultless performance of the grand old oratorio. It had an unprecedented run of many nights in succession. The audiences were packed to overflowing.

The "Old Member" close his communication with these sentences:

"Elijah" was brought out under the direction of Mr. Horn. The "Martyrs" was brought out under the direction of the eminent composer and pianist Mr. J. L. Hatton, who used to say of Mr. Hayter, "that he lived a generation too soon"; also, "that he had few equals, as an organist, in the old coun-

The funeral of Mr. Hayter occurred at Emanuel Church, on Newbury Street, at 11 o'clock on Thursday, July 31. The services were conducted by the Rev. Phillips Brooks, rector of Trinity Church, and the musical selections were rendered by the Trinity Church choir—Messrs. Aiken and Langmaid, Mrs. Long and Mrs. Morse,—all of whom except Dr. Langmaid, were members of Trinity choir when Mr. Hayter was organist. The present organist of Trinity Church, Mr. J. C. D. Parker, was at the organ, and among the organists present were Messrs. C. B. H. and W. H. Parker, and Paine of this city.

Music Abroad.

London.

ROYAL ITALIAN OPERA.—The first performance of the new opera, "The Barber of Seville," was given on Monday evening last. The performance was a success, and the audience was very large. The opera was well received, and the audience was very large. The opera was well received, and the audience was very large.

The first performance of the new opera, "The Barber of Seville," was given on Monday evening last. The performance was a success, and the audience was very large. The opera was well received, and the audience was very large. The opera was well received, and the audience was very large.

The first performance of the new opera, "The Barber of Seville," was given on Monday evening last. The performance was a success, and the audience was very large. The opera was well received, and the audience was very large. The opera was well received, and the audience was very large.

little too slowly, but the last, "Dove sono," as the composer himself might have wished to hear it. We hope for frequent occasions of listening to Mlle. Albani's strong and touching voice in the eloquent music of Mozart. The opera is generally well performed under Signor Bevignani's direction, and the overture, as well as other pieces, receives the accustomed tribute of an "encore."

During the present week, but one of the season's following operas have been performed: *Don Giovanni* (Monday); *Les Huguenots* (Tuesday); *Der Freischütz* (Wednesday), with Mlle. D'Angeri as Astarte, and M. Faure as Caspar (Wednesday); *Roberto* (Thursday); *L'Étoile du Nord* (Friday); *Der Freischütz* is again announced for to night. *Times*, July 19.

HER MAJESTY'S OPERA. *Le Nozze di Figaro* has been reserved, as the good wine in the Gaspel was kept until the last, for the final week of the season. Reproduced on Saturday, it is to be represented at the closing performance this evening. The cast, a strong one, includes Mlle. Titens (the Countess), Mme. Trebell-Bettini (Cherubino), Mlle. Ostave-Torriani (Susanna), Signor Agnesi (Figaro), Signor Rota (the Count), and Signor Borella (Bartolo). Mlle. Titens acts the Countess to the life. She declaimed an *aria* for "Dove sono." Mme. Trebell-Bettini is thought to have sung "Voi che sapete" too fast; this piece was repeated. Mlle. Ostave-Torriani's *Susanna* is very promising, if she has not yet quite comprehended the character; and she sings some of the music delicately, especially the *aria* in F, "Deh vieni non tardar." Signor Rota invests the Count's part with dignity, and Signor Borella, a capital Bartolo, renders the "vengeance" song with thorough unctuousness of purpose. Signor Agnesi, a good musician and always a conscientious artist, does not make the most vivacious of Figaros, for comedy is not his forte. The overture [to be played under three minutes] was unanimously redemanded.

Mme. Christine Nilsson took her farewell of the public, and her benefit, on Tuesday, in Gounod's *Faust*. The occasion was a triumph, or series of triumphs. *Musical Standard*, July 19.

INNSBRUCK.—Programme of the second Musical Festival given by the Musical Union on the 25th and 26th June, in the Imperial and National Theatre. **First Day.** *Allegro*. Felix Mendelssohn-Bartholdy; Solo singers: Mme. Sophie Förster and Mme. Sophie Diez, from the Royal Opera, Munich, Herr Max Hubert, from Munich, and Herr Julius Stockhausen, from Stuttgart. Director, Herr M. Nagiller. Orchestral Conductor, Herr Jos. Altmann. Chorus and orchestra composed about 300 members. **Second Day.** Symphony in C, No. 4 [*Jupiter Symphony*], W. A. Mozart. Scene and *Aria* "Ah, Perfido!" L. van Beethoven [sung by Mme. Sophie Förster]. Three songs: "Volkshied," Franz Wulner; "Wiegenlied," Johannes Brahms; "M'helel," Bernhard Scholz [sung by Mme. Sophie Diez]. *Aria* from the opera of *Fidelio*, G. F. Handel [sung by Herr Julius Stockhausen]. Adagio from the Symphony in C major [No. 7] according to Beethoven and Haydn, J. Haydn. *Aria* and Duet, from *Eusebio*, C. M. von Weber, sung by Mme. Förster and Herr Max Hubert. *Aria* from *Jehus Mordechai*, G. F. Handel [sung by Mme. Sophie Diez]. Two songs: "Griessengesang," and "Gehemnis" with orchestral accompaniment by Herr Johannes Brahms—Franz Schubert [sung by Herr Julius Stockhausen]. Overture to *Eusebio*, L. van Beethoven. [A wholesale programme.—A.S.S.] *Land. Mus. World*.

MERSEBURG. The grand vocal and organ concerts given for many years past in the Cathedral, under the direction of Herr Engel, are now well-known throughout musical Germany, while in Thuringia itself they have assumed the character of popular festivals, attracting the lovers of high classical music from far and wide. The last concert was no exception to its predecessors. It opened with a performance by Herr Barthmann of J. S. Bach's *Prelude* in G major. The same gentleman played the Abbe Franz Liszt's "Ave Maria," arranged for the organ by Gottschalg. Herr Grothe played J. S. Bach's "Toccata and Fugue in G minor, with wonderful clearness and spirit, a noteworthy fact, if he is, as stated, only seventeen years of age. The Leipzig Choral Union, under the direction of Herr Vogel, sang the "Kyrie eleison," from the Abbe Franz Liszt's *Missa Choralis*, and Richter's setting of the Twenty-second Psalm. Herr Raabe, on the violin, and Herr Vogel on the organ, performed an Adagio by Beethoven and the "Abendlied" by Robert Schumann. [An unwholesome programme.—A.S.S. *Abd.*]

BAILEATH.—The great Wagnerian Festival is again postponed till the spring of 1875. Sub-

scription toward the expenses have, as yet, reached no higher than £10,000 (about \$70,000). The "*Palmendach*," seem to be a drag in the market.

The Late Prince Poniatowski died in London, not in Paris as we stated in a recent number. The *Pennant*, of July 12, says of him:

The career of the Prince-Professor Joseph Poniatowski was remarkable for its vicissitudes. He was the grand-nephew of Stanislaus the Second, the last King of Poland, and was born in Rome in the 29th of February, 1816. His musical talent was developed at an early age, for before he was six years of age he was a good pianist. His family took up their residence in Tuscany in 1823; the Prince studied at the College of the "Padri Scolopi," where he gained the first prize for mathematics when seventeen years old, but following up his musical studies, and being gifted with a fine tenor voice, he made his debut at Lucca on the lyric stage, and followed up his success by appearing at the Pergola, in Florence. In that city, at twenty-three, the Prince produced his first three-act opera, "Giovanni da Procida," based on Niccolini's tragedy. This was succeeded by his comic opera at Pisa in 1839, "Don Desiderio," a work which was brought out in Paris eighteen years afterwards with signal success. In 1842 his setting of M. Victor Hugo's "Ruy Blas" was heard at Lucca, and next came, at Rome in 1844, "Bonifazio dei Geremei"; in Florence, in 1845, "I Lambertazzi"; in 1846, at Genoa, "Malek Adeli" at Venice, "La Sposa d'Abdo," a setting of Byron's poem; in 1847, at Leghorn, "Esmeralda." The revolutionary epidemic of 1848 induced the Prince to enter into political life. He was naturalized in Tuscany, and the Grand Duke Leopold gave him the title of Prince of Monterotondo. He was elected a Member of the Chamber of Deputies, and became in turn Secretary and Questor of the Chamber. In due course, after declining several posts, he accepted that of Minister Plenipotentiary to Paris, London, and Brussels. He resigned his diplomatic position to return again to his operatic career, the turbulent times not being suited to him; but under the reign of the Third Napoleon he was naturalized a Frenchman, and was nominated a Senator. The fall of the Empire and the war between France and Germany were the cause of the residence of the Prince in London, until his sudden death on the 3rd inst., within a week of the time when he conducted his own Mass in F, at Drury Lane Theatre, at his benefit concert. On the afternoon of the concert he was in good health and spirits, and talked of his approaching tour abroad, with Herr Uhlmann as accompanist. In Paris, in addition to "Don Desiderio," he produced, at the Grand Opera-house, "Pierre de Medici," in four acts, in 1860; "L'Adventurier," a three-act opera, at the Lyrique, in 1865; and at the same theatre and at the Opera Comique, "A Travers du Mar," in 1864. His Mass in F was first heard in Paris in 1867. He organized a series of performances in the French capital very much like our defunct Antient Concerts. In Florence he introduced Beethoven Concerts. He was, indeed, as liberal in his musical views as in his politics, and although his compositions were of the modern light Italian school, there was no greater admirer of the work of the great German masters than Prince Poniatowski. His last opera, "Gemma" which was done at Covent Garden, with Mme. Adelina Patti and Signor Naudin in the chief characters, had a most unfortunate libretto, and the Prince's memory, which in musical matters was prodigious, served him much more than his invention. But the Prince wrote well for the voice, and many of his detached songs have won great popularity. He will be remembered as an ardent admirer of art as well as a kind supporter of artists, when he was in a position to be the Mæcenas of music in Paris, always welcoming amateurs and artists with sympathetic feeling and kind hospitality. He was buried at Chislehurst on Tuesday. The mass was the low *Missa Defunctorum*. The only musical part on of the service was the *Te Deum* by St. John Baptist de Sina, of the "Petra Pietra" of Stradella, accompanied on the harmonium by Signor Visetti, and the playing on the organ by Mr. Griffiths of the "Kyrie," in G minor, by Novello. After the low mass in St. Mary's Chapel, the coffin, which, covered with the Prince's orders, immortelles, and flowers, had been placed opposite the resting-place of the late Emperor Napoleon, was removed to the grave outside St. Mary's Chapel, close to the Memorial Chapel in course of erection by the Empress. There was a large gathering of the friends of the late Prince, including his son, Prince Stanislaus, as chief mourner, Signor Mario, Gardoni Naudin, Corogni, Capponi, F. Lablache, Alary, R. Costa, Rizzelli, M. Faure, M. Rouzand [husband of Mme. Nilsson], the Marquis de Caux [husband of Mme. Patti], Prof. Lila, &c.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Songs and Ballads—sung by Mrs. J. H. Long.
With Lithograph title. each. 40
1. Only a Flower that he gave me. 3. C to e. *Gabriel*.
"Only a flower; nothing more."
 2. The Dream. "Send me a thought." 3. G to a. *Hopla*.
"A playful thought."
 3. Here let me linger. 1. D to d. *Howe*.
"When the dim twilight steals over the sea."
 6. Cradle Song. 3. D to f. *Hendon*.
"Close thine eyes, my baby darling."
Our music public have reason for gratitude to Mrs. Long, whose method, more sensible, tasteful, healthful, American than others, has brought forward a new and excellent class of lady-singers, who in their turn are worthily serving the public as solo-singers and capable teachers. The songs above described are of the best class, in fine taste, and every way good to sing.
- Humming like the Bee. 3. F to f. *Blamphorn*. 30
"When the woodland's fairy nooks
Are shadowed o'er with bloom."
A neat little sunny song.
- The Holy Titles. (Isaiah's name). Scene and Aria. Soprano. From *Aida*. 6. Ab. *Verdi*. 40
to a. *Verdi*. 40
One of the prominent songs of Verdi's newest opera. Be early in learning it, as the opera will be one of the novelties of the next season.
- Come climb the Hills with me. Song & Chorus. 2. F to a. *Griffin*. 30
"I know that thy loving heart is mine, darling,
For I see it shine forth from thine eyes."
Very pretty as it will be a very popular ballad. One would prefer to climb the hills with "darling" and no "chorus" near, but it must be confessed that the chorus sing nicely, and add to the musical effect.
- So the Children say. 4. C to a. *Tours*. 40
"Deep nestling in a blue-bell bright,
So the children say."
This last line is the refrain which comes in throughout, and will make the song charmingly effective. Should be lightly and delicately performed.
- The Golden City. Ab to e. *Kemp*. 35
"We long to find the portals
Of our own Golden City."
A beautiful sacred song. The last verse may be sung in 3 or in 4 parts for a chorus.
- Friends, but nothing more. 4. Ab to e. *Barnett*. 40
"Two friends,—no more!"
A first class song, full of deep emotion.

Instrumental.

- Six Recreations. 1. Shepherd's Song. (Hirtensiedelied). 2. Morning Song. (Morgensiedel). 3. Village Bell. (Dorfsiedel). 4. Song of a Child. (Kindersiedel). 5. Ballad. (Kleine Ballade). 6. Always Gay. (Immer Lustig). 3. Various Leys. *Recker*. 60
6 pieces in one for 60 cents is not bad. Simple, but classical in style, and excellent practice.
- Aida*. New Opera by Verdi.
Waltz. 5. Bb. Arr. by Knight. 30
Quadrille. 3. " " " 40
March. 3. F. " " " 30
Aida, is now well-known, was first performed in Egypt, before the Viceroy, at Cairo. Verdi's inspiration evidently came from the desert, as there is a noticeable presence of wild "Arabian" melody in the music, producing a singular, but pleasing effect. As *Aida* will be the next operatic attraction in this country, teachers will see the wisdom of buying the pieces "all hot" and giving them early to pupils.
- The Broken Day. (Rêveil du Matin). Reverie. 3. C. *Ardui*. 40
A sort of broken up reverie, as the dreamy melody is interrupted frequently by arpeggios and light chords, and changes, after a while, to a quick, soft tremolo. The idea of the Day-break is neatly carried out.
- Echo Villa. Mazurka. 3. F. *Turner*. 30
This, like many other of Mr. T's familiar compositions is easy, graceful and musical, and perfect in form. Good instructive piece.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. Teachers are marked with a capital letter as C, B, &c. No. A small Roman numeral marks the highest note, if on the staff, an *acute* after the highest note, if above the staff.

THE RIVER OF LIFE.

ITS COMPILERS ARE

Mr. H. S. PERKINS of Chicago, and Mr. W. W. BENTLEY of New York.

The first is an eminent Professor of Music, who, among other laudable occupations, is a writer of children's songs. The latter, also a prominent Music Teacher, is an enthusiastic Sunday School Worker, and his services are in great demand for conducting Sabbath School Concerts, Conventions, &c.

THE RIVER OF LIFE.

REMARKABLE COMBINATION OF TALENT!

The following popular and selected earth science and the human-environmental interaction research articles are included in the pages of the new web-based *ES&H*.

H. R. PALMER.	DR. J. D. VINT N.	IRV. A. KENTON.	D. HAYDEN LLOYDE.
W. F. HEATH.	HORACE E. KIMBALL.	J. H. LESLIE.	CHAS. H. CARROLL.
C. A. WHITE.	E. R. LATTA.	EDWARD A. BARNES.	ROBERT GOLDBECK.
C. M. WYMAN.	J. A. BUTTERFIELD.	J. R. MURRAY.	W. W. BENTLEY.
Rev. ROBT LOWRY.	S. J. VAIL.	HARRY SANDERS.	J. R. SWENEY.
W. H. DOANE.	D. ACHESON.	L. O. EMERSON.	GEO. E. LEE.
H. L. FRISBIE.	L. B. STARKWEATHER.	Rev. ALFRED TAYLOR.	W. S. WILEY.
H. S. PERKINS.	J. P. WESTER, and others.		

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

C. H. PETERSON & CO., 711 Broadway, New York.

AMERICA COLUMBIANA. SWEET REST ABOVE. NEW YORK: G. & C. 1851.

W. H. F. G. & C. 1851.

1. Sweet will be the rest to know
2. Sweet to know that we have won
3. Sweet to know that we have won

Chorus: Sweet will be the rest to know
Sweet to know that we have won
Sweet to know that we have won

Sweet to rest with us we have won
Sweet to think that we have won
Sweet to rest with us we have won

D.C.

D.C.

*A Book of Proved Excellence for High Schools, Seminaries,
Academies, and High Grammar Schools.*

THE HOUR OF SINGING.

BY L. O. EMERSON and W. S. TILDEN.

Specimen Copies mailed, post-paid, for retail price.

PART OF THE CONTENTS.

Waltzes.

Academic.
Addressee.
Apollo.
Aquarellen.
Artist's Life.
Beautiful Blue Danube.
Belle Helene.
Beggarsinn.
Canova.
Clear and Full.
Colliseum.
Consortium.
Controversien.
Constitution.
Devonshire.
Editorial.
Fairy Stories.
Faint Imitation.
From the Mountains.
German Hearts.
Harmony of the Spheres.
Hope.
Illustration.
Immer Lebeten.
Jani's Hall.
Kunst- und Leben.
Leap Year.

Let's be Gay.

Let's be Gay,
Let's be Gay, cheri h,
Lovely Klänge in Klänge,
Love and Pleasure,
Lovely Vienna,
Maulbrunn,
Marguette's,
Marriage Bells,
Mor genblätter,
New Vienna,
One Thousand and One Nights
Ophears,
Philomel,
Promotionen,
Publisher,
Also 14 others.

Polka Mazurkas.

Arm in Arm.
Dragon Fly.
Lob der Frauen.
One Heart, One Soul.
Praise of Woman.

Quadrilles.

Belle Helene.
Children of Haimon.
Nordstern.
Orpheus.
Wiener Fresken.
Will of the Wisp.
Wine, Women, and Song.

Waltz Quadrilles.

Carnival Botschafter,
Petitioner.

Mazurka.

Fata Morgana.
Galops.
Clear the Track.
Ostrich Feather.

Dance.

Dance of the Period.

Polkas.

Alice.
Baden Baden.
Empress Anne's.
Madame Leuther's.
New Aumen.
Pizzicato.
Sans Souci.
Singer's Joy.
Thunder and Lightning.
Tutsch Tratsch.

Price in Boards, \$2.50: in Cloth, \$3.00: Full Gilt for Presents, \$4.00.

OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., New York.

THE INDEX INCLUDES THOSE BELOW AND 93 OTHERS.

Elementary study.

THREE-PART MUSIC.

Ambrosian Hymn.
 Ask me not why,
 Birds are singing,
 Blow on, wild gales,
 Boat song.
 Brothers, to our native land,
 Come, let's be gay,
 Dream on,
 Echoes of the past,
 Faintly as tolls the,
 For the blessings,
 Forth to the battle,
 Gayly our boat,
 Glide, O river,
 How joyful is the morning,
 Hymn of praise,
 In ever-changing orbit,
 In the west, the sun,
 Joyful wake the songs,
 Joys of spring,
 Keller's American Hymn,
 Let all men praise the Lord,
 "Let there be light,"
 Lord, we come before thee,
 Loving voices,
 Meet again.

Morning beauty tender.
Morning Hymn.
My native land. [weak.
Nay, never say our arms are
Now night comes softly.
Nymphs of the ocean spray.
And 24 others.

FOUR-PART MUSIC.

All good night.
Ah, could I with fancy,
All that's bright must fade,
Austrian Hymn,
Before all lands,
Come and watch the daylight.
Come back, sweet May,
Curfew bell.
Day of rest at sea.
Days of youth.
Erin is my home, [ing
Evening's o'er the vale descend
Falling leaves.
Forgive and forget,
Good night,
Good night, thou glorious sun.
Greeting glee,
Harvest song.
How calm is evening.
Isle of beauty, fare thee well.

Know ye the land.
Leaf by leaf the roses fall.
Lovely night.
Make your mark.
'Mid pleasures and palaces.
Morning shines in splendor.
My childhood's songs.
And 31 more select tunes. Also
38 Sacred Tunes for opening
and closing school.

ANTIEMS AND CHORALS.

A sure stronghold.
Blessed be the Lord.
Blessing and glory and wisdom.
Cast thy burden.
God is our refuge.
Lift up to God.
Praise ye the Lord.
To God on high.

MUSIC, FEMALE VOICES.

Memorial Hymn.
Rest, weary pilgrim. [try.
Sing, for the praise of our coun-
Spring is returning.
Summer is here.
The sunbeams are glancing.
Wake, gentle zephyr.

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country.

There is, as yet, by no means a superfluity of Reed Organ music; and many instruments and idle much of the time for want of something agreeable to play upon them. This something, by the way, must not be ultra-classical music, for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be too "by machine"; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of *every* kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular, and pleasing, both to himself and others.

That **THE ORGAN AT HOME** is just the book we have been waiting for, the following splendid list of titles will sufficiently attest. It will be seen that it contains *over two hundred titles of pieces.*

CONTENTS.

Adagio.....	Beethoven.	Flock and Flock Galop.....	Hertel.	Ing. Long ago.....	Bayley.	Remember me.....	Told.
Adagio.....	Beethoven.	Flee as a Bird.....	Frederick March.....	Lothrop.	May Breezes.....	Remember National Hymn.....	Zappa Leaf.
Andio I. Andio.....	Lumbye.	Flowers of Spring.....	Beethoven.	Message.....	Marseillaise (La.).....	Reveries.....	Schumann.
Andante.....	Mozart.	Funeral March.....	Beethoven.	March Religieuse.....	J. L. Battman.	Robin Adair.....	
Andante Grazioso.....	Mozart.	Do, From "Clarke's New Method".....		Mabel Waltz.....	Godfrey.	Scots wha ha'e.....	
Andante.....	Beethoven.	Gayly thro' life I wander.....	"Traviata."	M' Appari (How so fair).....	"Martha."	Serenade.....	Schubert.
Andante in A Flat.....	Beethoven.	My Paris, dearest.....	"Traviata."	March from "Magic Flute".....	Mozart.	Saneta Maria.....	Meyerbeer.
Andante in F.....	Beethoven.	(Clory be to God.....	Hoyda.	March from "Moses in Egypt".....	Rossini.	Santa Lucia.....	
Andante.....		Golden Cross Waltz.....	Berther.	March from "Lucia".....	Donizetti.	Selection from "Norma".....	Bellini.
Air for a "William T. H.".....	Possini.	Gentle Thoughts.....	Habiny Smith.	Minuet.....	Beethoven.	Simplette.....	Facager.
Air from "The Flute".....	Alto cat.	Good Night, Nocturne.....	"Martha."	Minuet from an Oratorio.....		Souvenir Nocturne.....	Clarke.
Alto for Flute, "Trovatore".....	Long.	Golden Dream March.....	P. Berther.	Mount Vernon.....	Dr. L. Mason.	Silver Wave Barcarole.....	Allen.
Alto for Flute Waltz.....	Strauss.	Golden Future March.....	P. F. Berther.	Moonlight Galop.....	A. P. Wyman.	Selections from "I Puritani".....	Ummel.
And. Rev. and fair.....	Hoyda.	Golden Leaf Schottische.....	E. Berther.	Night Wind.....	J. L. Battman.	Serenade, "Don Pasquale".....	J. ouzetti.
And. Rev. "I. H. H.".....	Stendelsohn.	Golden Russian March.....		Nearer, my God, to thee.....	Dr. L. Mason.	Sweet Memories.....	J. L. Battman.
And. Rev. National Hymn.....	Hoyda.	Grand's Waltz.....	Godfrey.	New Vienna Waltz.....	Strauss.	Sweet Morning Polka.....	A. P. Wyman.
And. Chorus.....	"H. Trovatore."	Grada Waltz.....	Euryndler.	Norma March.....	Bellini.	Scheiden Waltz.....	Weissenborn.
Ave Maria.....	Schubert.	Harvest Leaves March.....	A. P. Wyman.	Night shades no longer.....		Sleeping I dreamed love.....	Wallace.
Bar. Rev. "H. H. H.".....	Dr. L. Mason.	Hail Columbia.....		Nocturne, "Midsummer Night's Dream".....	Mendelssohn.	Sweet thoughts.....	Lumbye.
Bar. Rev. "H. H. H.".....	Wheber.	Harp that once thro' Tara's Halls.....		Nocturne, "The Song of the Sea".....	Gutman.	Sounds from Home.....	Gung.
Bar. Rev. "H. H. H.".....	J. L. Battman.	Hemlock.....	Jungman.	Nocturne.....	Gutman.	Short Voluntary.....	Lattman.
Bar. Rev. Blue Danube Waltz.....	Strauss.	Home, Sweet Home.....	Leckop.	Nocturne, the Souvenir.....	Clarke.	Star-Spangled Banner.....	
Bar. Rev. "H. H. H.".....	Wangarten.	How So Fair (M' Appari).....	"Martha."	Nocturne, Dreams of the Past.....	Turner.	Smith's (Gen. P. F.) March.....	Martin.
Bar. Rev. "H. H. H.".....		Home again.....	Pike.	Non piu mesta, "Cenerentola".....	Krug.	Scotch National Air.....	
Bar. Rev. "H. H. H.".....		Her bright smile haunts me.....	Wrighton.	Our's Prayer.....	Overhaug.	Then you'll remember me.....	Balfe.
Bar. Rev. "H. H. H.".....		Haydn's Hymn.....	J. H. H. H.	Our yonder rock reeling.....	"Pia Dandolo."	Tannhauser March.....	Wagner.
Bar. Rev. "H. H. H.".....		How can I leave thee.....	Cramer.	Operatic March.....	J. L. Battman.	Transcript from "Midsummer Night's Dream".....	Mendelssohn.
Bar. Rev. "H. H. H.".....		Humming Chorus, "Martha".....	P. Berther.	One Thousand and One Nights Waltz.....	Strauss.	Transcript from Overture to "Poet and Peasant".....	Suppré.
Bar. Rev. "H. H. H.".....		Home from our Mountains.....	"Trovatore."	Offertoire.....	Battman.	Trios from "Bellini".....	Louise.
Bar. Rev. "H. H. H.".....		Home in a Mountain Home.....	Abt.	On in the still night.....	Scherson.	Theme for a Symphony.....	
Bar. Rev. "H. H. H.".....		High National Air.....		Overture to "Calif of Bagdad" (first movement).....	Baldien.	Twilight Thoughts.....	
Bar. Rev. "H. H. H.".....		Hill's National Air.....	Cramer.	Part of a day.....	"Traviata."	Trans. ript from an Offertoire.....	Battiste.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Parting March.....	J. L. B.	Triumphant, Revue.....	Schumann.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Parting Waltz.....	Wassenaar.	Theme from "Il Pirata".....	Bellini.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Pensée (L. H.).....	Blumhardt.	Vesper Hymn.....	
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Pilgrim Chorus, "Tannhauser".....	Wagner.	Von Meter's Quickstep.....	Fattman.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "Semiramide".....	Wagner.	Voluntary.....	Lattman.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "Zampa".....	Wagner.	Voluntary (From Clarke's Method).....	
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "M. S. Angelo".....	Wagner.	Vol.....	
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.	Prayer from "H. H. H. H. H.".....	M. H. H. H.	Wagner's "H. H. H. H. H.".....	Clarke.
Bar. Rev. "H. H. H.".....		Hotelletten Waltz.....	Gung.				

THIS ORIGIN AT HOME has had a double life. First issued in Chicago, with a very bright promise of popularity, both the first edition and the plates were destroyed by fire. In reconstructing the work it has been carefully noted, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that it will be difficult to imagine a collection of more with a greater and more pleasing variety. Price, in Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00. Sent, post-paid, for retail price.

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., NEW YORK.

MONEY BY MAIL—Money sent by mail, the expense being two cents for every four ounces, or fraction thereof, of the article, which is sent by mail. **PERCENTAGE**—The portion which is given or paid of the price, or value, of the goods sold. It is usually 10 per cent, but may be sold at less or more than 10 per cent.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.

Address, care of Oliver Ditson & Co. [798]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-1f] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, **EDWARD B. OLIVER,** Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly
on hand.

G. W. DUDLEY,
*Concert Vocalist and Teacher of Singing
and Voice Building.*
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[795]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Taubert,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL REUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign
Music*, [794-3m]

**The Beethoven Quintette Club
of Boston,**

C. N. ALLEN, 1st Violon. H. Hamblin, 2nd Violon. J. C.
M. F. L. 1st Violon. C. H. Kappeler, 2nd Violon and Flute.
W. H. F. 1st Violon. C. H. Kappeler, 2nd Violon and Flute.
W. H. F. 1st Violon. C. H. Kappeler, 2nd Violon and Flute.

Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
[829-1y]

CAREER TO BE A MUSICIAN.—As I have
every year more applications from Churches desir-
ing Organists (at salaries from \$200 to \$2,000) than I can
furnish players for, Organ Students would consult their
present and prospective interests by commencing with me.
Very truly,
EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. [834-1f]

MR. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [829-1y]

A Band in Every Village

is, or is soon to be, and the mellow noise of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Basses,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral; in fact all instruments in common use,
Violon and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

HAIL COLUMBIA

And all other Patriotic Airs sound best on the Superior
Instruments to be purchased at the well-known store of
J. C. HAYNES & Co., where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINTETTE ORCHESTRAS,
BANDS OF FOUR,

and all similar organizations will be furnished, not only
with the best instruments, but with Instruction Books to
learn them, Music to play on them, extra Strings, Reeds,
&c., to go with them, and all needed Materials for their
repair.

J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

SENT FREE!!

**Specimen Pages of
SONGS OF THE BIBLE.**

The New Sunday School Singing Book.

By W. A. OGDEN and A. J. ALLEY. The subjects are so
varied, the lyrics so excellent, the music so animated, and
devotional, and the type so clear and distinct, that it has at
once become a favorite. "Surpasses all our expectations."
is what those who have used it.

DO NOT FAIL TO EXAMINE IT.

Price, single copies, 35 cents. \$3.50 per dozen. One
specimen copy, in boards, mailed for 5 cents.
Remember, Specimen Pages are sent Free to any address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN,

Well known as the author of "Silver Song," that had a
sale unequalled by any Sunday School music book.

Anthem Choir is pronounced the finest work of the kind
published, and is being adopted by the leading chorists and
conventionists throughout the country. The Anthem
Choir contains beautiful melodies, grand harmonies and
is animated and devotional.

22 of our best Anthem Writers Represented.
The type is large and clear. Binding and press work
superior to any book of its class ever before published. Sin-
gle copy \$1.25. \$10.00 per dozen. Specimen pages free.
\$100.00 per 1000.
W. W. WHITNEY, Toledo, O.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flute, Accordion, Clarinet, Flute
and Violoncello. Do not despise these little books be-
cause they are cheap. For persons who wish to learn easily and
pleasantly, and who do not care for the way, there is nothing better.
Price of each book 75 cents.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, New York.

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence as to command a wide sale and to show the
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Medal at the Paris Exposition. Of hun-
dreds of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent mus-
icians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

**ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR,** with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,
154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. —832

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,
Price 60 Cents.

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building" and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all. Teachers will find in
this little work that which every pupil must acquire and
it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms needed are
introduced, and the subject of the *formation of the scale*
is presented from a entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats, really,
of the *mechanics of tones*; their relation to each other as
members of a series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time, with the aid of any instrumentally accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and Concert pitch is ignored in fourteen
of these series of exercises. This familiarises the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary Principles of Music, or the Mechanics
of Tones are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work and with less
expenditure of time and labor than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method

FIRST SERIES, 50 SECOND SERIES, 50

THIRD SERIES, 55

Just Ready **THE TRIO**, a collection of three-part
songs, arranged especially for High Schools and Seminars.
An excellent companion or successor to the **BOOK OF
SINGLES**.

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 Broadway, N. Y.

Dwight's Journal of Music.

Whole No. 844.

BOSTON, SATURDAY, AUG. 23, 1873.

VOL. XXXIII. No. 10.

Goethe and Felix Mendelssohn Bartholdy.

From the German of DR. CARL MENDELSSOHN BARTHOLDY.

AUTHOR'S PREFACE.

The present sketch was written in the retrospect of the great event of the present day.

It was a peculiar chance, on the part of the higher life of the German nation, was partially directed to the present.

The Society for History (Historischer Verein) in Hamburg, in the first year held a public meeting on the 18th of March of the present year, at which the foundation of the German nation. On this occasion I was induced to deliver the following address: Goethe and Felix Mendelssohn Bartholdy, which subsequently appeared at Carlsruhe.

In compliance with the wish expressed in the quaters, I now publish the manuscript of the address. *Berlin, October 1871.*

K. MENDELSSOHN BARTHOLDY.

Youth feel the necessity of a higher life, they and understand it. If it is to be a reality, if its influence is to be felt, it must be a reality; if it can strengthen and form, it can be the example of great living men, as at the summit of the starry heaven, above the horizon.

It was permitted to the boy, Felix Mendelssohn Bartholdy, to receive from Goethe a long inspiration. His quick and poetic nature, promoted in him, made him feel that a higher and stronger life in him, a higher and stronger life, was weak and mortal.

The old Zelter had died about the year 1800.

Zelter was in an old, in the full, in the word. For what he had achieved, and accomplished, he had only himself to thank. We can read in his biography, how, while working at the trade to which his father had kept him, as upon apprentice and journeyman, he carried on his musical studies, with unremitting labor, educated himself in this art, and did not allow himself to be turned aside by the depreciating judgment of Knebel, who spoke in the true spirit of his guild, when he said to him plainly: "A common man is always a respectable person, while there is nothing more pitiable than a common artist such as you will become." As is usually the case with all self-made men, Zelter was somewhat peremptory and rough by nature; his freedom and sturdiness of character were proverbial in the art circle of Berlin. He was one of those inflexible, bold and rough-hewn beings, whose original strength could only be brought to bow before a wonderfully harmonious personality like Goethe's. From the time when he first read the "Sorrows of Werther," and ever afterwards, he felt a deep sympathetic attraction to this interpreter of hearts who had

loved mankind with his whole heart, and after he had become personally acquainted with him, no one clung to Goethe with a warmer devotion than Zelter. Their correspondence is an imperishable memorial of genius and faithful friendship. Zelter speaks of the artistic efforts of the Berliners, describes the working of the Academy of Music, calls the attention of his Art friend at Weimar at an early period to Felix Mendelssohn, the most gifted of his pupils.

"I am your friend and scholar," he thus announces a visit to the boy, "Weimar, 1821, October 1821." "before I leave this world, in which indeed I wish to remain as long as possible. The latter is a very pretty boy, lively and obedient."

Felix Mendelssohn Bartholdy was at that time only twelve years of age, but had already

finished a third, had composed a Psalm for four and five voices with a great double fugue for the Academy, six Symphonies, a Quartet for the piano and stringed instruments, a Cantata, six Fugues for the piano, and a number of Studies, Sonatas and Songs.

"Only think," writes his mother to her sister-in-law, Henrietta Mendelssohn in Paris, "that the little rogue is to have the pleasure of going to Weimar with Zelter for a short visit. He wants to show him Goethe and will take him with him there next week, after seeing Schadow's statue of Luther. You can imagine how much he will enjoy it. I consider it no slight privilege that he should be introduced to Goethe under such circumstances, should live under his roof and obtain the blessing of the great man. The amusement that his little journey will afford is also pleasing to me, for he, of his own accord, is almost too industrious for his age."

It was a peculiar chance, on the part of the higher life of the German nation, was partially directed to the present.

His father writes to him: "I shall advise you, dear boy, as often as I write to you, to keep your mind clear. Keep it clear, over yourself; sit and hold yourself properly, especially at table; speak plainly and slowly; try as much as possible to use the right word. I need not remind you to be good, well-behaved and obedient to your fatherly friend and guide, and to remember us always lovingly, for you are always a good boy."

The mother wrote: "I should like to be a little mouse, that I might watch my dear Felix among strangers, and observe his behavior as an independent young man. To me is every word of Goethe's, for I want to know all about him."

His elder sister Fanny thought she ought not to withhold her advice: "When you come to Goethe, I would advise you to keep your eyes

and ears open. If you cannot, on your return, repeat every word that he said—we have been friends! . . . It would be better for us to do without you a little longer, in order that you may get together the most delightful recollections for your future life."

The accounts which the youthful traveller sent home to these strict advisers evince a singular mixture of observation and happy childish ingenuousness. He describes the beautiful arrangement of Goethe's house: On the threshold of the door which leads into the principal apartment, the visitor is greeted by the suggestive "Salve," and the statues on the staircase and in the entrance hall remind him of Greece, the intellectual home of the Poet. The boy's heart might well throb when he stood upon the consecrated threshold. "Now," he writes on the 6th of Nov., "let everybody listen. To-day is Tuesday. On Sunday rose the Sun of Weimar: Goethe. In the morning we went to church, where part of the 100th psalm of Handel was given. (The organ is large but weak; the organ in the Marien-kirche in Berlin, though small, is much more powerful. This one has 50 stops, 44 sounding registers, one of which is 32 feet.) Afterwards I went to the 'Elephant' where I drew Lucas Cranach's house. In about two hours Prof. Zelter came to me, saying: 'Goethe is there, the old master is there.' We were soon at Goethe's door. He was in the garden, and was just at that moment coming round the corner; is it not strange, dear father, it was just so with you. He is very kind, but I do not think his pictures resemble him at all.

"He was examining a collection of fossils which had been arranged by his son and kept saying: 'Hem! hem! I am very well satisfied.' Then I walked in the garden for half an hour with him and Prof. Zelter. Then came dinner. You would more easily believe him to be fifty than seventy-three. After dinner Fräulein Ulrica, Goethe's wife's sister, asked for a kiss and I gave her one. Every morning I receive one kiss from the author of Faust and Werther, and every afternoon two from father and friend Goethe. Think of that! In Leipzig I went once through Auberbach's curious courtyard, a great thoroughfare, of which there are many in Leipzig, filled with shops and people, and enclosed by houses six and seven stories high. In the market place there is one of even nine stories.) But what am I thinking about. In the afternoon I played two hours to Goethe, part of the time Bach's Fugues, and part of the time I improvised Fantasias. In the evening they played whist, and Prof. Zelter who played with us at first, said: 'Whist means you must hold your tongue.' A pithy expression! In the evening we all ate together, and even Goethe joined us, who scarcely ever eats at home. Now my dear mother, Fanny! Yesterday morning I brought thy pretty songs to the Frau v. Goethe, who has an agreeable

* Translated for Dwight's Journal of Music, by HENRY WARREN. Prefixed to the original manuscript is a beautiful portrait of Mendelssohn in his 30th year, painted from the crayon drawing by Wilhelm Herchel, which was made from the oil portrait painted by Rogers in the year 1821.

voice. She is to sing them before the old master. I have told him already that thou hadst written them, and asked him if he would like to hear them. He answered, "Yes, yes, willingly." They are particularly pleasing to the Frau v. Goethe. A good omen! He shall hear them to-day or to-morrow. I am very sorry that I shall never see Lipinsky again."

We can see how quickly Felix overcame the embarrassment of the first acquaintance, and made himself at home in the house of the man who could be approached by no one except with the greatest reverence. As Goethe's contemporaries describe his appearance to us, the grave, slow step, the powerful features, the high-arched Apollo-like brow stamped with the seal of strength and wisdom, the rich grey hair, finally the deep voice and deliberate speech: all combined to give an impression of dignity and solemnity. Even Zelter, who generally despised such things, was accustomed to appear at Goethe's house in full dress, that is, in black silk small clothes, silk stockings, and shoes with great silver buckles; in short in a costume which, though long out of fashion, still had the character of the highest ceremony.

Goethe has himself said, that he had adopted a certain indifferent manner towards strangers, and every one knows how coldly repellant he showed himself to Carl Maria von Weber. But to the little Berliner he showed so little of his official dignity, took him up and caressed him with such paternal kindness, that the boy soon laid aside his timidity, and exhibited his extremely lively temperament in all its youthful freshness. It is evident that it was quite as much a personal feeling, as it was interest in the boy as an artist, which attracted him. The first time that Goethe invited company to meet the Berliners he took great pleasure in putting Felix's talent to the test before his guests. "My friend Zelter," he said to Rellstab, "has brought his little pupil with him to see me. He is first to give us a proof of his musical talent, but he is wonderfully gifted in every way. We know the science of the temperaments. Every human being has in himself all four. Of this boy I should say, he has the minimum of phlegm and the maximum of the opposite."

The first task that Goethe imposed upon the young artist was to improvise upon a theme given him by Zelter. The old man seated himself at the piano, and with his stiff, lame fingers played a very simple air in triple time: "Ich träumte einst von Hamelen," which sounded as poor and trivial as possible. Felix played it after him, and then breaking into the wildest Allegro changed the quiet melody into a passionate air, which was taken up now by the Bass and now by the Treble, and into which he wove in the boldest manner his own rich thoughts. All were filled with astonishment as the little hand travelled through the measures, mastered the most difficult combinations, and brought out surprising passages in counterpoint, in a stream of harmony, without indeed paying much attention to the original air. Zelter made it a principle to be niggardly of his praise, for he wished to save his pupil from vanity and over self-esteem, the "most cursed foe" of all artistic progress. Hardly had the boy finished, when he cried: "You must indeed have been dreaming of kobolds and dragons, for you have driven over stock and stone!" His voice expressed the greatest admiration. With the true feeling of a teacher he strove to prevent him from perceiving that he had achieved a triumph.

Goethe felt this immediately. He took the little artist's head between his hands, caressed him, and

said positively: "But you don't get off so easily, you must play something else before we accept you." So he was obliged to play some of Bach's Pieces which Goethe liked particularly; then he demanded a Minuet, and the boy cried, with sparkling eyes: "Shall I play you the most beautiful one in the whole world?" and he then played the Minuet from "Don Juan."

Goethe stood listening by the instrument, joy sparkling in his eyes. After the Minuet he wished to hear the Overture, but this the little player flatly refused, for he maintained: "That cannot be played as it is written, and we dare not alter it." Then he himself offered to play the Overture to *Figaro*, and accomplished the task with accuracy and facility, gave the orchestral effects so excellently, and by now dexterously interweaving the air and now bringing it out into prominence, he made so many fine points in the instrumentation, that the effect was most charming. Goethe grew more and more animated, he joked and jested with his little guest.

"So far," he said, "you have only played pieces which you know. We will now see if you can play something that you do not know." He then brought several sheets of manuscript music. "Here I have brought you something from my collection of manuscripts. Now we shall try you. Can you play this? He laid a sheet of clear but finely written notes upon the stand. It was Mozart's handwriting. The child gave it with such ease that it seemed as if he must have known it by heart for a long time. "That's nothing," cried Goethe, after enthusiastic applause, "any one could do that. But now I will give you something that will puzzle you. Now take care." With these sportive words he produced another manuscript and laid it upon the desk. But this, indeed, looked strange enough. It was hard to say whether they were notes, or whether it was simply a ruled sheet, spattered with ink and covered with innumerable blots. Felix laughed aloud. "How it is written! how can any one read that?" he cried. Suddenly he became serious, for when Goethe asked him: "Guess who wrote it," Zelter, who was standing behind him at the piano, looking over, exclaimed: "That is Beethoven's, any one could see that a mile off.* He always writes as if with a broomstick, and brushes his sleeve over the wet notes. I have seen many of his manuscripts! they are easily recognized." Felix sat motionless, his eyes fixed reverently upon the manuscript; a beaming look of surprise passed over his features as from the chaos of half-effaced, blotted notes and words, which were written over and between the lines, a beautiful thought or a noble feeling struggled out. But Goethe wished to put him to the severest test, and would allow him no time for preparation. He urged him on, saying: "See, did I not tell you that you would get stuck. Now try, and show us what you can do."

Felix began to play immediately. It was a simple melody; but to select the right ones from these effaced and blotted notes, demanded a quick and ready eye. At the first playing, Felix often pointed laughingly with his finger to the right notes which he was obliged to look for in a different place, and many a mistake was corrected with a quick, "No, this is it." At last he exclaimed: "Now I will play it to you, and this second time did not miss a single note. "That is Beethoven," he cried out once, when he came upon a melodious passage

* Goethe became acquainted with Beethoven in 1793, yet he was never able to appreciate his rough personality. "His talent astonishes me, but he is unfortunately a strange being, whose eccentricities make him to the world detestable, but he will never be a happier either for himself or others." Letter to Zelter. 2. Sept. 1812.

upon which it seemed to him the peculiar genius of the artist was imprinted. "That is Beethoven all over. I should have recognized him by that," Goethe was quite satisfied with the last trial. But he concealed his praise behind the teasing jest: "Here you were quite puzzled, here you were not sure;" but it was plain to see that he experienced a warm artistic pleasure in the boy's triumph.

(To be continued.)

The Art of Violin Making.

(From "THE VIOLIN AND ITS MASTERS," by J. W. VON WASHLEWSKI. Translated from the German for this Journal.)

(Continued from page 67.)

Nicolas Amati claims our artistic sympathy still further, and especially, because he was the master of ANTONIUS STRADIVARIUS, or ANTONIO STRADIVARI (born 1644, died Dec. 19, 1737), the most eminent of all the violin makers down to this day. Not only had this splendid master an extraordinary genius for his calling; he was also one of those strong men, who never seem to wear out, but who keep on working and producing up to a very late time of life. Stradivari outlasted three generations; and just as Titian, the head of the Venetian school of painters, painted a picture when he was an old man of nine and ninety years, so Stradivari, the most famous representative of the Cremona school, produced a violin in his ninety-second year. The development of this artist, sprung from a patrician family of Cremona, was as logically consistent as it was fortunate. At first he adheres closely to the model of his teacher, with an exactness that admits of the conjecture, that his first works bore the name of Amati. Then follows a longer period in his life, from which only a few instruments of his exist. Fétis is of the opinion, that during that time he was more occupied with experimenting than with actual production. Certain it is, that the unparalleled achievements of Stradivari afterwards in this field can only be conceived of as the results of long years of laborious study. In the year 1690, that is to say in his maturer manhood, he was in a condition to take a forward step with certainty on his prize-crowned career. Yet about this time we see him still bound in part to the traditions of the Amati school. To be sure he already changes essentially the arching and the proportions as to strength of the upper and the under surfaces, as well as the varnish, and thereby brings the violin continually nearer to its perfection; nevertheless his instruments still retain reminiscences of the Amatis, from which they do not wholly free themselves before the expiration of another decade. On the dividing line, therefore, between the 17th and 18th centuries we behold Stradivari in his full independence. His instruments of the years 1700-1725 bear the stamp of his own style, that style which made him the master of all masters among makers of the violin. Now the received traditions only exist for him in their universal validity; in particulars we see him proceed thoroughly in the full consciousness of free creative genius. The most conspicuous and fundamental modification introduced by him consists in the flatter arching of the covers, to which we have before alluded, and which is

* *The Violin and the Master*, by J. W. VON WASHLEWSKI. Leipzig: Breitkopf and Härtel, 1869.

not found with the same moderate elevation in any other influential master of the art. To this we must ascribe chiefly, that the tone of his violins acquired the universally admired qualities of fullness, brilliancy and substance, which Amati was able only partially and in a less degree to give to his productions.

Stradivari exhausted his art in all respects; he created the ideal of the Violin. At his command there stood a sure and penetrating eye for harmonic, one might even say for pictorial proportion; and he artistically traced and hand, capable to shape anything not beautiful, was subject to him, and he gave to his instruments the form and the life. He gave the instrument, in its chief contour, sweeping lines, whose fine-felt arabesque-like course runs into all the single parts down to the least details. The curves and arches are of a beautiful and wave-like movement: the swells of the cheeks are of the most beautiful and regular proportion; and the perfect picture of the body in its totality ends, by means of the neck, in an energetically contracted, yet elastic spiral scroll, or volute, which in itself is worthy to be called a masterpiece.

Finally, the total impression is completed by the varnish, which covers all parts of the instrument with the exception of the neck. This varnish, the secret of which, in spite of every effort, has never been again discovered to this day, serves partly for the protection of the instrument against the influence of weather, and partly for the improvement of its outward appearance. Every one of the epoch-making masters of the art of violin making has his peculiarity also in this respect. Nicolas Amati used a clear varnish of a golden yellow, the most blond color. The color of the thicker and more part-like varnish, however, on the contrary, is deeper and more varied; it varies between a deep, amber-like sparkling red and a rich chestnut brown. Moreover it is at the same time of a wax-like, dull shining, and yet fiery lustre, whose perfect transparency places the texture and glossy smoothness of the wood, selected with the greatest care, in a light all the more favorable.

The perfection of outward appearance, which Stradivari knew how to give to his violins, was by no means enough, alone, to account for his conspicuous position among those of his craft; this would have been wholly insufficient, had it not been coupled with that inborn finest sense for tone, without which his instruments would have wanted their peculiar value, to-wit the prime charm of a beautiful sonority. Every true artist in his calling and his labor bears a corresponding ideal in himself, and goes away unswervingly towards its realization. As the painter with the mind's eye sees pictures, as the musician with his inner ear hears melodies and harmonies, so the instrument maker inwardly hears the elementary tone resounding. It is not a mere general idea of tone indifferently; but a tone distinct and positive in character, in color and in substance; in a word, a tone-ideal. Now the more strongly and intensely this lives in the soul of the shaping artist, the more purely and sharply it is imprinted there, so much the more perfect, presupposing technical ability of course, will be the sonority of the instrument that is made by him. And in this most essential respect, also, Stra-

divari is, if not the unreachd, yet the unsurpassed master. His instruments are made with a tone-soul in them, which only need the cunning hand of the performing musician to develop their incomparable charm. Their tone fulfils the most manifold requirements of sonorous beauty. It sings like a soprano, has a metallic strength, is brilliant, noble, and again sweetly insinuating, soft and flexible. Its volume is uncommonly concentrated, and its peculiarly intensive energy lends it a wonderful carrying faculty. Moreover their peculiar opaline quality of tone enables the player to color and to vary the tone, so that, when a pronounced violin character, you are reminded now of the human voice, and now of various wind instruments: the flute, the clarinet, the oboe, or the horn.

But although the tone of an instrument is what claims the chief consideration of the hearer, it is by no means to be thought of apart from its form. One cannot say, indeed, that a fiddle sounds beautifully because it is beautiful to look at; its outward beauty is something altogether relative. Yet it is well proved, that the construction, that is to say the form of the resounding body stands in a reciprocal relation to its tone. Now the more

perfect the proportion of the single parts to one another as well as to the whole, the more harmonious the whole conformation of the body of the violin, so much the greater gain upon the score of power and quality of tone. This fact may be observed in all the master makers of the violin, and in Stradivari it shows itself in the highest perfection. Evidently therefore the form he gave his instruments, which all the connoisseurs have pronounced beautiful, is not an accident, but something necessary.

The numerous imitators of this master have left nothing untried in their endeavors to walk in his footsteps. The violins of Stradivari have been most accurately analyzed, investigated, measured; it has been thought by scientific means to reach the secret of his processes; his instruments have been so closely copied that the eye could not tell the copy from the original, and, in spite of all, the coveted results have not been reached. Very naturally, for what was lacking in these undertakings was the main thing, the creative mind, which manifests itself so brilliantly in Stradivari's masterpieces. Human experience has been the same here, as in all other things, where the slavish fidelity of dead, soulless imitation has stepped into the place of free creative effort.

The number of the Stradivari instruments, including also some violas and violoncellos: Fétis estimates their total number at more than 1000. A portion of these, unfortunately, as well as the productions of other Italian masters, have been ruined by the vandalism of uncalled-for bunglers' hands. Thus there was a time when people were under the delusion that the Italian instruments were all destroyed, and that not a few of the existing stock of instruments were weakened and in a certain sense demoralized by the shaving or scraping out of the inside of the body. This is a lamentable and an irreparable loss to the mu-

sical world. By this means the value of uninjured instruments of the Italian master period has risen to a remarkable degree. Stradivari instruments, which at the beginning of this century they already sold for a few hundred francs, now fetch a well-preserved violin of this master has risen to 300 louis or more. Not seldom what decides the question here is virtuoso-ship, which, we all know, in matters of art often verges upon the ridiculous. We know that among the English monied aristocracy there are persons, who buy up valuable or simply rare art treasures merely for the dead possession of them, never once sharing the enjoyment of them with another. It is said, however, that there do exist a few among these curious virtuosos, who, being in the possession of costly Stradivari instruments, devote themselves to the unpretending satisfaction, not indeed of playing on them, but of showing them occasionally. At all events it is a fact, that the number of intact Italian master instruments now available for musical practice, within easy reach at least, is lamentably diminished through this barren private ownership.

Tamberlik.

It is a well-known fact, that the Italian master instruments, which at the beginning of this century they already sold for a few hundred francs, now fetch a well-preserved violin of this master has risen to 300 louis or more. Not seldom what decides the question here is virtuoso-ship, which, we all know, in matters of art often verges upon the ridiculous. We know that among the English monied aristocracy there are persons, who buy up valuable or simply rare art treasures merely for the dead possession of them, never once sharing the enjoyment of them with another. It is said, however, that there do exist a few among these curious virtuosos, who, being in the possession of costly Stradivari instruments, devote themselves to the unpretending satisfaction, not indeed of playing on them, but of showing them occasionally. At all events it is a fact, that the number of intact Italian master instruments now available for musical practice, within easy reach at least, is lamentably diminished through this barren private ownership.

member him as the noblest Roman of them all. A

his debut at the Theatre del Fondo, in Naples, in

consecutive seasons, producing there for the first

Pardon de Floermeil," receiving two decorations from

Paris are familiar to the readers of musical history.

nounced him for his season of Italian opera in this city. Owing, perhaps, to the more brilliant prospects in Paris he did not come here. That season

the French writers to be the rare combination of perfect actor and perfect singer which they have despaired of finding. They went into caricatures of his "ut diez" in *Othello*, *Polinto* and *Don Giovanni*, for they were just as excitable in those days as they are at present, and chest C's were a new commodity. The verdict of Paris, London and Madrid was a notable one. It is preserved for us in the various effusions of the time. No such *Othello* had they ever seen. No such *Othello* certainly had ever been heard. As late as 1869 Tamberlik made his *entrée* at the Italiens, and was again received with an ardor bordering on frenzy.

His fame is not, however, confined to Europe. He has been engaged in Rio Janeiro, Buenos Ayres, Montevideo, Mexico and Havana, receiving, it is said, the largest salary ever paid to a tenor—55,000 francs a month. In Havana he has been imprinted for two years of the Tacon Theatre. So much for the Tamberlik of the past. He is preserved to us as one of the really few great singers who have united extraordinary vocal abilities to histrionic genius. With less suavity he has more force than Mario; without the erratic bounce and physical fury of Wachtel, he possesses the true fire and the true repose combined, which that artist never had. Any one must glean all this from what the World has already said of the singer. Of the Tamberlik of the present, we can now afford to wait before speaking until he shall have spoken himself.

Tamberlik will appear with the Maretzek great Star Combination, Pauline Lucra, Ilma de Murska, the renowned prima donna, Mlle. Testa Viziani, Mari Janet, Ronconi, Rossi Gelli, etc., at the Boston Theatre, beginning October 27th.

We find the above in the *Transcript* of Aug. 12. The writer commits one oversight when he speaks of Tamberlik's "impersonation of the character of 'William Tell' at Covent Garden. Tell is a baritone part, and Tamberlik, the tenor's, part of course was Arnold. We had the good fortune to witness two of those performances in 1861, as well as one of *Don Giovanni*, in which Tamberlik was the Ottavio. Looking back to our brief notes of them we find these sentences:

The principal singers were all good. In the first place Tamberlik, who was the Arnold. A glorious tenor, although past the prime. No man could be better suited to this noble part, both to its wooing and to its heroic side, but more particularly to the latter. He is the greatest of declamatory tenors (perhaps I must except Sims Reeves in the oratorios). No other has such crisp and manly resonance in the recitative. Every tone stands forth so round, distinct and positive—the musical "large utterance" of the gods. The tones, too, are pure gold in their substance, warm, rich, sound to the core. He is very great in the superb bursts and climaxes of the principal arias, such as "*O, Matilde*" in the second act, and in the patriotic rally in the last act, where he makes the famous "*ut de potrem*" so effective—whether it be really a chest tone with him or not. His performance was thoroughly inspiring that night and carried all before it. But in the purely singing style, the sustained *cantabile*, he is not to be compared to either Mario or Reeves. M. Faure made an excellent Tell, as he did Don Giovanni. Sig. Polonini made the part of the old Melchthal remarkably impressive; and Herr Zelger, a giant of a German, with a ponderous *basso*, did good justice to the music of Walter. The picturesque and difficult little high tenor part of the fisherman, who opens the first scene, singing as he mends his nets, was beautifully given by Sig. Neri Barakli, and Tagliafico, the baritone, of Protean cleverness in all sorts of characters, was Gessler. The ladies have less to do in "Tell" than in most operas; love here must be secondary to country. The role of Matilda was filled, in the former instance, by Mme. Miolan-Carvalho, a serious, quiet looking French woman, who sings very nicely as to style and method; and, the last time, by the pretty young wife of the tenor Tiberini, *née* Ortolani. The brave boy of Tell, rejoicing in the name of "Jemie," was very well personated by Mice Ruedersdorf.

And a few weeks earlier;—after alluding to Patti's Zerlina, with Rosconi's Masetto:

The *Don Giovanni* was M. Faure, a refined effective baritone, who always sings and acts well, and whose impersonation of that most difficult role has more life and gentlemanly ease, is more free from absurdity, vulgarity, overdoing or underdoing, than

any one that I remember. Not a great singer, but a sterling and invaluable one for parts like *Tell* and *Don Giovanni*. The familiar figure of Carl Lombas was the first to greet us when the curtain rose. His *Leopoldo* is after the common German fashion—capital in all the earlier scenes, but altogether too farcically grotesque in the last scene to comport with the sublime terrors of the supernatural visitation and the music. He sang as we have heard him "on the other side." The old *Commander*, the Man of Marble, was most impressively represented by Sig. Tagliafico, who seems to be clever in all sorts of parts suited to a baritone, or even ponderous *basso*. The *Don Ottavio* was Tamberlik, next to Mario, the greatest of all the tenors I have heard. But very different from Mario; his chief power lies in strong declamatory, impassioned, heroic parts; he is greatest in the *Tell* music, or as the *Prophet*. His voice is not so well preserved as Mario's, not as fresh and juicy, by no means as fine in its whole compass; but the tone is very resonant and marrowy and manly when he chooses, and he has the art to save his strength so as to strike with certainty in the important crises. His *Il mio tesoro* was very admirable; but his best service was in the accompanied recitative dialogue, and in the interwoven *ensembles*, where his rich, crisp tone always tells, and contributes its full worth to the harmony. He has a manly presence and a gentlemanly action. Such an Ottavio is not a nobody—and certainly Mozart has not given him the music of a nobody to sing.

The Free-Masonry of Mozart's "Magic Flute."

A Berlin correspondent of the *Musical Standard* (London) writes:

Some highly interesting particulars concerning the libretto of Mozart's *Flauto Magico* have recently been published by the German press; and as they may be useful to many an admirer of Mozart who has failed to appreciate the true character of the allegory to which his beautiful music is allied, I will give you a summary of the information afforded by your contemporaries. It appears that what most people supposed to be a pointless fairy tale is in reality a political allegory; in fact, nothing less than a republican propaganda of the time of the French revolution. In order to fully comprehend the plot, it is necessary that the characters assumed by the *dramatis personæ* be first of all explained:—Astrafiamante (the former Government in France). Pamina, her daughter (Liberty, who is always a daughter of Despotism). Tamino (the people). Three Nymphs (The deputies of the three orders of the nobles, the clergy, and the lower classes). Sarastro (Wisdom and a superior form of Government). Sarastro's priests (The National Assembly). Papageno (The richer classes). An Old Man (Equality). Monostatos, the Moor (Emigration of the nobility in France). Slaves (Servants and mercenaries of the emigrants). The Good Genii (Justice, Patriotism and Intelligence, led by Tamino).

The rest is easily interpreted thus: Tamino is threatened to be swallowed by a tremendous snake (an impending national bankruptcy). Astrafiamante wishes to save him, as her existence depends upon his. She cannot do so alone, and she engages three nymphs who assist her in destroying the reptile. Tamino is profuse in expressions of gratitude to his savior, who also presents him with a magic flute (which is the right to complain and to plead his own cause). Astrafiamante enjoins upon him, at the same time, the task of rescuing her daughter Pamina, who is in the hands of Sarastro, by whom she has been carried off and hidden in a mountain cavern. In order to add to Tamino's ardor, she promises him her daughter in marriage; but in doing this she is deceiving him, as Pamina is already promised to Sarastro. Tamino assures Astrafiamante that he will restore her daughter to her arms, and she then gives him to understand that the only support and aid he may look for in his adventurous project will be from three genii. Tamino commences his journey accompanied by Papageno (the rich, who being previous to the revolution always antagonistic to the clergy and nobility were naturally ready to aid and abet that movement by their influence and money). Tamino reaches Sarastro's residence and is astonished to find that instead of a fierce tyrant this personage is a most pleasing and good man, much beloved by his subordinates. Sarastro appears before his guest in a chariot drawn by savage beasts; this means that wise legislation and government softens the natural

barbarity of man and in pole all to submit with grace to its gentle dominion, and so on through out.

Beethoven's Pastoral Symphony.

The undated autograph of this extraordinary and most influential masterpiece affords no proof of the period of its composition. Collateral circumstances, however, point directly to the spring of 1808 as the time, and Heiligenstadt as the place of its nativity. Nay, Schindler records a conversation with Beethoven, in 1823, when the composer pointed out an elm-tree on the way from that village to Grinzing, under which he sat, when planning the *Audante*, listening to yellow-hammers, nightingales, quails, and cuckoos, and weaving their notes into its melody. The first performance of the work was at Beethoven's concert in Vienna on Thursday, Dec. 22, 1808. It was then announced as "A Symphony, under the title, 'Recollections of Country Life,' in F major (No. 5)." The concert consisted entirely of previously unheard music by the master, one of the pieces being the Symphony in C minor, which the advertisement defines as "No. 6." The unexplained discrepancy between the numbering of the two companion works in this announcement and in the printed scores, is rectified by the inscription in the author's hand, on the first page of the Pastorale, in which, both in Italian and in German, he describes this as his "6th Symphony." The present work was published in May, 1809, the Symphony in C minor having been printed in April. The first performance in London of the Sinfonia Pastorale was at a concert of Griesbach's, the hautboyist. It was first played at a Philharmonic concert, June 5, 1820, and it has been repeated every year.

The programme of the concert at which this work was first played differs from the advertisement in its definition of the piece, and from the printed score, in its description of some of the movements. The first is important, as illustrating particularly the purpose of the composition, and as bearing strongly upon the general subject of descriptive or imitative music—"Pastoral Symphony (No. 5), more an expression of feeling than a painting." This is the avowal of an intention to record the author's impressions in the several situations to which the work is referred, and the denial of any design to produce a picture, in tones, of the situations themselves, or the objects that filled them. Every work of art is a statement, more or less indefinite, of the impressions or emotions of the artists during its composition, or at the moment of its conception. It is this fact which distinguishes a picture from a reflection in a mirror, a drama from a short-hand report. In the present instance, the artist has broken through the reserve with which musicians mostly veil the source of their impressions, and has declared what scenes and circumstances prompted the current of his thoughts; but while showing how he thought and felt, as distinguished from the thoughts and feelings of other men under the influence of the open country, the fresh air, and the sounds and sights of nature, he disclaims all pretence of representing to the oral sense what can alone be obvious to the visual.

The technical specialty of the Pastoral Symphony is the extreme simplicity of the means employed throughout, save only in that portion which depicts the terror, the amazement excited by a tempest. There is no hint of scholarship, either in contrapuntal contrivance or in harmonic research; and yet there is the most wonderful token of the master's deep and clear insight into the capabilities of those resources which he deemed exclusively appropriate to his subject, in the marvellous effects he has drawn from them. In all but the one exceptional movement, passing notes upon continuous chords are almost the only discords employed, save those natural harmonies peculiar to the fifth of the key, which are found out by untutored musicians, who sing or play together a fifth, a third, and a seventh, and make each proceed by its just progression, and are unable to account for the combination save by their own instinctive impulse. Not only do these combinations of harmonies—known as the notes of the limited and broken scale of the horn—prevail to the exclusion of other dissonances; the philosophical truths of harmonic relationship are probed in the free progression from fifth to fifth at those parts of the scale at which nature, defying the indiscriminate laws of the schools, warrants this exceptional progression by the good effect she gives to it, and the simple and peculiarly natural character of the music is largely due to the daring but successful application of the phenomena. The

abundant employment of the tonic and dominant, the more frequent use of harmonic roots for bass notes than of inverted chords, and the numerous instances of recurrence to a single or contained bass note through various harmonic and melodic character of the natural simplicity by which this work is distinguished. Further, it is not the frequent very long continuance of one harmony, and the sometimes manifold repetition of one note, but perhaps of a single bass extent. On the other hand, there are some changes of key which exceed the conventional limits of closest relationship—for instance, that from F to D, the first strain of the *Scherzo*, but this and other more or less illogical are based upon the natural principle which binds in close affinity two chords, and consequently two keys, of which the third of the former (as A in the chord of F) is either the fifth or third of the latter (as A in the chord of D) or in the chord of D. Much as one must reverence the constant evidence this work presents of the preponderance of the natural principles of musical sound, and the application of these principles to musical art, one must still more admire the wonderful self-reliance that emboldened the master to discard all elaboration, all contrivance, all the means by which he, like other musicians, usually colored and enforced his ideas, and restrict himself in this setting forth of the impressions of nature to the most simple and natural means, and the most simple and natural forms. When, then, Beethoven is compared to a child, it is not because he is singularly extra-simple, but because every thought it comprises was so truthful to its purpose as to be wholly self-supporting—wholly independent of the accessories by which, ordinarily if not universally, musical expression is defined and enhanced? The real gauge of how much is in this marvellous work, the calculation of how little is in it; and the great marvel is that so much is made of so little.

G. A. MACFARREN.*

* From the *Analytical and Historical Principles of the Philharmonic Society*.

Musical Conservatories.

[From the *Philadelphia A. C. M. V.*]

A strange belief possesses many American minds, namely: that every German is a Beethoven, every Italian a singer, every Frenchman a critic, every Englishman an organist, and that birth alone in Germany, Italy, France or England is sufficient to command the presence of musical talent or genius in some department or other. This is so far from being true that the traveller may meet thousands upon thousands of those nationalities who are utterly ignorant of the art of music and of the instruments wherever, in town, province or kingdom, there is a larger appreciation of music or a more diffused intelligence and talent for it, it will be found that the long existence of schools, academies or conservatories has produced no more than a few musical geniuses, the fact, with some modification, be it granted, that the musical culture of the continent is not so good as Germany has shown better musical talent than Bohemia. This talent has been developed for nearly two centuries, by the peculiar tendency of the national education. Instruction in music and singing had been made, as early as the seventeenth century, a fundamental portion of popular education, even in humble village schools; so much so, that in common parlance schoolmasters were generally termed "cantors." There was not a school, therefore, throughout the country that could not afford abundant material for churches, whether in the churches, the conventual establishments with which the land abounded, or the many private choirs of the aristocratic families. No establishment among the wealthy Bohemian nobles, who were themselves musicians of no very ordinary stamp, was considered complete, unless it could afford the best of music for the delectation of the guests. Musical acquirements were considered in the choice and remuneration of candidates, and a violinist or a singer might see the name of a great composer appear on the list of the masters as being played in the footman's apartment on the flute, while the steward would take his place as capellmeister, and the master of the house would play "and perhaps to his own voice." To the spread of musical taste by means of its schools, France may be said to be equally appreciative, and the performance of Mozart's immortal "Don Giovanni!" in Italy as early as the fourteenth century the convents and churches felt the want of singers, and many devices were resorted to that a supply might be obtained. A government edict required any

peasant having four sons to contribute one to the use of the Church, for soprano singers were much needed, and women were forbidden to participate in the public services.

In the sixteenth century Giovanni di Tapia, a Spanish priest living in Naples, feeling so sensibly the want of a public school of music, took the heroic resolution to go from province to province, from house to house, to beg for funds for this purpose. Although often spurned and buffeted, his noble heart did not fail him in accomplishing his original design; his small collections gradually increasing were well husbanded, and, after nine years' absence, he returned to Naples with sufficient capital to launch his favorite enterprise into existence, and thus we find the first Conservatorio, *Sancta Maria di Loreto*, established at Naples in 1537. Other conservatories rapidly followed, and Italy became the "Land of Song." To this day the Italian school of vocal music stands without a rival, and all the great singers have been Italians by birth or have moulded and formed their voices according to Italian methods and models. All this result came from Italy herself was without singers.

ly to that date children were taught to sing in what we would at the present day call parish schools, for

smelt the smoke of the foot lights, and the first fruit of the School of Declamation was Talma, who has been followed by such a noble line of posterity that the French stage, no other nation daring to approach them, is the only one which offers a perfect dramatic performance. This excellence attaches itself even to the vocal artists of the French school, who, however, do not rank with the Italians in purity and solidity of vocal talent. From the above institutions, passing through more or less changes

the world over, and has largely contributed to spreading among the French people a refined and elegant taste in music.

It would be difficult to estimate the advantages conferred upon England by the instruction in music imparted to the choir boys in the many cathedrals scattered over the land. It is not necessary just now to analyze the character of the music sung, nor its manner of performance; but without these small nurseries of young talent certainly Rev. Mr. Haweis would have had no difficulty in answering the question as to music in England, and could have expressed himself without fear of contradiction that "the English are not a musical people, and the English are not an artistic people." But the English people were not satisfied with the limited influence of this instruction, and in 1820 the distinguished amateur composer, the Earl of Westmorland, by his influence, established the Royal Academy of Music, which is yet in existence, and offers at its frequent concerts one of the great musical treats of the great

self a graduate of the institution—presenting the rich prizes to the successful candidates. The orchestra on such occasions is composed of the pupils and led by the talented John Hullah, another graduate of former years. English composers of the present day give proof of growing superiority of style, and English organists are among the best in the world, while English choruses are preeminently superior to any others in force, precision, steadiness and expression. This excellence does not date far back, and we may fairly ascribe it to the increased number and improved character of the music schools.

find that great artists, especially great composers, descend in an unbroken line from master to pupil. They were all, or nearly all, taught in recognized schools. The peculiarity about music is that it needs early, constant and thorough cultivation. No one, however gifted, can do much in this art alone. Music is imitative and cumulative, and nothing can be more absurd than the notion that originality in any lofty sense of production can be associated with ignorance.

To use the words of another, it is true that schools and academies will not create genius. But it is equally true—and here is the core of the whole

argument—that genius will not grow any more than cucumbers in a soil that has not been prepared to receive them; and as sun, soil and temperature must favor the needs of fruits and flowers, so must culture and opportunity favor the production of a school of great artists or composers.

Summer Concerts in New York.

New York, Aug. 16. Despite the brilliant and sultry weather, several hundred people were assembled at the Central Park Garden last Thursday evening, when an unusually attractive programme was presented comprising the following

1. The Scotch Symphony, by Mendelssohn.
2. The Scherzo, by Chopin.
3. The Andante from the B-flat trio, by Liszt.
4. The Spring Song, by A. H. Pease.
5. The Adagio, by Brahms.
6. The Nocturne, by Chopin.
7. The Polka, by Strauss.
8. The March, by Strauss.
9. The Waltz, by Strauss.
10. The Minuet, by Strauss.

The lovely Scotch Symphony is heard none too often in New York, and no music could have been more welcome to the majority of the listeners. It is safe also to assume that a better performance was never heard in this city. The complete silence and devout attention to the music which prevailed in the house doubtless were not without their effect upon the players. People who left their homes and came shivering through darkness and rain (overcoats were in demand on that evening) made good listeners you may believe! and then such music as Mendelssohn wrote cannot fail to receive the best interpretation which the players can give. The evenness and delicacy of the strings in the introduction could not be surpassed, and the rich warm brought to view that it seemed like a picture of the south.

The Scherzo, however, is thoroughly Scotch, and light tripping measures were so gracefully rendered that the danger of an encore seemed imminent. Mr. Thomas has, however, by a long course of training succeeded in breaking his audience of the vicious habit of spoiling a performance by a demand for the repetition of favorite parts, and, although the nuisance occasionally breaks out anew, it is promptly

The Andante from the B-flat trio, arranged for the orchestra, is played frequently at the garden concerts. It is so well arranged that we can forgive Liszt for having laid hands upon it, although it is a work of such surpassing beauty that to change it in the least seems like sacrilege. The harp, which in this arrangement is substituted for the piano, is of course overpowered by the strings, while in the original the piano is placed so boldly in the foreground that it is like a

that the beautiful theme of this Adagio might remain unknown to many of those who frequent the garden were it not for this arrangement, and the effect, especially if the listener is placed on the side opposite the first violin and the harp, is very good.

To-night I notice that an arrangement of Mendelssohn's Spring Song (by A. H. Pease) is to be played. It will doubtless be well-adapted, but hardly an effective piece for the Orchestra.

Among the novelties recently played are the fol-

1. The Nocturne, by Chopin.
2. The Polka, by Strauss.
3. The March, by Strauss.
4. The Waltz, by Strauss.
5. The Minuet, by Strauss.

At the classical Thursday evening concerts the following pieces have been played.

Thursday Evening, July 10.

Overture, "Ruslan et Ludmila" New Glinka.
 Trois Danses Allemandes, Op. 21.Bargiel.
 Andante Cantabile, from the "Trio" Op. 97.Beethoven.
 Der Ritt der Walküren.Wagner.
 Symphony, (first time)Joh. S. Bach.
 Molto Allegro. Andante. Allegretto Scherzando.
 Finale.Mozart.
 Overture, Marriage of Figaro.Mozart.
 Ballet Huguenots.Meyerbeer.
 Waltz, Wine, Women and Song.Strauss.
 Hungarian Coronation March, New.Liszt.

Thursday Evening, July 17.

Cavalry March.Schubert.
 Overture, Leonore, No. 2.Beethoven.
 Komatauska.Glinka.
 Selection, 3d Act, Meistersinger v. Nürnberg.Wagner.
 Symphony, No. 6. In Walde, Op. 153.Raff.
 Rhapsodie Hongroise, No. 2.Liszt.
 Entr'acte, Colombe.Gounod.
 Waltz, Geschichte aus dem Wiener Wald.Strauss.
 Polonaise, Struensee.Meyerbeer.

Thursday Evening, July 24.

March, No. 3. New.Fr. Kiel.
 Overture to Shakespeare's Richard III. New.Volkmann.
 Interlude and Invocation of the Alpen-fay.Schumann.
 Manfred.Schumann.
 Introduction and Finale, Tristan and Isolde.Wagner.
 Overture, A strong Castle is our Lord, Op. 127.Raff.
 Theme and Variations, Op. 18.Beethoven.
 Siring Orchestra.
 Symphonic Poem, Die Ideale, (nach Schiller).Liszt.
 Capriccio Brillante, Jota Aragonesa.Glinka.
 Cradle Song.Bucrgel.
 Waltz, "Flügelstücken".Strauss.
 Saltarello.Gounod.

Thursday Evening, July 28th.

Huldigungs Marsch.Wagner.
 Beech male, Tannhäuser.Wagner.
 Selections 3d Act, Meistersinger v. Nürnberg, "
 Symphony No. 5. C minor, Op. 67.Beethoven.
 Rhapsodie Hongroise, No. 2.Liszt.
 Paraphrase, Ave Maria.Schubert.
 Waltz Autumn Roses.Strauss.
 Overture, Freyschuetz.Weber.

Thursday Evening, Aug. 7th.

Allegro Moderato, Andante. Entracts to Rosamunde.Schubert.
 Cosatchogue, Fantasia sur une danse Cosaque.Dargomysky.
 Overture, Consecration of the House, Op. 124.Beethoven.
 Symphony in C, (so called Jupiter).Mozart.
 Allegro vivace. Andante cantabile. Menuetto.
 Finale.

Selections, 1st Act Lohengrin.Wagner.
 Waltz, "On the beautiful blue Danube".Strauss.
 Marche Hongroise, Rakoczy.Berlioz.

The evening of Sept. 23d is set apart for a grand Wagner night, and we may look for some fine selections from the works of that famous composer.

A. A. C.

Dwight's Journal of Music.

BOSTON, AUG. 23, 1873.

Musical Education.

I.

If there is any business in danger of being overdone, it is that of music teaching. The air is thick with vast cloud schemes of musical "Conservatories," "Colleges," and even "Universities" until the language shall afford a bigger name. The plain old name of School, or more select Academy, no longer serves to conjure by. This modern art of arts, the art of Advertising, dwarfs these into insignificance. For now "the world's people" have found out that Music, one way or another, is already, and is more and more becoming, one of the important interests of the American life and culture; and so the ruling spirit of material acquisition, the money making spirit, ever on the watch to turn into a marketable commodity whatever interests one's fellow men, even if it be Religion, or Philosophy, or Art,—this enterprising busy body, tyrant of us all, which everywhere claims right of way, and pushes every gentler instinct to the wall, is quick to see visions

of fat dividend and powerful monopolies in music making and in music teaching. Only out the cart of A. and B., and all the rest, and organize the thing upon a formidable scale; give it large advertisement, plenty of swelling phrase and title, and publish it to all the winds through all the corners (trumpets are of sturdier metal) of a great Gilmore "Jubilee," followed by "National" Conventions, musical "Congresses" and what-nots, with borrowed sanctity of clergymen and psalm book-makers, and we'll build up a "business," dear friends, that shall astonish the world,—set music-teaching mills a-going and the money flying to an extent and with a liveliness hardly surpassed by all the cotton mills or any other branch of trade and manufacture!

Well, this is rather playing with the subject, to be sure, after the manner of a free fantasia or capriccio, than seriously "treating" it. The case may not be literally quite so bad. And yet there is considerable truth in just this way of looking at it; at least, the spectacle of such an enormous amount and variety of organizing and advertising enterprise in the providing of great Schools and Colleges of Music, and the drawing of pupils by the thousand into them, as well as the wholesale multiplication of musical "Professors," "Doctors," &c., naturally affects the imagination of a simple looker on with the idea of something so imposing and overshadowing, that there seems to be no escape from it; it begins to look as if the whole American people had musical college and professor "on the brain!" Indeed enterprise does duty for all other talents, knowledges and virtues in our "fast" American idea of life; we do not know but it is getting to be the modern phase of life in almost every country, of the old world as well as the new. We may or we may not be a musical people, but we certainly have enterprise; and to him who hath that, the want of other qualifications is too apt to be forgiven. Seek first—enterprise and advertisement—and all these things shall be added!

A year or two ago there hung in a shop window upon Washington or Tremont Street, much gazed at by the passing crowd, a picture of an imposing architectural structure, labelled "Grand National American University of Music," or something of that sort. An accompanying prospectus set forth that even such a building would be builded (doubtless "better than he knew"), under the auspices of So-and-So, and that in it Music in all its branches would be taught as it never had been taught before by the greatest musical professors of the whole world; and that not only would pupils throng to it from all portions of the Union, but the tide of emigration was to be reversed, and Europeans to come over here to avail themselves of such superior advantages in musical education! That architectural design, or "elevation," with the still more elevated name beneath it, and that eloquent prospectus, were, apparently, the sole and entire capital, foundation and existing fact of the ambitious enterprise. But given such an edifice, and what more can be wanting? It is only to raise the funds for it and build it, and then send for all the first professors, and fill it with the completest outfit of music and of instruments in the whole world, and organize the most complete and perfect course of study, and throw open wide the gates to the in-rushing floods of pupils, and the thing is done,—is it not clear? So the bold enterpriser seemed to reason. And the only wonder is, that he did not up to a certain point succeed; for confidence of this sort now-a-days is so contagious, and people do so love to be the fools of "enterprise"!

Now that grand project was a fair type, if an extreme one,—rather let us say a pointed caricature, though meant in earnest,—of the speculating business

spirit which runs so many of the mercantile—Conservatories, Schools, Colleges,—in all the cities of the land.

Among all these grand schemes with grand names, that of a grand *National Conservatory* will soon, we cannot doubt, be coming up. It is just what we should expect from the ambitious temper of the times. Some will push it in the same sense and from the same motive with which so many speculative enterprises seek to prey upon the body politic; while others, innocently, and seeking only for a school of competent authority and means and character, corresponding to the great Conservatories of Europe, naturally think that here, as there, it ought to be a Government establishment.

We do need a School, or schools, of Music of a much higher character than any existing in America at present; and what we want first of all is, a school of adequate *authority*, one that commands respect, one that cannot be confounded with the thousand and one crude and far from single-minded enterprises which, under the various names that we have mentioned, seem to be chiefly anxious to draw in the greatest possible number of pupils,—in other words create the widest market in this new field of gain. Where is such authority, such pledge of character, disinterested motive, competency, and high standard to be found? Reserving fuller answer for the present, we say: *not* in any "National" foundation; not in a musical education *ring* at Washington, or under the control of any State or any City. It does not suit the genius of our institutions, however well it may work in a monarchy. All that the President of Harvard University has said in his late admirable report, of the absurdity of the idea of a "National University" under a republican government like ours, will apply with equal force to the idea of a National Conservatory of Music. Before pursuing the subject further, we beg the attention of our readers to the concluding portion of President Eliot's remarks. We think that no one who has read and weighed them well will look to the Government, National, or State, or Municipal, for our true School of Music.

I turn next to my third topic, the true policy of our government as regards university instruction. In almost all the writings about a nation's university, and of course in the two Senate bills now under discussion, there will be found the implication, if not the express assertion, that it is somehow the duty of our government to maintain a magnificent university. This assumption is the foundation upon which rest the ambitious projects before us, and many similar schemes. Let me try to demonstrate that the foundation is itself unsound.

The general notion that a beneficent government should provide and control an elaborate organization for teaching, just as it maintains an army, a navy or a post-office, is of European origin, being a legitimate corollary to the theory of government by Divine right. It is said that the State is a person having a conscience and a moral responsibility; that the government is the visible representative of a people's civilization, and the guardian of its honor and its morals, and should be the embodiment of all that is high and good in the people's character and aspirations. This moral person, this corporate representative of a Christian nation, has high duties and functions commensurate with its great powers, and none more imperative than that of diffusing knowledge and advancing science.

I desire to state this argument for the conduct of high educational institutions by government, as a matter of abstract duty, with all the force which belongs to it; for under an endless variety of thin disguises, and with all sorts of amplifications and dilutions, it is a staple commodity with writers upon the relation of government to education. The conception of government upon which this argument is based is obsolescent everywhere. In a free community the government does not hold this parental, or patriarchal—I should better say Godlike—position. Our government is a group of servants appointed to do certain difficult and important work. It is not the guardian of the nation's morals; it does not necessarily represent the best virtue of the republic, and is not responsible for the national character, being itself one of the products of that character. The doctrine of State

personal and moral service, and the whole nation to the deity, in the life, action of a Christian people, the government as the beneficent government, defining and regulating it, will be a Christian government, and they find no ground of practical application in the apostle's word of objection, that we could not so, in our governments considered as purely human, as we with other powers, in the life of the Christian. Moreover, for most Americans these arguments prove a rejected illustration, for if they have the least tendency to persuade that the government should direct any part of secular education, with how much greater force do they apply to the control of the government of the religious education of the people! These propositions are indeed the main arguments for an established church. Religion is the spiritual force, the interest, government is the supreme human institution, therefore government ought to take care of religion, and a Christian government should put forth its strength by Christian education in the schools. This is not to be done, it is the practice of all Christian governments, in America and Switzerland. Now we are bound to our duty to establish national churches. We are not only that our people be no more so, but that we who have established churches should not be so, but that we be religious under their own voluntary system than they would be under any government established religion. We do not admit for a moment that establishment or no establishment is synonymous with national piety or impiety. Now, if a beneficent Christian government may rightly leave the people to provide themselves with religious institutions, surely it may leave them to provide suitable universities for the education of their youth. And here again the question of national university or no national university is by no means synonymous with the question, Shall the country have or have not a national university or not? The only question, shall we have a university supported and controlled by government, or shall we continue to have a university, free of government control by other agencies?

on "cultural diversity." We teachers should have the right to be able to tell a student to go to hell. A couple of years ago, for example, I stood over another teacher who had kindled a conflagration that rivers could not quench.

Let us cling fast to the genuine American method,—the old Massachusetts way, in the practical, possible instruction. The essential features of that system are local taxes for universal elementary education, voted by the citizens themselves, local elective boards to spend the money raised by taxation, and control the schools, and for the higher grades of instruction permanent endowments administered by incorporated bodies of trustees. This is, the American voluntary system, in sharp contrast with the military, despotic organization of public instruction which prevails in Prussia and most other states of continental Europe. But the principal advantages, the crowning advantage of the American method being that it breeds freemen. Our ancestors well understood the principle that to make a people free and self-reliant, it is necessary to let them take care of themselves, that they should not be made to lean upon themselves as some superior power might.

And now, finally, let us ask what should make a university at the capital of the United States, established and supported by the general government, more national than any other American university. It might be larger and richer than any other, and it might not be; but certainly could not have a monopoly of patriotism or of catholicity, or of literary or scientific enthusiasm. There is an attractive comprehensiveness and a suggestion of public spirit and love of country in the term "national"; but after all the adjective only narrows and beattles the noble conception contained in the word "university." Letters, science, art, philosophy, medicine, law and theology are larger and more enduring than nations. There is something childish in this uneasy hankering for a big university in America, as there is also in that impatient longing for a distinctive American literature which we so often hear expressed. As American life grows more various and richer in sentiment, passion, thought and accumulated experience, American literature will become richer and more abounding, and in that better day let us hope that there will be found several universities in free, liberal, rich, national and glorious as the warmest advocate of a single, crowning university at the national capital could imagine his desired institution to become.

Death of Ferdinand David.

of 2001 and 2002. Since 1981, he has held the post of *concertmaster* of the Gewandhaus Orchestra in the Gewandhaus concerts, and has always been regarded as the soul of the orchestra, ready at any time to step into the conductor's place when needed. His Vienna School is commonly regarded as the better than any other.

For example, Hillier, in his *Architectural Design*, says that following a certain date, appreciation of the work of his old friend 'we are indebted for the translation to the London Museum, Hillier'.

It is difficult whether it is better to talk old or, but it is usually so, than to express one's self to one's best friends and companions, with whom we have lived and acted with when we have lived in the world, and to say what we think of the world and of the people in it. It is certainly very difficult to do so. I have written to *Gang Müller*, and now we are startled by the report that *Ferdinand David* has died in *Switzerland*, and will be buried to-morrow in *Leipzig*. He was very ill at the beginning of last winter, but recovered and devoted himself once more with all fidelity to his work. As I have never been ill, in his humorous way: I am going on tolerably, and have picked up pretty well. I shall never be quite well again, however, and have, therefore, made up my mind to go on with my work, and to sleep, the last especially, with more virtuously than anything else; my good humor and a certain lightness of heart have not yet deserted me, so I shall be thankful if things turn out no worse. At the same time I must not forget to go to the mountains, or 4,000 feet high, and drink chalybeate water; the springs are not so numerous as at the *Pyrenees*. And now he has ceased to breathe at all.

If he had been obliged to take such care of himself—if he had been compelled to give up the exertions which he had made for so long a time, he would have died, since, without his art, for him there was no life. Pupils, Gewandhaus Concerts, and music.

talent, powers, and knowledge to the benefit of his fellow-men. He worked there for nearly forty years with the most gratifying results. He sent forth innumerable and admirable pupils into the world, he filled the orchestra with his tone and his enthusiasm, while he delighted and educated the public by the most thorough and complete instruction.

tions, but he was the first to render accessible, and to restore to publicity, numerous treasures of former times. As a teacher he lived to teach, assisting by his own example, and by his friendly advice. Hospitable, witty, good-humored at home, a most affectionate husband and father, clever, vivacious, and amusing in society, he was, in every respect, a perfect man. In everything important, too, discovered, written, or taught, beyond the sphere of his own art, he manifested the same high qualities. When he was seated at the violin, and laid his paper on one side, the best of his friends, and the best of his countrymen, were

Yet, especially for the last few years, David had been a man of the world, a man of the town, a man of the city. He had been a man of the world, a man of the town, a man of the city. Aristide is as young as ever. Men are tired of

much that was kind and good have I not to thank him! And how many are there in the same position as myself! Let such persons, when they po-

Paris. His critical M. Gounod has been making an *opéra-bouffe* of a celebrated subject, Jean of Arc. It would seem, so by the fact that he entrusted the first production of his new opera of the name to the musical Silenus, Offenbach, at his particular theatre, the Gaite. A correspondent writes:

M. Gounod's new opera, *Jeanne d'Arc*, is already in active preparation at the Gaite, for which theatre it has been secured by the manager, M. Offenbach. Most of the score has already been delivered. The few privileged persons who have had a look into it declare it worthy of the composer of *Faust* and *Roméo et Juliette*. The "Funeral March," the "Prayer" in the third act, the "Chorus of Knights," the "Chorus of Peasants fleeing from the Invader," and the "Chorus of Soldiers and Life-Guards," are said to be particularly good. The scenery has been entrusted to the well-known Parisian scene-painters, MM. Cambon, Cheret, and Fromont. The last-named artist will paint the scenery of the first three acts; the Hut of Jeanne d'Arc, the Palace of Chinon, and the Ramparts of Orleans. M. Cambon is charged to prepare the scenery of the fourth act. It is worthy of remark, as a strange coincidence, that, while this gentleman has to paint the portal of the Cathedral of Rheims for M. Gounod's *Jeanne d'Arc*, he has to paint the interior of the sacred edifice for the *Jeanne d'Arc* of M. Mermet, which is to be produced at the Grand Opera simultaneously with M. Gounod's at the Gaite. To M. Cheret, lastly, are assigned the two scenes of the fifth act, the Prison and the Old Market-Place, Rouen. The Coronation Procession in the fourth act, and the scene of the Stake in the last, will, according to M. Offenbach's suggestions, be equal to anything ever witnessed on the stage. With respect to the costumes, also the new manager has set to work very zealously. They are taken from contemporaneous authorities in the National Library. The same is true of the costumes at the other house, and a regular pitched battle is going on between the two Jeanne's, between Gounod and Mermet, Offenbach and Halanzier, the Gaite and the Grand Opera.

VIENNA.—The complete title of the great work of Wagner runs as under in the copy deposited in the Vienna Exhibition:

"Der Ring der Nibelungen, ein Bühnenspiel für drei Tage und einen Vorabend im Vertrauen auf den deutschen Geist, unterworfen und zum Ruhm seines erhabenen Wohltäters, des Königs Ludwig II. von Bayern, vollendet, von Richard Wagner." Which being interpreted is, "The Nibelungen-Ring; or scene-play for three days and a preliminary evening, undertaken in reliance upon the German mind, and completed in honor of his noble patron, King Ludwig II. of Bavaria, by Richard Wagner."

The chief of the *claque* in the Vienna theatre An der Wien, Herr Panovetz, died some time since, leaving a considerable fortune, gained in the exercise of his profession. The members of the theatre, from highest to lowest, were in the habit of employing him, and even used to take him on their provincial tours. Until recently, Panovetz led the *claque* at the Carl Theatre as well as at the theatre An der Wien, but the new manager of the Carl decided that his services should be dispensed with at the former, as he would not give up his post at the latter. His success in obtaining applause for his clients was so great that he was paid very handsomely, especially at first performances, when the actresses and their admirers loaded him with presents. He had as many as forty young men under him when thought necessary that the applause should be unusually vigorous; but he generally employed a smaller number, performing "quality to quantity." (*)

LEIPZIG. The operas performed at the Stadt-theater in the month of June were: the *Entführung*, by Mozart; "Grand Duchess of Gerolstein," Offenbach; *Apollonia auf Tivoli's*, Gluck; *La Belle Helene* (twice), Offenbach; *Faust*, Gounod; "Life in Paris," Offenbach; *Der Freischütz*, Weber; "The Jewess," Halévy; "Blue-beard," Offenbach; "Marriage of Figaro," Mozart; "Tell," Rossini; "Undine," Lortzing; "Barber of Seville," Rossini; *Don Juan*, Mozart; *Il Trovatore*, Verdi. Offenbach succeeded between Gluck and Mozart! Shades of Mendelssohn and Hauptmann, Moscheles and David! No

wonder the Season is so much liked by the London public. Of the Old School, *La Cenerentola*, "It was decorated by a star engagement, that I said of the well-known *Opéra-bouffe*, Ed. Lemaire, but in the opinion of all decent people, it was out of place upon a stage like ours, which claims to be called a temple of Art; and it had better be cast out on the same heap with a good deal more French trumpery which has been fortunately conquered."

LONDON.—The Opera Season is over: it leaves music where it was. Not a single new work has been brought forward; the only one promised, "Il Talismano," has been let drop, and the season will be remembered, if at all, in connection with the several *prime donne* who have charmed fashionable London with delightful impersonations of well-known roles. In this respect it has been as brilliant as in other respects it has been uninteresting. Small blame, perhaps, to the managers. Fashionable London is not yet so far advanced in musical culture as to take much interest in music apart from singers; the merely sensuous lingers at the opera, though the intellectual is now in steady demand in the concert room proper. So it will be, doubtless, for some years yet, though the leaven of a better taste is working; unless, indeed, the Wagner movement becomes, as it very likely may next year, a fever in high quarters, as it is, even now, in certain intellectual circles. In that case we may look for some improvement in the standard of musical earnestness, as an indirect result, whatever may become of the Wagner movement, pure and simple.—*Mus. Standard*.

THE PAREPA-ROSA COMPANY.—The *Athenæum* reports that Mr. Carl and Mme. Parepa-Rosa, who have had much experience in operatic tours through the United States, will begin next month a prolonged visit to the English provinces, with operas in English, taking in turn, Manchester, Liverpool, Bradford, Sheffield, Birmingham, Nottingham, Bristol, Brighton, Dublin, etc. This travelling troupe will comprise seventy persons—band, chorus, and principals. Mr. Rosa, who is an accomplished violinist, will be the musical director and conductor. The chief singers will be Mme. Vaneri, Miss Rose Hersee and Miss Blanche Cole, soprani; Miss Lucy Franklein, Miss San Martino, Miss Lewis and Mrs. Aynsley Cook, contralti; Messrs. W. Castle, F. Chanerson, and De Solla, tenori; and Messrs. A. Cook, A. Howell, A. Stevens and S. Campbell and Signor Mottino, baritones and basses. The repertoire will include Mozart's "Don Giovanni," and "Marriage of Figaro"; Weber's "Der Freischütz"; M. Gounod's "Faust"; Herr Flotow's "Martha"; Donizetti's "Lucrezia Borgia"; Auber's "Crown Diamonds"; Balfe's "Rose of Castile," "Satanella," and "Bohemian Girl"; Verdi's "Trovatore"; Sir W. Sterndale Bennett's "May Queen"; an American opera, "The Doctor of Alcantara," etc. It is not impossible that this company may prove the nucleus of a national opera-house in London, during the period when there are no Italian and French theatres open there. Mme. Parepa-Rosa will reappear on the lyric stage so soon as her health permits.

Apropos of the above we find the following in the Boston Commonwealth:

Mme. Parepa-Rosa's singing, this year, will it is said, be confined to a single song—"Sleep, baby, sleep."

MISS EDITH WYNN'S concert, which took place on Wednesday evening the 9th ult., at St. George's Hall, drew a large audience. The principal attraction in the programme was the performance of Sig. Randegger's Operetta, "The Rival Beauties," under the direction of the composer, Miss Wynne sustaining the chief character, supported by Mlle. Elena Angele, Mr. W. H. Cummings, Mr. J. G. Patey, and Mr. Lewis Thomas. The exceedingly pleasing music in this unpretending little work was excellently sung throughout, and it was received with warm and well deserved approbation.

THACKERAY, MRS. DOG. (*)—On Tuesday the 24th June, the exercise for the higher degree of Mus. Doc. was performed in the College Chapel, Dublin, by Mr. Thackeray, (Mus. Bac., Oxon), who had previously passed the usual examination. The exercise consists of solos for soprano, tenor and bass, a duet for tenor and bass, and choruses in five and eight parts, the whole being arranged for full band. The degree was conferred on the following day.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- When into thine Eyes I gaze. 1. Ab to C. *Kinsley*, 35
"And my heart would rest content."
A new love song, recommended to all who sigh and sing of that complaint.
- Scatter Seeds of Kindness. 2. G to c. *Talbot*, 30
"Let us gather up sunbeams
Laying all about our path."
Let us then! And then cheerful song (sung by Philip Phillips) will furnish the sunbeams.
- If I but think of Thee. 3. F to a. *Hood*, 30
"How I feel, when my thoughts have strayed
Till loving words my course have stayed."
Good worthy words to good music.
- Sleep! I am watching over thee. 3. Bb to f. *Pendel*, 40
"Here at thy side I watch and pray."
Cradle song, with soft, slumberous melody.
- Kiss at the Door. Song of my little Wife and I. With Chorus. 2. F to f. *Daniel*, 30
"But the happiest time of all was
When she kissed me at the door."
Charming Home song.
- Looking back. Lithograph title. 4. Ab to f. *Sullivan*, 40
"I heard a voice, long years ago,
A voice so wondrous sweet and low."
One of Miss Annie Cary's beautiful songs, here arranged for Soprano, but is also arranged for Alto voice.
- Annie's death. 2. A to c. *Christopherson*, 30
A simple and pretty [true] story of little Annie's death.
- Beside the Garden Gate. 2. F to d. *Rosen*, 35
"I whispered, we should meet again
Beside the garden gate."
Very good ballad, in popular style.
- Bury me in the Garden, Mother. 3. G to d. *Webster*, 30
"Where the roses bloom so fair."
Fine popular ballad.
- Annie Dear. 3. D to g. *Alt*, 30
"Annie dear, oh, Annie dear,
What, not a word for me?"
Like many of Alt's songs, conveys the impression that it has three times as much music in it as the common run.
- Thinking of Thee. 4. Bb to g. *Blumenthal*, 40
"The sunset crimsons on the heights,
Flushing the cold snow with its kiss."
Of high character, and altogether better, both in poetry and music than its commonplace title would indicate.
- I'm always happy and gay. 2. G to c. *Christie*, 40
"My path is mid the flowers."
A Cooper-Christie popular song, and therefore good. Good also without the "thief etc."
- When the night has closed around us. 3. Bb to g. *Kinsley*, 30
"Calm repose o'er earth is stealing,
Peaceful lies each vale and hill."
Agreeable melody, and considerable variety in accompaniment.
- Jessie, darling, come in Dreams. Song and Chorus. 3. A to c. *Webster*, 30
"When the light of tender stars,
O'er the earth is streaming."
Should be a decided success. Words and music beautiful.

Instrumental.

- Watchman's Song. 3. Eb. *Jungmann*, 40
"Nächtliche Ründe der Schaarwoche" is the German title, and the music, in the composer's hand, doubtless, was connected with incidents of grand duty. An elegant and suggestive piece.
- Lola Waltz. 2. G. *Releg*, 30
Very musical easy waltz.
- Dearest Spot on Earth. Transcription. 4. Bb. *Richards*, 40
She wore a Wreath of Roses. " 4. Eb. " 40
The perfectly graceful character of Billy Richards' transcriptions is well-known, and the favorite songs mentioned are instrumentalized without detracting from, but rather adding to their beauty.
- Pandango. 4 hands. 3. Eb. *Smith*, 100
Quite an easy arrangement of a brilliant piece.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The 1 is marked with a capital letter, as C, B, etc. A small Roman letter marks the highest note, as on the staff, an *etc.* letter the highest note, it above the staff.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and F. S. HOADLEY, two of the most distinguished musicians and practical teachers. The book should be in the hands of every beginner.

Plaids's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDS, a distinguished teacher. Highly approved as a collection of the best exercises, scales, and studies for the pianoforte. Published with American and English Editions. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap instructor for the pianoforte. A series of exercises for practice, with self-explanatory directions. Who wish to take a short, practical course, ask for W. H. CLARKE's, published by N. M. Ditson & Co., Boston.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

Oliver's Practical Text-Book. .67

Plain explanations of musical theory, connected with Pianoforte playing.

HARMONY.

JOHNSON'S HARMONY. N. M. Ditson & Co. 1.25

BAKER'S HARMONY. N. M. Ditson & Co. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

First approved instruction book in Harmony, published by the first publisher of the series.

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Complete and authoritative, published by the encyclopedia in England, and containing all the latest work in every branch of music, history, and theory, the study of music and music people.

A Catalogue of the books and a list of the prices for retail price.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 4 parts, each \$1.50.

The book is considered, both in Europe and America, the Standard School for the Organ. The practical instruction is fully given by W. T. RINK, with illustrations of the Organ, etc., etc.

Amateur Organist.

JOHN ZUNDEL, 2.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

REED ORGANS.

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been a great success in the United States and Europe. The book is considered, both in Europe and America, the Standard School for the Organ. The practical instruction is fully given by W. T. RINK, with illustrations of the Organ, etc., etc.

The Emerson New Method

For the Organ. 2.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

CLARKE'S

New Reed Organ Companion. 2.00

Has been a great success in the United States and Europe. The book is considered, both in Europe and America, the Standard School for the Organ. The practical instruction is fully given by W. T. RINK, with illustrations of the Organ, etc., etc.

Clarke's Dollar Instructor. 2.00

For Reed Organs. \$

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

Zundel's Melodeon Instructor. 2.50

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's New School for the Melodeon. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

GUITAR.

CURRISS' METHOD for GUITAR. 3.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Haydn's New and Improved Method for Guitar. 2.50

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's New School for Guitar. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

VIOLIN.

Hill's Practical Violin School, 2.50

Saunders' School for Violin 1.25

Modern School for Violin. 2.50

Listeman's Method for Violin. 3.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Wichter's Young Violinist. 3.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Clarke's 55 Instructor for Violin 1.00

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's New School for Violin. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's Perfect Guide for Flute. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

ACCORDEON.

Winner's New School for Accordeon. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's Perfect Guide " 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's New School for German " 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Alberti's German Accordeon. 50

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

SAX HORN.

Schatzman's Sax-Horn In-

structor. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Winner's Perfect Guide for Sax-

horn. 75

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

Simple and clear explanations of musical theory and terms, as used by the various Pianoforte.

Three books that are very useful, and are very fully practical for the student and teacher.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

THE BEST MUSIC BOOKS FOR SCHOOLS.

Dr. Lowell Mason's SONG GARDENS.

Dr. Mason will always be held in grateful remembrance as the one who was successful in introducing the study of Vocal Music as a branch of Common School education, in the schools of America.

Since this was an accomplished fact, many School Song Books containing "The Elements" have been issued, and Dr. Mason, in these, his last school books, places the record of the longest experience of any.

SONG GARDEN,—First Book. Price 50 Cents.

Is for young children. Simple theory, and many pretty little songs for note-beginners will be found therein.

SONG GARDEN,—Second Book. Price 80 Cents.

Is for the grade of Schools commonly called Grammar Schools. The theory is more advanced, and the numerous Exercises, Songs, Rounds, &c., furnish abundant material for study.

SONG GARDEN,—Third Book. Price \$1.00.

Is more especially at home in High Schools, Academies, and Seminaries, but will do for Adult Classes. The student walks upon a higher plane than before, and critically reviews the whole elementary course; and also studies the Cultivation of Voice, and engages in Part Singing.

Primary Elements of Music. BY Dr. H. R. Streeter. Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr's ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panzeron's A, B, C, of Music. Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schools," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without skips, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

THE NEWEST.

SCHOOL SONG BOOK! CHEERFUL VOICES.

BY L. O. EMERSON. Price 50c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, therefore, its face is as that of a familiar friend. Since its issue, however, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with melodies that have made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs, more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs which are in use in High and Normal Schools.

Hour of Singing. FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the HOUR OF SINGING. Its adaptiveness to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and in its theory has a general resemblance to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggi, which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeggios, or "Songs without Words."

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended, according to the title page, FOR BOY'S SCHOOLS AND COLLEGES. As Boys' voices and Girls' voices are, previous to change, at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is exceedingly well selected, and conveniently arranged into Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,
Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large block type, they are visible from all parts of a school-room.

The charts save much inconvenience in the way of black-board writing.

Note that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there seems to be almost a necessity for introducing Concerts and Exhibitions, into the music teaching course of schools. To give brilliancy and success to these affairs, nothing can be better than such Cantatas as are mentioned below:

The Flower Queen;	G. F. Root, 75
The Culpit Fay.	J. L. Ensaga, 1.00
The Twin Sisters.	H. G. Sarani, 50
Fairy Bridal.	Heritt, 50
The Pic Nic.	J. R. Thomas, 1.00
Festival of the Rose.	J. C. Johnson, 20
Flower Festival on the Banks of the Rhine.	J. C. Johnson, 45
Spring Holiday.	C. C. Converse, 75
Quarrel Among the Flowers.	Shawler, 55
Juvenile Oratorios. Containing "The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By	J. C. Johnson, 60

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.

Address, care of Oliver Ditson & Co. [798]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [799]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-1f] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1 yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club
of Boston,

C. N. Allen, 1st Violon; H. Biendel, 2nd Violon; J. C.
Muller, 1st Viola; Chas. Koppitz, 2nd Viola and Flute;
Wm. Fines, Cello. Prepared to accept engagements for
Classical and secular Concerts, and musical entertainments.

Address, C. N. ALLEN
Care of Oliver Ditson & Co., Boston, Mass.
829-1y]

Called to Organize. As I have
every year more applications from Churches, de-
siring Organists, at salaries from \$200 to \$2,000, than I can
furnish players for, Organ Students would consult their
present and prospective interests by communicating with
me. Very truly,
Care Mason & Hamlin, Tremont St., Boston. 844-1f

MR. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [829-1y]

A Band in Every Village

is, or is soon to be, the mellow noise of him who
practices the Cornet heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Bases,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral; in fact all instruments in common use,
Violon and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

HAIL COLUMBIA

And all other Patriotic Airs sound best on the Superior
Instruments to be purchased at the well-known store of
J. C. HAYNES & Co., where

FULL BRASS BANDS,
FULL ORCHESTRAS,
QUADRILLE BANDS,
QUINTETTE ORCHESTRAS,
BANDS OF FOUR,

and all similar organizations will be furnished, not only
with the best Instruments, but with Instruction Books to
learn them. Music to play on them, extra Strings, Reeds,
&c., to go with them, and all needed Materials for their
repair.

J. C. HAYNES & CO.,
(Opp. the Court House.) 33 Court St., Boston.

SENT FREE!!
Specimen Pages of
SONGS OF THE BIBLE.

The New Sunday School Singing Book.

By W. A. OGDEN and A. J. ABBEY. The subjects are so
varied, the lyrics so excellent, the music so animated, and
devotional, and the type so clear and distinct, that it has at
once become a favorite. "Surpasses all our expectations."
is what those say who have used it.

DO NOT FAIL TO EXAMINE IT.

Price, single copies 35 cents, \$3.50 per dozen. One
specimen copy, in boards, mailed for 30 cents.

Remember, Specimen Pages are sent Free to any address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN,

Well known as the author of "Sister Song" that had a
sale unequalled by any Sunday School music Book.

Anthem Choir is pronounced the finest work of the kind
published, and is being adopted by the leading churches
and conventionists throughout the country. The An-
them contains beautiful melodies, grand harmonies and
are animated and devotional.

22 of our best Anthem Writers Represented.

The type is large and clear. Binding and press work
superior to any book of its class ever before published. Sam-
ple copy \$1.25. \$10.75 per dozen. Specimen pages free.
See ad. W. W. WHITNEY, Toledo, O.

Winner's New Schools

For Piano, Cabinet Organ, Melodion, Guitar,
Trumpet, Cornet, Tpt., Accordion, Clarinet, Flute
and Phreno. Don't despise these things because
they are cheap. They are the best and most easily ac-
quired, and only a little while longer is a thing better
Price of each book 25 cents.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

MASON & HAMLIN
Cabinet Organs.

THE ONLY American Musical Instruments of
such extraordinary and recognized
excellence to command a widespread European, notwith-
standing competition there with products of cheap labor.

ALWAYS awarded highest premiums, including the
Model at the Paris Exposition. Of hun-
dred of Industrial Exhibitions, there have not been six
in all where any other organs have been preferred to
these.

UNIVERSALLY recommended by eminent musi-
cians as possessing excellencies
not attained in any others. See opinions of ONE THOU-
SAND, in Testimonial Circular.

EXCLUSIVELY employing several important in-
ventions and embracing every
real improvement.

THE MOST EXTENSIVE and complete
factories in the
world, producing better work at less cost than otherwise
possible.

PRICES FIXED and as low as consistent with
scrupulous employment of
only best material and workmanship.

ILLUSTRATED CATALOGUE and TES-
TIMONIAL CIRCULAR, with Important
Information about Organs which may save
Purchasers from Disappointment in Pur-
chase of Inferior or worthless Instruments
or Payment of High Prices, sent free.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., Boston; 25 Union Square, New York; 80 &
82 Adams St., Chicago. -32

PRIMARY ELEMENTS OF MUSIC,

BY
DR. H. R. STREETER,
Price 60 Cents.

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a textbook for all. Teachers will find in
this little work that in detail which every pupil must acquire,
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this, it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms needed are
introduced, and the subject of the transposition of the song
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats, really,
of the mechanics of tones, their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music in
a short time without need of any instrumental aid ex-
ception whatever.

The exercises are in all keys, but they are written
in different keys and correct pitch is ignored in fourteen
of these series of exercises. This facilitates the pupils
with the different keys and at the same time prevents
excessive waste of time from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones, as it is presented in a clear, concise, logically
connected manner, and their accurate finished knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor than by any similar work
ever published.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method.

FIRST SERIES, 20 SECOND SERIES, 20

THIRD SERIES, 75

First Series, THE TRIO, a collection of three-part
songs, especially for High Schools and Seminaries.
An excellent companion or successor to the HOLT OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Dwight's Journal of Music.

WHOLE No. 845.

BOSTON, SATURDAY, SEPT. 6, 1873.

VOL. XXXIII. No. 11.

[Goethe and Felix Mendelssohn Bartholdy.

From the German of DR. CARL MENDELSSOHN BARTHOLDY.

[Continued from page 71.]

A few days after the youthful composer's first Quartet was performed, and Felix himself, who had played the piano part, had run out into the garden. Goethe said to the musicians who had taken part in it: "As for a regards technical skill, a child prodigy in me is no such great rarity. Now a day, but what this little man is able to do in the way of improvisation and playing at first sight, borders upon the wonderful, and I should not have thought it possible for one so young."

"Yet you heard Mozart play in his seventh year, when you were in Frankfurt," said Zelter.

"Yes," answered Goethe, "I was at that time but twelve years old myself, and was, of course, like every one else, startled at his extraordinary skill; but what your pupil has already accomplished, is, when compared to Mozart at the same age, as the finished language of a grown man to the lip of a child."

The conversation turned to the young artist's talent for composition. The musicians expressed the hope, that since Felix produced much more original thought than Mozart at the same age, a more brilliant future might be predicted for him.

"May it be so!" said Goethe. "But who can tell how a mind will develop itself in the future? We have so many times seen the most promising talent take a false direction, and deceive our greatest expectations. In the mean time we will trust this young spirit to the instructor, whom good fortune has given him, to Zelter."

But Zelter would not accept the young artist as a pupil. "I am very busy with the court," and at the same time that he has to work in his own free way, I oblige him to pursue the most rigorous course of lessons in Counterpoint. But how long will it be before he escapes entirely from his discipline," he added. "I can in reality teach him nothing more, even now, of importance, and once free, his genius will take its own peculiar direction."

"Yes," returned Goethe, "the influence of a teacher is, at best, a questionable thing. Whatever is greatest and most original in an artist, comes from himself. To what teachers are we indebted for the immortal creations of Raphael, Michel Angelo, Haydn, Mozart, and all the greatest masters?"

We can see with what freedom from prejudice, and yet with what paternal kindness, the poet passed judgment upon the little Berliner. He made particular inquiries as to how he was brought up in Berlin, and whether he was not made too much of, as was so much the fashion

with the Berliners. He did not like it that so much he was taken of him in society. He did not allow him to attend a concert in Jena, which was given by the students, for he was no friend to concerts and common music, and once when at court a pianoforte player was executing a long Sonata, he rose and, to the horror of the courtiers, exclaimed: "If this lasts three minutes longer I shall give up the ghost."

During his residence in Weimar Felix played no more than usual, often for an hour or two at home. He was invited to be the honor of Grand Duke, the Grand Duchess and Princess, and the Princesses, and even had the "audacity" as his mother writes, to improvise before the Court, when Hummel also was present. His Sonata in G minor was very much praised, both by the Grand Duke and by Hummel. The grand stewardess of the Duchess began to take his likeness, and the ladies made so much of him, that Goethe said to Zelter: "The women here are spoiling the young fellow for me." But it happened once when Felix had been commanded to appear at a Court concert, that he was obliged to wait a long time in the antechamber of the "Belvedere"; the lackeys would not admit the boy, so that at last becoming angry and impatient he hurried back to Weimar instead of playing, and let the Court wait for him in vain. For this, he was obliged to listen to a paternal admonition from the Herr Geheimrath.

The little Berliner became in a very short time the favorite of Goethe's household. Often after sitting down to the piano and weaving together in a fantasia such favorite pieces as "Treibt der Champagner," the Songs of Eberwein, the "Treuen Tod" of Körner, and the Triangelwalzer, which were of course at that Philhellenic period called Ipsilantewalzen, he would go into the room with the young ladies of the family. Once he teased one of the Court ladies with a pair of bellows which he found by the fire, blowing her hair all about, without making her angry. "If you think me a little Zaches, then Doris is Rosabelverde, for it is she who urges every one to go to the ball," he said to his sister.

As it was supposed that the little Berliner was the poetic atmosphere of Weimar, we find that verse-making was one of the chief amusements of society; and Felix vied with the ladies in composing the so-called *Bouts-rimés*, and with youthful audacity demanded that Goethe, the master, should be the judge of the excellence of these doggerel lines.

Goethe however took pleasure in his bold, free behavior; he wished to keep his visitor longer, and seriously reproved Zelter when at the end of a fortnight he spoke of returning to Berlin.

"Every afternoon," Felix says, "Goethe

opens the Streicher piano,* with these words:

"I have not heard you at all to day: make a little noise for me; and then he would sit down beside me, and when I am ready (I generally improvise) I ask for a kiss, or else I take one. You can have no conception of his goodness and kindness, nor of the rich collections of minerals, busts, engravings, little statues and large pencil drawings which this Pole Star of all Poets possesses. I do not find that his figure is imposing, for he isn't much taller than papa; yet his bearing, his language, his fame are imposing. His voice is tremendous, and he can shout like ten thousand warriors. His hair is not yet white, his step is firm, his speech gentle. Zelter intended to go to Jena on Tuesday and from thence to Leipsic. On Saturday Adele Schopenhauer (the daughter) came to see us, and Zelter, to his regret, Goethe stayed with us the whole evening. We talked about our journey, and Adele determined that we should all throw ourselves at Prof. Zelter's feet, and beg him for permission to stay a few days longer. He was dragged into the room, when Goethe burst out with his thundering voice, and Prof. Zelter for wanting to take us with him to that old nest, commanded him to be silent and listen to him without a word in reply; that he was to leave us here, go alone to Jena and come back again, and over-whelmed him so completely from all sides that he was obliged to yield to Goethe's wishes. Now Goethe was stormed by all, they kissed his lips and hands, and whoever could not get at them, caressed and kissed his shoulders, and if he had not been at home, I believe we should have accompanied him to his house as the Roman Emperor Nero accompanied Calpurnia on Caliline. Moreover Fräulein Ulrica threw her arms around his neck, and as he is paying court to her (she is very pretty) it had altogether a very pretty effect."

So it was decided to stay a little longer, to go on playing, making verses, and enjoying a few more happy days. "But when Goethe says to me, 'I am very busy with the court,' my little man will not play for me." Can I say No? Goethe has heard: "Ach, wer bringt die schönen Tage" and said to me: It is a very pretty song."†

Felix had told the poet how much his sister Fanny felt the want of suitable words for which she could compose music. One day Goethe brought the following verses written expressly for her: "An die Entfernte."

* With the Streicher piano.
† See also Leipsic, No. 10.

* Dr. and Mr. Brock, owing to the thoughtful and efficient Mr. H. H. Rochitz, we obtained a very recently selected and very interesting, for some time Zelter brought us his wonderful pupil, Felix Mendelssohn, whose incredible talent we should never have been able to credit without such excellent mechanism."

† Felix's little poem to the "An die Entfernte" was published a short time since, must not be confounded with the well-known composition by Fanny Mendelssohn.

"Give these to the dear child," said Goethe to Zelter, as he handed him the verses; which, however, Fanny, with all her admiration for the manuscript, never attempted to set to music.

It is characteristic that the boy of twelve years, with all his reverence for the poet-hero, did not suffer himself to be blinded in his judgments. Speaking of Goethe's enthusiastic praise of the Polish pianoforte player Szymanowska, he writes: They place Szymanowska above Hummel. They have confounded her beautiful face with her playing, which is not beautiful; and when he was obliged to dine with Goethe's family friend, Riemer, "he quite lost his temper," and, in all humility, described the great lexicographer in the following words: "Dictionary-making has agreed with him. He is stout, fat, and his face shines like a prelate's or like the full moon." Had Goethe heard these and similar expressions of his young guest, he would have been confirmed anew in that opinion of the Berliners, which he had expressed to Eckermann:

"I perceive in many ways, that there exists in Berlin a race of men so insolent that delicacy avails nothing with them; but one must come into the world with his eyes wide open, and in addition have something coarse about him, in order to keep his head above water." On parting he gave his young friend, at dessert, a little red box, in which to Felix's joyful surprise, he found a silver medallion with the portrait of the Poet by Borry.

On the return of the young traveller to Berlin it seemed as if the impressions that he had received and the excitement consequent upon his visit had increased in a tenfold degree his natural liveliness. "The first day," his mother writes, "he might be compared to a volcano, he bubbled over with fun." On the way Zelter had cautioned him to speak slowly and distinctly, but you can imagine with his lively disposition how long he kept that up. Four full weeks have grown out of the fourteen days absence, sixteen of which passed in Goethe's house will certainly never be forgotten by him. Zelter and Doris could never say enough of the impression that he produced in Weimar. The approach of Christmas afforded Felix an opportunity to bring himself to the remembrance of his Weimar friends in a most lively manner. At Ottilia's request, he sent his playmates Wolf and Walter a Forest-devil, a noisy favorite toy of the Berlin street boys, and accompanied the gift with a letter which he entitled "A Waldteufel."

"A WALDTEUFEL."

Herewith I send you the Waldteufel. You have commanded it,—it must be done. Have the goodness to give it to my dear little playmates as a small Christmas present. Yet I would advise you to banish this humming devil from in doors, for he gives but very little pleasure, but in the open air, at the Berlin Fair, where these noisy things are found and heard by the hundred, their racket is much more endurable. I wish indeed, from pure selfishness, that you were here and could convince

yourself of the truth of this. The Fair, light and toys, the squeaking, screeching, humming, the cries, the Walddi and the children would please Walter very much. And if the Herr Kammerrath wished to be tired of the famous Ypilianti let him come to Berlin to the Christmas Fair, where he will hear it with and without variations. The pleasure in the faces of all, givers as well as receivers, would be the best part of it to him. You would like to go to the Fair this year, for it is very splendid, and up to to-day, the twentieth of December, we have only had one degree of cold.

So far the Berlin Christmas Fair.

What is all Weimar doing?

What a weighty question!

My father's birthday was on the eleventh of this month. We gave what we could. All our friends gave also. But one gift, of course, surprised them all. The Herr Geheimrath's letter, came on that day. I can hardly flatter myself that he turns his head a little of an afternoon as if to look at me; that would be too great an honor for my poor efforts, and in spite of this kindness I can hardly believe it. May I be allowed to remind him of the leaf he promised me for my book! A thousand remembrances to Fräulein Adele.*

We were all delighted with the witch broomsticks, as if on Christmas eve, if I may be allowed to make use of this feeble unpoetic comparison. Every one who comes to see us is obliged to look at the musical ladder (to admire it and therefore to envy me). Varnhagen saw it to-day, and drew back a little; yet in a few days he brought my sister one which shall be a companion to yours. It is pretty, as is all that he does, but as regards the grouping and more particularly the idea, it is far, far behind yours.

Remember me to Herr and Mad. Eberwein. If I had ears that could hear as far as Weimar I would invite you for midnight.

May I ask you to remember me to Wolf.

Yours truly,

F. MENDELSSOHN.

Address, To the Right Hon. Frau Kammerräthin v. Goethe born v. Pogwisch, at Weimar. With a small package in oil-cloth marked v. G. containing playthings. Postage paid.

He had not long to wait for the promised verses. Adele Schopenhauer and Goethe combined in preparing a pleasant surprise for their Berlin friend. Adele, in her pretty fashion, cut out of pink paper a winged hobby-horse, which bore upon its back a small winged genius with a crown upon its head. Beneath this Goethe wrote with the most pains-taking calligraphy, the following lines.

"Wenn aber die erste Pflücker
Über Stockenpfaden reiten,
Nur zu auf weiter Tone Fluß,
Wirst du mich im Lust bereiten
Wie du's gethan mit Lach und Glück.
Wir wünschen dich allesamt zurück."

Weimar, Jan. 20, 1822.

(To be continued.)

GOETHE.

* Fräulein Adele Schopenhauer possessed a remarkable talent for cutting in paper. She made a Jacob's ladder for Felix; that is, she cut out of pink paper two musical staves on which angels were passing up and down. Beneath the ladder were clouds, and still lower down a sleeping figure, the feet turned upwards towards the ladder. On the reverse were the words: "And Jacob dreamed and beheld a ladder set up on the earth, and the top of it reached to Heaven; and angels were ascending and descending on it, but the ladder rested always on the earth and the angels who gazed up and down were the notes which carried the music up to Heaven." Varnhagen v. Ense, who possessed the same talent as Adele, stimulated by the little masterpiece of the Schopenhauer, cut out for Fanny Mendelssohn Balthasar, a basket of flowers which was running over with little elves.

The Art of Violin Making.

(From "THE VIOLIN AND ITS MAKERS," by J. W. VON WALTHER. Translated from the German for this Journal.)

(Continued from page 75.)

What STRADIVARI produced after 1725, that is to say from the sixth year of his life, shows more and more the weakness of old age. Assisted by his two sons OROLOGIO and FRANCESCO, as well as by his pupil CARLO BERGONZI, he was chiefly active during this period in the way of direction and instruction. Yet, as we have seen, it was only within one year of his death that he wholly renounced the calling which he had so long pursued with such artistic and entire devotion.

Stradivari's creative genius shines out brightly once more in the productions of his best pupil, Joseph Anton GUARNERIUS (or Giuseppe Guarneri) of Cremona. The name, like that of the Amati, extends through several generations. The founder of the family was ANDREAS GUARNERIUS, born in the first half of the 17th century. One of the first scholars of Nicolas Amati, his active period lay between the years 1650 and 1695. He adheres mainly in his works to the traditions of his master.

As the son and pupil of Andreas there follows next a JOSEPH GUARNERIUS, (1690-1730), who leans partly on Stradivari, partly on this already mentioned namesake, the far more important Giuseppe Guarneri. A second son of Andreas, named PIETRO, whose active period is given as from 1690-1725, was settled in Mantua; in spite of his great industry, his achievements were inferior to his brother's.

Furthermore, a grandson of Andreas Guarnerius, likewise named PIETRO (1724-1740), a son of Joseph, appears on the arena of the family activity, whose instruments come near to those of his father and teacher.

At last from a collateral branch of the Guarneri family the head of them all sprang, the already repeatedly named GIUSEPPE GUARNERI, with the singular affix to his name "del Gesù," born on the 8th of June, 1683, died 1745. His father, John Baptist, was a brother of Andreas.

Of this artist, whom many connoisseurs place on a level with Stradivari, we have instruments from the years 1725-1745. In fact some of his violins do really rival the best productions of the same kind by Stradivari. Indeed the exclusive admirers of Guarneri claim for him the superiority. This, however, is merely a matter of taste. Enough, that both these men have achieved what is extraordinary in their sphere. Yet an advantage of the teacher over the scholar must be recognized in one respect at least. Admirably moulded as the best Guarneris are, still there is not seldom a lack of perfect finish in the work. Their volume of tone, as a general thing, is obviously broader and, for the player especially, more striking than that of the Stradivari violins. But as a rule it has not the same concentrated and intense quality. Moreover, with all its nobility, it has not quite the spiritualized character of the Stradivari tone. Guarneri adopted the flat arch of his teacher; but in many less important relations of form he is essentially distinct from him. Romantic things are told about Guarneri's life, but they are not well

* Communicated by Prof. Nohl, from the original in the Royal Library at Carlsruhe.

vouched for. But of the report handed down to us by oral tradition so much is clear, that he led an unsettled life full of embarrassments, he seems to have been one of those wayward geniuses, without character or self-control, who, given up to their passions, lost with all their minds the happier fates of destiny. And this has been given as the explanation of the often negligent, though criminally skilful work, by which the cream of the Italian instrument-makers are characterized. One of the finest specimens, formerly the favorite violin of Paganini, which that epoch-making virtuoso fully called this "Gonon," is kept under lock and key, in accordance with a provision in his will, in the *Palais Municipal* at Genoa. That too, like many Stradivari instruments, is lost forever to the practical art of violin-playing through an act of personal vanity.

With Joseph Guarneri closes the splendid epoch of the Italian violin makers. And now follows a considerable number of partly very clever men, the active imitators of their predecessors, but who only pass for second rate and third rate makers. The most notable among them are Alessandro Gagliardini in Naples (1695-1725), Lorenzo Guadagnini in Cremona (1695-1740), and Carlo Bressan in Cremona (1620-1750), all pupils of the latter of Stradivari. Beyond them comes a host of inferior imitators of the master. At least he understood how to imitate the form of the instruments in the most accomplished manner.

In the second half of the 18th century, that is to say about a generation after Stradivari's death, we note the gradual extinction of the violin-making art in Italy. The offshoots of the main stock die out, and no younger aftergrowth succeeds. And a complete cessation of activity whatever of that sort come to an end in Italy, that hardly a mediocre mere mechanic in this calling exists there at present.

The only reminiscence of that splendid epoch of Italian violin making, which maintains itself to-day, is the Roman and Neapolitan manufacture of catgut strings, which have always excelled in quality and other special conditions. It seems that climate and material have a determining influence in the matter.

Among the most famous instrument makers of the 17th century, we must mention the name of Jacob Stainer, born in 1668, died in the village of Absam in the Tyrol, in the Inn valley, died in 1684. He found his place in the metropolis of violin making under Nicolo Amati. His violins were formerly highly prized; but in recent times they have been more and more pushed to the back ground of the Italian instruments of the first and second rank. In Stainer's work, there is something of the influence of his teacher so far as regards their outward appearance, although the line of beauty suffers somewhat in certain particulars, in the arching. But they are both skilfully and neatly executed. The to be sure not great, but yet admirable tone of his violins reminds you of Amati; only it has not quite the sympathetic nobility of its pattern.

Jacob Stainer was universally respected as an artist in his lifetime, and not less so after his death as the head and founder of the Tyrolean, a specifically German, school of violin making. He has found many scholars and im-

itators, of whom the worthiest of mention are Matthias Albani of Botzen (born 1621, died 1673), Andreas Klotz, and his son Matthias of Mittenwald. The last named laid the foundation in his native town of the manufacture of violins, or rather of bow instruments, now carried on there on a great scale; and this is still to-day the chief source of income of the inhabitants of the little Bavarian mountain town, close on the border of the Tyrol. The division-of-labor principle has been introduced there. Notwithstanding the fact that some single individuals make entire instruments by themselves, as a general rule the labor is so organized, that one man makes the bellies, another the backs, a third the connecting sides, a fourth the necks, and so on, and not occasionally merely, but year out year in, though only during the winter months. These single parts command a scale of prices, according to the quality of the work, from the so-called "publishers," who drive an extensive, and even a trans-Atlantic trade with their wares. For the putting together of the separate parts into a whole there are special workmen, as well as for the repair of the instruments. In Mittenwald, such "publishers," the firm of Neuner & Hornsteiner, and that of Baader & Co. They furnish their workmen with the wood required, which they procure beforehand in large quantities from the forests of the Tyrol, and from makers elsewhere.

Latterly there has been much complaint in Mittenwald about the injurious competition in the manufacture of these instruments on the part of the Saxons, who, by the aid of machinery, produce even cheaper wares than Mittenwald, and of the French, who use inferior material. It will be understood, of course, that here, as there, only the most ordinary wants of the great public are provided for. Various qualities of instruments are made, to be sure, in all these places; but even the best kind may be had at a comparatively low price.

To show the importance of the manufacture of violins in Germany, we may refer to the statistics of the last century in the Saxon Voigtland, we find in the *Zeitung* of the year 1800 (No. 1). There we learn the following facts: In Neukirchen there were at work, the year round, 78 masters (with journeymen and apprentices) on violins, violas, and cellos. In Klingenthal, 85 masters (with journeymen and apprentices) on violins. Neukirchen furnished 18,000 violins, 18,000 violas, 18,000 cellos, 18,000 brass instruments, and 18,000 violin and bass bows. But there are years in which these figures (according to the orders received) are greatly exceeded. In Klingenthal and the surrounding country the principal occupation is the manufacture of violins. The minimum annual production of these amounts to 36,000 violins.

Every large city in Germany, moreover, since the manufacture of violins has become more and more diffused, has possessed at least one if not several more or less skilled makers. But in spite of the lively industry in this field,

prompted by the love of instrumental music, never since Stainer's times has this art reached a point among the Germans where it could be placed in parallel with that of the Cremona masters.

France received an impulse from Italy about the same time, only a little later than Germany. Two pupils of Stradivari, Médard and Vuillaume de Mirecourt were the media of this influence. Later there appears on the field Nicolas Leroy born 1778 in Strasbourg, died 1824 in Paris), whose instruments are esteemed the best of French production. He too was mainly given up to Stradivari's influence, which may be felt indeed in all the manufacture of bow instruments to this day. Finally in the most recent times Gand and Vuillaume have distinguished themselves in Paris. The latter, who is still active, has, by the taste and the uncommon intelligence displayed in his works, acquired considerable fame beyond the borders of his native land. In the matter of the varnish he stands far ahead of all his colleagues of the modern period. What rank his instruments will take, as well as those that bear the most considerable names in Germany, a later future only can decide with certainty, because it is established by experience that the positive worth of instruments of this class is definitely brought out only after they have been used for a long time.

The part, which the other cultivated nations of Western Europe have taken in the development of this art, hardly demands consideration here.

There have been, in the course of time, of innovating spirits, who, not satisfied with the masterworks of Italian violin-making, have striven, both in word and deed, to bring in a new era. At the head of these stand, at the beginning of this century, the Frenchmen Savart and Chanot, who instituted the oddest experiments by way of airing their reformatory impulse. Savart's more theoretic, scientific efforts are not entirely without value, although their results have had no influence on practice. Chanot on the contrary, who strove to realize his notions, has merely produced curiosities, which scarcely excited the attention of the musical world in passing. Others have tried a circular or dish-shaped structure for the violin, and others have brought forward models in unusual kinds of wood or in various metals. All these multifarious attempts have only proved the unsurpassable perfection of the Italian masterworks. Convinced at last that they have not been able to do better, the makers have returned to the original path, and now, in the original productive power, to the most ingenious imitation possible of the best that has been bequeathed us from the past.

In closing this condensed historical review, we have still to cast a hasty glance at the gradual perfecting of that necessary complement to the violin, the *bow*. Since the beginning of the 17th century its form has undergone not less than eight modifications, which stand in close connection with the progressive development of violin playing. The last very essential remodelling proceeded from François Tourte, a Parisian, born in 1774, died in 1835. He gave the normal conditions to the violin bow in all respects, and his excellent

enterprise will stand as a foster-parent. Inasmuch as it will be American, it will afford to American talent such an opportunity as has never yet been granted. European schools are full of fine singers from our land whom we never hear. They become transplanted into a soil more grateful than ours has been, and becoming educated far beyond us, they outgrow our lagging sympathies and remain in the happier atmosphere. To attract these wanderers back again, to awaken fresh zeal among those hundreds of our countrymen who require but great demands to be great, will be two of the duties that our new enterprise will set itself to perform. Moreover, it will afford to the foreign people an incentive and a compulsion to parade their best qualities; it will teach us what and how to exact.

All that appertains to pictorial representation will be, in the broadest sense, artistic. The utterances of sublime voices from impoverished surroundings will be among the past misfortunes. The pictures of the field, the village, the dungeon, the palace, will be fit for the rustic, the swain, the prisoner and the princess, instead of adaptable to the requirements of either. Whatever the painter, the mechanic, the decorator, the *modiste* and costumer can do will be required. The stage will be made to gain triumphs instead of contempt.

The house is to be fit for its purposes. Its architecture is to be grand, the spaces about it are to be wide and beautiful, its position is to be commanding, and it is to bear, one might say, in its own person sufficient declarations of its high calling.

The preparations for all this have been going on behind a semi-screen. It is almost time to take it away and exhibit fully what has been done and what is intended. Eighteen hundred and seventy-six is the furthest date that is fixed for the dedication of this new development. It may occur sooner perhaps in 1875. It is not to be looked upon as a scheme. It is the outgrowth of the popular desire, and it is to be an expression of the national progress in that direction in which we have been told we have never travelled. It is to be the place where American players, singers, artists and people can together join in disseminating the love and enjoyment of what is true in the musical art.

It will not concern this city or State or section alone, but its perfect appliances, its pleasures and its lessons will be for all. The same sincerity, integrity and lofty motives which entered into the establishment of one part of this great opera will animate the construction of all the others, and therefore of the grand whole. Upon its completion we shall begin to appreciate new and higher phases of pleasure, and we shall become grateful to those who discovered that there existed among us, even in this early age of our existence as a separate people, that which required so splendid an exponent.

Dwight's Journal of Music.

BOSTON, SEPT. 6, 1873.

"The Season."

The summer months have one by one gone by, we are already in the fall of the year, and we begin to look as music (that is to say musical announcements) for a solace and a compensation for the too near end of leaves and birds and beautiful long days, and tranquil hours of leisure or unhurried work. The papers are full of speculations and of fragmentary hints about the coming operas and concerts. But the concert-givers do not seem over-anxious to mature and to proclaim their programmes. Perhaps this is wise on their part, a lesson learned from past experience; and they can safely wait and leave it to the turnings of the tide, each holding himself in readiness to take advantage of the chances of the moment when they come.

As for our Symphony Concerts, of which it has been customary to arrange the programmes long beforehand, and so feed curiosity that it should grow with what it fed on, the Harvard Committee are disposed to try a somewhat different policy in that respect. So many accidents have hitherto occurred to change the best planned programmes before the arrival of the concert day, that it is thought better to be more reserved and uncommitted until the time comes when it may be seen what is most practicable as well as in itself desirable. It is well

to have ideal, but the finer they are, the more their danger if they venture out too early, like the too early buds in Spring, of being cut off by the envious frost. We may rest assured that orchestra and programmes and array of solo artists will be as choice and interesting as at any time before, and pains will not be spared to make them even better. Sufficient notice will be given, not only of the opening sale of season tickets (open to all comers, for we have already stated that the members of the Association have renounced all privilege whatever in the choice of seats, and that all the tickets will be sold in the usual manner of all other concerts), but also of the programmes as they come due, with doubtless glimpses of some of the more "far-off splendors." At all events there will be ten noble Symphony Concerts, in which Beethoven and Schumann, Haydn and Mozart, Bach and Handel, and the other masters, whose creations to a pure and healthy taste never grow old or uninspiring, will not be sacrificed or pushed aside in favor of mere novelties and fashions of the day, nor compromised in any characterless promiscuous crowd.—Doubtless we shall also have some visitations of the Thomas Orchestra, when those who long for Liszt and Wagner will receive abundance thereof, for Wagner seems to be the Thomas hobby; his music he plays heartily, whatever we may think of his treatment of Mozart and Beethoven; and now indeed it is divulged (see article from the New York *Evening Post* copied on another page) that his "perfect" orchestra and all his concerts hitherto, and all the taste for classical music which he (and he alone, to trust this superlative reporter) has created in America, are but preparatory to the "perfect Opera," which of course means, if it means anything, the "Oper und Drama" of the Future! But we are thankful that we may hear that admirable orchestra—the only one that keeps together as an orchestra in the whole country—in concert halls for at least one more season; in the too much of their programmes there are always sure to be some of the finest things, while of orchestral playing they afford a model always.

Of Chamber Concerts, music in smaller halls, "so sociable and cosy," there is prospect of at least the usual number and variety. Indeed there is reason to hope for rather more of what may be called the quintessence of pure instrumental music, the Violin Quartet and Quintet; for Mr. ALLEN's new "Beethoven Quintette Club," which made so excellent a beginning last year, intends to give at least four classical matinées, probably beginning in November; and it is not likely that the Mendelssohn Club, although they have abandoned or suspended their educational "College," and are engaged for an extensive concert tour throughout the country, will totally resign the field which they have occupied so many years, and so acceptably, to younger rivals. For Piano-forte music we shall have no RUBINSTEIN again, and we shall miss, for one year at least, the ever welcome visits of Miss MEHLIG; nor does the rumor of the coming of the Russian's only rival, HANS VON BUELOW, hold good for this coming season. But for Trio concerts with Piano, and for Piano concerts purely, we may look as usual to Mr. LEONHARD, and Mr. LANG and Mr. PERABO, and Mr. PETERSILEA, and very likely others,—besides a constant running fire from the Conservatories. Indeed we know there is a prospect of some Trio Concerts by a lady pianist, of rare accomplishments and graces, who was a favorite pupil of Moscheles in Leipzig, when she was there at the Conservatorium at the same time with her friend Miss Doria, and whose concerts in successive London seasons, with the cooperation of the first artists there, were counted among the choicest in that great focus of innumerable chamber concerts. Mrs. MADELEINE SCHIL-

LER BENNETT, of English parentage, though the maiden name points to German origin, now the wife of one of our young Boston merchants, has concluded to make this city her home, and to resume here the professional life from which she had for a year or more retired. Some of our readers, who had the pleasure with us of hearing her in private in a little social party last Spring will anticipate good things of her. It is to be hoped that we may also hear Miss ANNA FINKENSTADT, of Newport, during the season. Here too is a rare talent.

Then for the vocal element, and for the chance of hearing Bach and Handel, Mozart, Schubert, Schumann, Franz, &c., sung in smaller and in larger rooms, have we not with us,—not to mention all the old familiar names—such singers as Mme. RUBINSDORFF, whose ceaseless enterprise and rare vitality, together with her intimate acquaintance with the best and choicest in so many fields of song, is sure to keep the world alive wherever she is? And have we not a host, too, in our last invaluable accession, Miss CLARA DORIA? And our own tenor, GEORGE L. OSGOOD, will be here, to teach and sing, who means to give us plentiful refreshment in the way of Franz and Schubert songs, as well as arias by Mozart, and the choice Italian masters. The excellent young English tenor, too, Mr. NELSON VARLEY, a sure favorite, will make Boston his headquarters. More could be named, if more were wanting to ensure a season.

Whether we are to have anything new, or much at all this winter in the way of Oratorio, the oracles are silent. Beyond the facts that our great choral Society, the Handel and Haydn, are making preparations for their Triennial Festival in May—a festival upon the scale of that at Birmingham;—that of the programme nothing seems to be definitively settled, though there is strong expectation of the Bach Passion Music (St. Matthew) to be realized at last, as well as of Mr. Paine's Oratorio "St. Peter";—that naturally the subject matter of performance cannot be entirely selected, until the question of the principal performers, (whether, for instance, Santley, Cummings, Edith Wynne and Mme. Patey, are to be had again), and that the government of the Society are using every effort to secure the best; also that the Thomas orchestra are to be incorporated into the great Festival orchestra;—beyond these data, no hints have been thrown out, except a newspaper report, which we shall not willingly believe, of another intended exhibition trip to New York during the winter; this might be giving Boston glory, but it would be robbing her of music; it is long since we have had our fair and usual share of Oratorio.

Of smaller choruses, we have still the "Apollo," for very finished renderings of male part-songs and choruses. But the old desideratum still remains of a chorus of mixed voices, for the study of such things as the Cantatas, &c., of Bach and Handel, the "Paradise and Peri" of Schumann, &c., &c. The great Oratorio societies sing only what will pay; we need some smaller, less expensive choral institutions, so that we may not always remain in ignorance of so many beautiful and noble compositions.

OPERA.

Foremost in the field with their announcements are the two rival Italian Opera managements, both unusually strong in some respects, at least for these degenerate days. Each brings one of the very foremost prima donnas of the world; Mme. CHRISTINE NILSSON ROUZAUD is already on her way to join the Strakosch troupe, while Maretzek announces Mme. LUCCA once more. We open the gilt-edged and pink-tinted pamphlet programmes of the season sent us by the managers, to analyze their glowing promises, when steps in the prompt *Advertiser* with the thing already done. We copy:

The other chief artistes who have been engaged in the two companies are as follows: With Mme. LUCCA are the soprano, Ilma di Murska; the col-

tratto, Natali Tetta, the tenors, Tamberlik, Viazard, and the baritones, Mari and Rescaldini, and the base duet, Reyna and Rencon.

Bushling aside the compliments of the manager to his own *coppie*, we shall find that nothing more was originally expected of Mlle. Di Minna and Signor Tamberlik. The Hungarian opera has really won a great reputation in London and Vienna, and in fact in most of the principal cities of Europe, and her latest triumph—in the operas of M. Verdi—Thomas—have been too much signal. If she has not been grossly overpraised; she is certainly a sweet and brilliant singer and an accomplished actress.

Of Signor Tamberlik's past career nothing new can be said; he has held an admitted position among the first tenors of the world, and our only anxiety is lest he shall be found to have somewhat lost the period of his best powers. The baritones of Mr. Maretzky's troupe are undoubtedly so far as prestige with American audiences is concerned—in having won hardly any reputation at all in Italy—but they will have no difficulty in winning favor if they deserve it. Mme. Natali Tetta, now in Italy, made great improvement within the last five years, to qualify her for the post of principal contralto in such a company, and that is what the managers are careful to say she has done. It is almost safe to think that she cannot perform below either Mrs. Sanz or The other performers of all schools in America, in the cases of Mozart's "Lucia," Rossini's "The Barber of Seville," &c., &c.

The repertoire of the troupe includes the new Italian comedies of Resconi, Oello, Weiss, &c.; Lohengrin, Die Fliegende Dutchin, Meyerbeer's "Prophet," "Dinorah" and "Star of the North," among others which are extremely popular, not altogether happily considered by some persons; things will be expected of Mme. Lucca and Signor Tamberlik in "Otello," "Lohengrin" and the "Prophet" and La Mort de Marcellus, M. Verdi's other operas, in "Marta e il Sacerdote," "Il Falco" and the "Hymn," &c., &c., and the managers may have thought that they could do better than to have placed what the critics would call the "old-fashioned" pieces in the hands of the less experienced artists.

The principal artists were M. Maurel, Sig. Del Puente, following Signora Serravallo, the first soprano, the basso, Sig. Canzanini, the tenor, Signora Torriani, the contralto, Miss Cary; tenors, Campanini, Caponi and Bonfratelli; baritones, M. Maurel and Sig. Del Puente, the latter singing the *Villero* part. The Italian troupe show well, and the French troupe are comparatively untried or unknown, although Signora Torriani seems certainly to have given excellent promise. But Mr. Strakosch appears to have been exceptionally fortunate with regard to his tenors and baritone. M. Maurel, who has a voice of extraordinary range and power, has been singing for two years so at the Theatre Francaise, and is a general joy. A good deal of delicate misrepresentation has been practised with regard to the rank taken by Sig. Campanini, and immense stress has been laid upon his success in *Il Trovatore* and *Genaro*,—a success which he did not fully reach in any of his subsequent performances; but there is at least not much doubt that he is far above the average tenor of the Italian opera. Sig. Nannetti, the premiere bass, was first-rate in *Il Trovatore*. And M. Maurel and Sig. Del Puente have done much more than this, the former especially having gained the warmest approval of all the critics, the best London critics. To the repertoire of the first Nilsson troupe the present company adds the "Aida," of Verdi, Wagner's "Lohengrin," "Dinorah," "The Huguenots," "Robert," "Otello," the "Marriage of Figaro," "Rigoletto" and "Lucretia Borgia"; and it is promised that the first two of these works shall be brought out with every perfection of detail. The usual promises are made as to orchestra and chorus; we will hope that the result will not be as usual. As has been already announced, the Lucca troupe will begin a season of a fortnight at the Boston Theatre on the 27th of October; and the Nilsson company a season of two or three weeks on the second of February.

Of English opera there is a possibility of hearing something, and the names of a company of which Miss Kellogg is to be the head, and in which the Seguiens are conspicuous, were published some time ago. The project still seems to be involved in doubt, however. French opera is now a regular part of every season, and Mlle. Aimée, attended by many of her last year's *corps*, will be with us in the spring. In our theatres, however, we have no place as those of a circus accompanied by a brass band; but many of our readers would not exchange her and them for two courses of Harvard Symphony concerts and three oratorios to boot.

ANOTHER YOUNG AMERICAN ORGANIST. The fol-
lowing letter just received is dated Berlin (Prussia)
Aug. 12, 1873.

During the past season, one of our countrymen, Mr. H. C. Eddy, of Greenfield, Mass. (who has been studying here for a couple of years under the King's Organist, Prof. Haupt), has won high honors as a concert organist. Of his first public appearance, in company with Prof. Haupt, Coconcertmeister De Ahna, and other noted artists, the *Freunden Blatt* speaks as follows :

"All the excellent qualities of the master (Haupt) showed themselves in the playing of the pupil. Massive technique, clearness and certainty, energy in taking the lines and a very lively *legato*."

Francis Aldrich, *My Years at Harpeth*.—Mr. Eddy, an American, showed himself in this concert to be one of the most finished organ players of our time."

Prof. A. Löschhorn, whose *Études* for Piano are becoming so favorably known in America:

Though the unusual ability of Prof. Haupt as a *pupil* performance would be brought forward, yet

ports in Cincinnati papers. She is the daughter of Mr. Edward P. Cranch of that city, and a niece of the well known poet-artist and translator of Virgil, C. P. Cranch. She has lately returned from earnest studies in Italy, and if all that we hear of her be true, which we can scarcely doubt, so good is the authority, it is to be hoped that we may hear her in some of our best concerts or oratorios next winter. A friend, in whose judgment we have all confidence, writes to us of her as follows :

"She is about 22, and from a child has sung and studied music more or less. She studied first in Cincinnati, under an excellent lady teacher, who was I think a pupil of Miss Venable. A year ago she went to Europe with her mother, and has just returned. She studied at Milan under San Giovanni, who told her she had almost nothing to unlearn, which was seldom the case with young American ladies. She has steadily progressed, and I am sure you would be delighted with her voice. It is a mezzo-soprano, is remarkably full, flexible, strong and pure in tone, and of considerable compass. Her style is excellent; her execution, light and shade, mastery of difficult passages, cadenzas, trills, &c., all that can be desired. Her musical physique is admirable; her ear is true; she shuns nothing, and is perfectly possessed and controlled by her art. In short, I think you will find that she is a singer who promises something really great. Her general education has been all I could desire for one of my own daughters. Her temperament is sweet and sympathetic. She is very far removed from vanity or self-satisfaction in her attainments, and aims ever at a higher ideal.

"She has sung in public concerts in Cincinnati, and has been offered engagements from Strakosch and from Brignoli, who would have engaged her to sing in Geneva could she have remained."

kers, comes Dr. Henry Thayer, of Cambridge, having in his possession a very fine Italian instrument made by the earliest master of them all, Gaspar di Salo, of Brescia. The following certificate from the American Consul at Trieste (and the biographer of Beethoven) gives its history.

Hauptmann writes to Hauser, after hearing *Fidelio*: "This opera seemed once so full, so overladen; and now, with the exception of a few things, some little lumps that won't dissolve, all has become so clear and so transparent! Thoroughly beautiful one cannot call everything in it indeed. But one can say of Beethoven; he hath loved much, to him is much forgiven, but our most modern romantic opera composers go right on sinning, and love very little."

How will this remark apply to Wagner and the

THE LATE HERR DAVID. Born at Hamburg, on the 19th Jan. 1810, the late *Concertmeister* David displayed an early and a decided aptitude for music, and even while a boy, obtained much proficiency over the violin. Scarcely had he completed his thirteenth year, before he was sent to Cöln, where, under Spohr's guidance he made rapid progress in his art. A year back as 1825, he undertook a long professional tour, which served to introduce him honorably to the world of music. After then remaining a considerable time as first violinist at the Königsstadt Theatre, Berlin, and subsequently at the Theatre in Dorpat, he was appointed *Concertmeister* in Leipzig, to replace Matthai, who had died a short time previously. He here enjoyed an opportunity of developing and elevating his peculiar talent more and more. No less valuable, however, was the benefit derived by the Gewandhaus band from his efforts as leader, in which capacity he paid as much attention and intelligence to details, as he insisted on devoting energy and precision to every work as a whole. When his friend Mendelssohn Bartholdy, who was the cause of his being invited to Leipzig, afterwards set about founding the Conservatory there (1843), David joined him with fiery zeal, and placed his services as a teacher at the disposal of those interested in the new musical nursery, for the benefit of which he subsequently worked without cessation. A large number of violinists have become celebrated under his auspices. From his industry as a teacher sprang a long series, comprising admirable editions of ancient and modern classical *Concertstücke*, Bach's Violin Sonatas, and other things, but above all his model "*Violin School*," in which he poured the rich stores of his experience and observation. He came forward, also, as a composer, writing especially for his own instrument many well conceived and effective Concertos, Variations, and Etudes. He entered, too, the sphere of the stage, with his comic opera, *Hans Wacht*, produced in 1852. Master David was a genuine artist, who faithfully tended, and ruled with a sure hand, the field he selected. He belonged to the circle of choice spirits who constitute the fame and glory of our town, and whom it will be difficult to replace.—*Deutsche Allgemeine Zeitung*.

The particulars of the closing hours of Ferdinand David, whose death at Klostern we announced a fortnight ago, are these. Two gentlemen and a guide were on the Siloretta glacier, having passed the night in the club hut. These gentlemen had invited David, who was also staying in Klostern, his sons, who had arrived from London, and his two daughters to visit them at the club hut, intending to return altogether at Klostern. At one o'clock that day a guide appeared, out of breath, at the hut and begged the gentlemen to go with him immediately to the assistance of M. David who had fallen. Five minutes' walk from the hut they found the family lamenting round their father, who had fallen down twenty minutes before and was dead. All efforts to revive him were of no avail. The daughters could not believe but that it was only a swoon, for immediately before he fell he was as cheerful and merry as ever. He had not been particularly tired or heated, but the thin glacier air, about 2000 metres above the sea, suddenly deprived the old man of breath—he was sixty-three years of age.—*Orch*.

The body of Ferdinand David has been brought to Leipzig and interred there with some ceremony. A military band led the funeral procession; then followed three students from the Conservatory carrying palm branches and a silver crown. The municipal authorities, representatives of the musical societies, and an immense concourse of spectators and friends followed the body. Two choral societies sang funeral music, and Dr. Ahlfeld pronounced the oration. The band played Chopin's "Trauermarsch."

A FALSE REPORT. The London *Musical World*, Aug. 16, has the following:

The *Berlin Echo*, the *Musikalisches Wochenblatt*, and various other German musical papers, lately contained a notice to the effect that "Mr. A. W. Thayer, the celebrated Beethoven Biographer, was about to leave Trieste and settle in Berlin." In answer to this, Mr. Thayer, writing to the *Neue Berliner Musikzeitung*, says: "What can have given rise to the idea that I am about to remove from Trieste to Berlin is an insoluble riddle." Hereupon, the editor of the last-mentioned paper observes: "The rise of such a report is not quite a

riddle to me. The expression of a pious wish has very pardonably—been twisted into the actual realization of that wish. It is very certain that the estimable biographer entertains no more ardent aspiration than to be quit and free of his mind-clogging official functions, in order that he may complete his work so important to the history of art. Unfortunately, this must long remain a *pious desiderium*. Very many persons, not superficially acquainted with American affairs, will hear in the title of Consul-General of the United States of North America the mighty sound of the American dollar. But the American Congress pays no office so wretchedly as that of Consul. This is most deeply to be regretted for the sake of our Consul-Musician, for, under the most favorable circumstances, he can occupy himself with literary pursuits only six months in the year. It is consequently not astonishing that his work advances so slowly, though he devotes both his time and his means to its completion. Yet North America and Germany are especially bound to foster the work in every way. But people appear to have entirely lost the spirit of self-sacrifice in something absolutely necessary to art in general. The longer things go on in this style, the more difficult will be Mr. Thayer's task, because that hollow-headed critical scribbler, Ludwig Nohl, will never tire of serving up to his 'fair Beethoven friends' the most absurd twaddle about the great composer, so that the cleansing of this Augean stable by Mr. Thayer must necessarily become more and more difficult and unpleasant every day."

WEIMAR. In honor of the birthday of the Grand Duke, an old operetta, *Elwin und Elmire*, composed by the Duchess Anna Amalia, was taken from the shelf, where it had so long been lying, and performed before a very select audience at the little theatre, in the Chateau of Dornburg, by the leading members of the regular Grand-Ducal operatic company, under Herr Lassen as conductor. The Abbate Franz Liszt, who was present, pronounced a highly favorable opinion on the work; but that, of course, he was bound to do. It would appear, however, that *Elwin und Elmire* is really not entirely destitute of merit. The Duchess studied under Fleischer of Brunswick, and Wolf, *Capellmeister* here.

According to a report on the present condition of the Conservatoire de Musique at Paris, one of the most important of the continental music schools, just made to the musical committee of the Society of Arts by Mr. Alan S. Cole, there are now 700 students in the institution. Of these 300 are men and 250 women, all of whom have been admitted after examination, and 150 "auditeurs" who are permitted to attend the classes, gaining admission either by the nomination of the Minister of the Interior or by examination. The number of professors is eighty-four, of whom eight teach singing, ten the pianoforte, ten harmony, composition, and musical history, sixteen solfeggio, and the remainder give lessons on the various instruments, or instruction in declamation, &c. The professors of the highest class, who are members of the Institute, receive an annual payment of 2,500fr. Elementary professors receive 1,200fr., but after working for some years their stipend is increased to 2,000fr. A professor gives at least three lessons a week, each lesson lasting not less than two hours. The Conservatory is now solely supported by the State subsidy, amounting to 210,000fr., all of which is devoted to current expenses. No fees whatever are paid by the students, who are admitted solely according to merit as tested by the entrance examinations; but on the completion of their instruction the State is entitled to their services for four years at certain principal theatres, during which they are paid moderate salaries.

Mlle. THERESE LIEBE'S Annual Matinée at Tavistock House, on Monday, gave scope for the exhibition of Mlle. Liebe's musicianly proficiency with the violin. The lady is one of the very few of her sex who venture upon the mastery of an instrument chiefly monopolized by man. But there is nothing in "the king of instruments" to prohibit its use by woman with grace and dexterity, and Mlle. Liebe proves how artistically a lady can manipulate it. Her intonation is pure, her bowing free and masterly, and she showed the possession of many excellent qualities in a sonata duo, by Dussek, and several solos, which were well received. Her associates were Misses Banks, Fairman and Ferrari, Mrs. Weldon, Sig. Caravoglia, Mr. Ganz and others; and the concert achieved considerable success.—*London Orch.*

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

My Beautiful, for Three. Song and Cho. 4. G. Webster. 30
"Sweeter far the voice that sings
A song of love to me"
A finely elaborated and musical affair.

The Star of Bethlehem. Solo, Duet and Cho. 5. Babcock. 40
"When suddenly a Star arose,
It was the Star of Bethlehem"

Henry Kirke White's ever beautiful poem, with an entirely new and magnificent musical rendering. Four of five keys are visited in the various verses, and both the vocal music and accompaniment combine with power to portray the sentiments of the poetry.

Changed. 3. D to d. Gray. 30
"The rosy sunbeams kiss, lad,
The dew from the violet's eyes"

The above lines are no prettier than most of the others, and as the music is good, of course it is a song that may "go up to the head."

The Ring. 3. C to f. Gabriel. 30
"Only a time-worn circle of gold!"

Only—but a very tender and effective song is made about it.

The Magic of Music. 3. Eb to g. Levey. 35
"You have but to listen to find me,
Although I may wander unseen."

There is magical music here.

Lover's Vows are not all Truth. 3. D to e. Maynard. 30
"He looked into her eyes
Saying 'I'll ne'er deceive thee.'"

But he did, of course, else this song with a moral would not have been written. Properly sung, should be very effective.

Beautiful Dreams. 3. D to e. Levey. 35
"Dreams! Dreams! Beautiful dreams,
Lighting up life with the brightest of beams."

A very beautiful song.

Lost! 3. D to f. Gabriel. 35
"And waves are cruel, and women are weak,
And the weary hearted are never at rest"

Solemn music, certainly, but as it is good to shed tears, this may bring "the pleasure of grief." Has some resemblance to "Three Fishers went sailing out into the West."

Instrumental.

Aureole Mazurka. 3. A. Zahonyi. 30
One of the sweetest of Mazurkas, with a light, shadowy dance to it, that causes one to think of the flash of the Northern Lights.

Souvenir from Tannhauser. (Nachklänge aus Tannhauser). 4. Eb. Spindler. 75
The strange melodies of Wagner's opera are here neatly put together.

Waltz Op. 4. 3. C. Perdue. 40
Mr. Perdue succeeds in producing music of a high character without placing it out of the reach of common players.

Home Sweet Home. Transcription. 6. Db. Chabrier. 75
Mr. Chabrier's Transcription may stand by the side of Tiedke's ever beautiful one and not blush. A very superior composition.

Sounds from the Alleghany. Waltz. Weber. 40
Anne Waltz. How any one can make a new one that is not like one of the fifty thousand already composed, it is hard to see. Mr. Weber, however has done it.

Books.

THE RIVER OF LIFE. A Sabbath School Song Book. By H. S. Perkins and W. W. Beach. 35
By the hundred, \$30.00

Specimen copies sent post-paid for 30

About 40 of our most distinguished writers and composers have contributed to this fine book, which bids fair to equal in popularity any one of its class.

DEVOTIONAL CHIMES. By Asa Hall. 75

A book for devotional meetings, &c., on the same plan as the well-known Pilgrim's Harp. The type is large, and there are many new tunes and lyrics. There are 245 pages of tunes, about half Psalm Tunes and half "Spiritual Songs." There are about 400 hymns similarly divided. Can any vestry book be more convenient?

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The keys marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved, is a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with English Editions. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap instruction book. Fully illustrated for practice, with simple and direct instruction. For persons who wish to take a short, rapid, and easy course. By W. H. CLARKE, author of "The New Method for Reed Organs."

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38
Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60
Simple and clear explanations of musical theory and terms, as used by organists on the Pianoforte.

These books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67
Plain explanations of Principles, &c., connected with Pianoforte playing.

HARMONY.

JOHNSON'S HARMONY. 1.25

BAKER'S HARMONY. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00
Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25
Four approved instruction books in Harmony, that offer complete and concise course.

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Compiled by a gentleman pre-eminently qualified for encyclopedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical thought.

A Catalogue describing the above and about 1,000 other books, is sent free on application to either of the publishers, for retail prices.

OLIVER DITSON & CO.,
Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 4 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition is carefully revised by W. T. BLIST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study for the Organist, it is also a valuable book for the Organist, as a reference, & a standard for the Organist to follow.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has long been considered the best method for the Reed Organ. It is illustrated by an admirable collection of pieces, which will be found to be of great value to the Organist, and use has ceased.

The Emerson New Method

Price \$2.50

One of the best methods for the Reed Organ. It is a complete and practical method, and is highly recommended by the Organist. It is a complete and practical method, and is highly recommended by the Organist.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

Awakened the interest of the Organist, and is a complete and practical method, and is highly recommended by the Organist.

CLARKE'S

New Reed Organ Companion. 2.00

It is a complete and practical method, and is highly recommended by the Organist. It is a complete and practical method, and is highly recommended by the Organist.

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organ. While it is a complete and practical method, it is also a valuable book for the Organist, as a reference, & a standard for the Organist to follow.

Zundel's Melodeon Instructor. 2.50

Has long been considered a standard of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

A complete and practical method, and is highly recommended by the Organist. It is a complete and practical method, and is highly recommended by the Organist.

GUITAR.

CUTTIS' METHOD for GUITAR. 3.00
Lessons, Exercises, &c. The songs. A very popular book.

Haydn's New and Improved Method for Guitar. 2.50
A complete and practical method, and is highly recommended by the Organist.

Winner's New School for Guitar. 75
New and complete method, and is highly recommended by the Organist.

VIOLIN.

Hill's Practical Violin School, 2.50
L. C. Hill.

Saunders' School for Violin. 2.25

Modern School for Violin. 2.50
L. C. Essenden.

Listeman's Method for Violin. 3.00
Four well-approved methods, ably presenting the best of the modern school.

Wichet's Young Violinist. 3.00
A complete and practical method, and is highly recommended by the Organist.

Clarke's \$1 Instructor for Violin. 1.00
With Clarke's 1st book for practice, with direction.

Winner's New School for Violin. 75
A complete and practical method, and is highly recommended by the Organist.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Reading is a complete and practical method, and is highly recommended by the Organist.

Winner's Perfect Guide for Flute. 75
A complete and practical method, and is highly recommended by the Organist.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

A complete and practical method, and is highly recommended by the Organist. It is a complete and practical method, and is highly recommended by the Organist.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide. 75

Winner's New School for German. 75

Alberti's German Accordeon. 50

A complete and practical method, and is highly recommended by the Organist.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

A complete and practical method, and is highly recommended by the Organist. It is a complete and practical method, and is highly recommended by the Organist.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

THE BEST MUSIC BOOKS FOR SCHOOLS.

Dr. Lowell Mason's SONG GARDENS.

Dr. Mason will always be held in grateful remembrance as the one who was successful in introducing the study of Vocal Music as a branch of Common School education, in the schools of America.

Since this was an accomplished fact, many School Song Books containing "The Elements" have been issued, and Dr. Mason, in these, his last school books, places the record of the longest experience of any.

SONG GARDEN,—First Book. Price 50 Cents.

Is for young children. Simple theory, and many pretty little songs for note-beginners will be found therein.

SONG GARDEN,—Second Book. Price 80 Cents.

Is for the grade of Schools commonly called Grammar Schools. The theory is more advanced, and the numerous Exercises, Songs, Rounds, &c., furnish abundant material for study.

SONG GARDEN,—Third Book. Price \$1.00.

Is more especially at home in High Schools, Academies, and Seminaries, but will do for Adult Classes. The student walks upon a higher plane than before, and critically reviews the whole elementary course; and also studies the Cultivation of Voice, and engages in Part Singing.

Primary Elements of Music.

BY
Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr's ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panzeron's A, B, C, of Music.

Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schools," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeppios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without shapes, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeppios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

THE NEWEST.

SCHOOL SONG BOOK! CHEERFUL VOICES.

BY L. O. EMERSON. Price 50c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, therefore, its face is as that of a familiar friend. Since its issue, however, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with melodies that have made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs, more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs which are in use in High and Normal Schools.

Hour of Singing. FOR HIGH SCHOOLS. By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the HOUR OF SINGING. Its adaptedness to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and in its theory has a general resemblance to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggi, which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeppios, or "Songs without Words."

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.
Price \$1.00.

Intended, according to the title page, FOR BOY'S SCHOOLS AND COLLEGES. As Boys voices and Girls voices are, previous to change, at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is exceedingly well selected, and conveniently arranged into Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,
Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large block type, they are visible from all parts of a school-room.

The charts save much inconvenience in the way of black-board writing.

Note that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there seems to be almost a necessity for introducing Concerts and Exhibitions, into the music teaching course of schools. To give brilliancy and success to these affairs, nothing can be better than such Cantatas as are mentioned below:

The Flower Queen;	G. F. Root, 75
The Culprit Fay.	J. L. Loring, 1 00
The Twin Sisters.	H. G. Savani, 50
Fairy Bridal.	Hewitt, 50
The Pic Nic.	J. R. Thomas, 1 00
Festival of the Rose.	J. C. Johnson, 50
Flower Festival on the Banks of the Rhine.	J. C. Johnson, 45
Spring Holiday.	C. C. Converse, 75
Quarrel Among the Flowers.	Shoeller, 50
Juvenile Oratorios. Containing "The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By	J. C. Johnson, 60

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

and expense in obtaining supplies. Books can also be sent at

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.

Address, care of Oliver Ditson & Co. [798]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [799]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music, 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Concert Vocalist and Teacher of Singing
and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[796]

Mr. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-5m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1y]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club
of Boston,

C. N. Allen, 1st Violin; H. Hensdel, 2nd Violin; J. C.
Muller, 1st Viola; Chas. Koppitz, 2nd Viola and Cello;
Walt Jones, Cello. Is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.
Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
[820-1y]

CARD TO ORGAN STUDENTS. -As I have
every year more applications from Churches desir-
ing Organists, at salaries from \$200 to \$2,000, than I can
furnish players for, Org. in Students would consider their
present and prospective interests by continuing with me.
Very truly, EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. [821-1y]

MR. EUGENE THAYER will devote his time exclu-
sively to students desiring of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [820-1y]

BOSTON UNIVERSITY, COLLEGE OF MUSIC.

THIS Institution, the first of its kind in America, is de-
signed to furnish a complete artistic and scientific edu-
cation to advanced students in all departments of Music.
Its facilities are believed to be unequalled. The most dis-
tinguished professors engaged as professors. Tuition af-
forded at much less than current rates. Musical degrees
conferred upon graduates. The College year will begin
Sept. 10th, 1871. For admission or information, address the
Dean, [841-5] E. TOURJEE Music Hall Boston.

A Band in Every Village

is, or is soon to be, and the mellow voice of him who
practices the Cornet is heard all over the land. So be it
haste, in the fashion, and in season, and purchase the best
sounding.

Cornets, Altos, Basses,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral; in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,
(Opp. the Court House.) 33 Court St., Boston.

SENT FREE!!

Specimen Pages of SONGS OF THE BIBLE.

The New Sunday School Singing Book.

By W. A. Ogden and A. J. Abbey. The subjects are so
varied the lyrics so excellent, the music so animated and
devotional, and the type so clear and distinct, that it has at
once become a favorite. "Surpasses all our expectations,"
is what those say who have used it.

DO NOT FAIL TO EXAMINE IT.

Price, single copies 3 cents, \$3.00 per dozen. One
specimen copy on boards, mailed for 3 cents.
Remember, Specimen Pages are sent Free to any address.
W. W. WHITNEY, Toledo, O.

Going by the Thousands.

The new Choir and Convention Book,

THE ANTHEM CHOIR

EDITED BY

W. A. OGDEN.

Well known as the author of "Silver Song," that had a
sale in equalled by any Sunday School music book.
Anthem Choir is pronounced the finest work of the kind
published, and is being accepted by the leading churches
and conventionists throughout the country. The Anth-
em Choir contains 144 choruses, grand hymns and
an animated and devotional.

22 of our best Anthem Writers Represented.

The type is large and clear. Binding and press work
superior. Every book of its class ever published. Sin-
gle copy \$1.50, \$19.75 per dozen. Specimen pages free.
[805-1m] W. W. WHITNEY, Toledo, O.

Winner's New Schools

For Piano, Cabinet Organ, Melodion, Guitar,
Banjo, Cornet, Trip, Accordion, Clarinet, Flute
and Flageolet. Don't pass these articles by, for
they are cheap for prices which will be a great ad-
vantage to you. Only go with a yellow card, and
get them at once.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

Paris 1867 THE VIENNA 1873.

FIRST MEDAL

AT THE

VIENNA EXPOSITION

HAS, IN THE CHOICE OF THE SPECIAL JURY OF
THE INTERNATIONAL JURY, AND TWO SUB-JURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactures.
It is in accordance with the unanimous verdict at present ex-
hibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed, Five Octave Organ, with
Knee Stop and Automatic Swell, for Church
and power. \$110
STYLE T. Double Reed, Five Octave, in Up and
Resonant Case, Five Stops with Vox Humana
and Automatic Swell. \$130
STYLE S. Five Octave Double Reed, in Up and
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub Bass, very powerful and with
much variety. \$150

Other new styles at proportionate prices.

ILLUSTRATED CATALOGUES, with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,
Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER.

Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr. Streeter's impress upon them, and also
numerous examples and exercises, in all keys and of easy
compos.

Dr. Streeter has a high reputation as a teacher of Voice
Landing, and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

is designed as a text book for all Teachers who find in
this an excellent work to use with their pupils, must acquire
and it is presented in a large, connected manner, divested
of needless detail. It at first introduces these signs and
elements which are to be used in the study of music.
Having done this, it gives to the pupil a knowledge of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales and the technical terms which relate
to them, and the subject of the *Transposition of the Scale*
is presented in a manner very simple and clear. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats really
of the *mechanics of music*, then relates to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which will enable the pupil to intelligently read music in
a short time, without the aid of any instrumental accom-
paniment whatever.

The exercises are printed in compass, but they are written
in different keys and C-clef, B-flat-clef, and G-clef, in four-
four, three-four, and two-four time. This familiarises the pupils
with the different keys and at the same time prevents
any of the waste of time usually attendant upon the vocal
approach.

The *Primary Elements of Music* of the Method
of Dr. H. R. Streeter is the only work of the kind, and is
entirely new, and is necessary to the student, who
cannot acquire the first of his work, and with less
expectation of time and labor than by any similar work
ever published.

It is comprehensive and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method.

FIRST SERIES, 50 SECOND SERIES, 20

THIRD SERIES, 75

Just Ready, THE TRIO, a collection of three-part
songs, and 25 specially arranged songs and Serenades.
Also, a complete set of songs for the DUET OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Twight's Journal of Music.

WHOLE No. 845.

BOSTON, SATURDAY, SEPT. 20, 1873.

Vol. XXXIII. No. 12.

Goethe and Felix Mendelssohn Bartholdy.

Then the following holds: (A) $\mathcal{C}_0(M, \mathcal{D})$ is a Banach space.

U'el, 1980, p. 16.

[illegible]

In the autumn of 1822, the *Journal of the Voyage* was reprinted in a new, smaller, 100-page edition. On this occasion, new illustrations had to be made, and only three of the original woodcuts were

"We have much" wrote the poet, "most delightful and true to be said of Goethe and the scholars of his school. I have often wondered how Felix had reached him, and by the most direct route, as it is said, his parents were once obliged to let him leave him for the kindness with which they were received. The great, eminent minister, whose dignity, true, profound and noble, in every way were for him a great thing, before whose beams common mortals are abashed, is so kind, loving, and open to my boy, that I can only regret that his images with the deepest joy and emotion. For hours together he talks to him, and he, too, Felix, invited him in the warmest manner to remain longer at his house; his eyes rested on him with visible pleasure, and his gravest mood was always exchanged for a cheerful one whenever he improvised to his liking. As he does not like music generally, his piano had remained unopened since I have been here, and he opened it with these words: 'Come and awaken the wild spirits who are now all slumbering within.' And again 'You are my Devil; if I should be once wicked or wayward, banish the evil dreams by your playing, but I will never, like Saul, bid mine enemy to you.' Do you not think that this is from an old man of seventy-three years? Felix, who is commonly quite indifferent to praise, is proud of Goethe's admiration and affection, and such a feeling can only have an exalted influence. He was also very kind to Fanny; she was obliged to play a concerto from Bach for him; and he was ever so pleased with the music which she had composed for his verses, for it always gives him the greatest pleasure to see his songs set to music."

Zelter had the satisfaction of making the most delightful report of Felix's progress in the following years. He writes, on the 11th of March, 1823: "My Felix has entered on his fifteenth year. He actually grows under my eyes. His wonderful pianoforte playing I regard as something quite by the way. He will also be master of the violin. The second Act of his fourth Opera is ready. He gains constantly in solidity, and there is no lack of

* Translated for Dwight's Journal of Music by HENRY WARE.

either strength or power. All comes from within, and the externals of his time touch him only outwardly. Think of our happiness, if we could but fulfil the promise of his youth."

He writes on the eighth of February, 1821: "Yesterday Felix's fourth Opera was given complete, together with the dialogue. There are 3 Acts, which, with two Ballets, occupy about two hours and a half. The work has been received with applause. For my part I cannot contain my surprise that a boy of only just fifteen should have made such astonishing progress. Novelty, beauty, originality—entire originality, is to be found in all he writes.

dramatic power. The massing is as if done by an experienced hand. The orchestration is interesting, neither oppressive nor wearisome.

"You have known the wretchedness of these master-schools much longer than I; great intentions, small talent, great resources for doing nothing; these are the evils, and one must rejoice when one finds a man who does what he can, and who always has a supply on hand, from which he draws whatever may chance to come."

"To-day," he writes, in a letter of December 26th, 1824, "Felix has brought out his new double concerto. The boy stands on a root that promises a good tree. What is original in him comes every day more to light, and amalgamates itself well with what is in the spirit of the time, from which it peeps out like a bird out of an *egg*."

In the spring of 1825 Felix went with his father to Paris to consult with Cherubini whether he should adopt music as his life calling. Cherubini had become in the art circles of Paris a much dreaded giant, they trembled before his cutting sarcasms. Halévy made the new comer from Berlin very anxious about him, telling him that there were days when little or nothing was to be got out of Cherubini. To one young musician who had played something before him, he said: "Could you not perhaps paint pretty well?" and to another:

Self showed him something, and if Cherubini said nothing and made no wry faces, then it was surely something altogether excellent. Only once, when Halévy had played through to him his opera *La Juive*, the wicked

it. Felix had then finished the B-minor Quartet for piano and stringed instruments, which he intended to dedicate to Goethe. It may be easily imagined what a sensation it made among the Parisians, when Cherubini, after this had been played in his presence by French artists, and 'in the most shameful way,' to boot, came up smiling to Felix and nodded to him. Then he turned to the bystanders,

will do well; but he spends too much of his money; he puts too much cloth into his coat.) They all looked upon it as something unprec-
parlerai, alors il fera bien (I will have a talk with him; then he will do well). Halévy, who was not present at the time, absolutely would not believe that Cherubini could have spoken in this manner to the young musician. But we can well understand how he who had received the artist benediction of Goethe, had no need to fear Cherubini. The opinions expressed by the sixteen-year old boy about the great maestro, and especially on musical matters in Paris, show his independence and his originality. He compared Cherubini to a ‘burned out volcano, which still blazes out occasionally, but is covered over with stones and ashes.’ In the *Kyrie* which he composed for Cherubini, during his stay in Paris, he even ventured to imitate, somewhat ironically, the manner of composition of the dreaded old maestro. ‘The gallant youth,’ wrote Zelter, ‘has written the piece quite satirically, in a spirit, which, if not the right one, yet is that which Cherubini has always been looking for, but which, if I am not mistaken, he has never found.’

Felix felt in his breast the spirit of a German artist, so he turned away from the turmoil of Paris, and criticized the want of musical earnestness and of real feeling for Art, which prevailed among the French musicians.

"I had hoped to find here the very metropolis of music, musicians and musical taste; but, on my word, it is not so at all. The saloons, where, to be sure, I did not expect very much, are *enchanting*; they like nothing there but frivolous music, and musical coquetry, and nothing that is serious and solid. The orchestras (I have heard those of the *Opéra* and the *Académie Royale*) are very good, but by no means superior, and finally, the musicians themselves are partly dried up, and partly chatter abusively like sparrows about Paris and the Parisians. At the Sunday music at Tremont, I lately heard Urban play some variations on the viola. He tunes it quite differently from what is usual, (*f c, f c*). That, hearing it but once, makes a good effect, but it is a bad idea, because the instrument thereby loses the depth of the viola without gaining the height of the violin, and is evidently only practicable for F and C major. Finally, Kalkbrenner played a new sextet in A minor, of his own composition. Clarinet, 'cello and contrabass accompany the leading piano. There are many pretty passages in it, but most of them are taken from the Hummel Septet, out of which the work is mainly made up. He played very well, although on account of the frightful heat, he was not always sure. A little while before he said to Herz, smiling pleasantly: 'If you will play for me I will certainly give you ten sous.' But Herz laughing smoothed his black whiskers, and said: 'No, that would not be at all agreeable to the public.' 'Thank you for the compliment,' replied Kalkbrenner with a smile.

"Yesterday, we were in the Feydeau, and I saw the last act of an opera by Catel, *L'Auber-giste*, and Auber's *Léocadie*. The theatre is roomy, pleasant and pretty, and the orchestra right good, although indeed the violins are not so excellent as those of the Opera buffa, yet, on the other hand, the basses and the wind instruments and the *ensemble* is better than it is there; here, too, it is directed in the centre. The singers and singeresses sang without any voice, but not badly; their play was lively and quick, and so the whole thing ran very smoothly. But now, for the main thing—the composition—I will say nothing of the first opera, for I only heard half of it, and that was weak and without any effect, though not destitute of some pretty, light melodies; but, the famous *Léocadie* of the famous Auber! You cannot imagine anything more wretched. The subject is taken from a poor novel of Cervantes, and poorly worked up for an opera; and I could not have believed that such a vulgar, unseemly piece could have been given in a French Theatre, before people who flatter themselves that they have so much taste and right feeling; but it has not only held its place, but even been given fifty-two times within a very short period. To this novel of the wild period of Cervantes, Auber has set some commonplace music that is doleful. I will say nothing of the fact, that you find nothing massive, no life, no originality in the whole opera; that it is all made up of reminiscences stuck together, first from Cherubini and then from Rossini. I will say nothing of the fact that, in the most decisive moments, the singers must execute gurglings of trills and runs, but, as to the instrumentation, which is now so easy to do, when the scores of

Haydn, Mozart and Beethoven are every where to be had, the instrumentation, this favorite of the public, a pupil of Cherubini, a man with gray hair, should, at least be able to do! But he cannot do it.

"Only imagine that in the whole opera, which is quite rich in melodies, there are perhaps only three in which the piccolo flute does not play the chief part. The overture begins with a *tremolando* of the string instruments, and then immediately comes in the piccolo on the roof, and the bassoon in the cellar, and they drone out a melody. In the *Allegro* theme, the string instruments execute a sort of Spanish accompaniment, and the little flute, as before, whistles a melody; *Léocadie's* first melancholy air, '*Pauvre Léocadie, il vaudrait mieux mourir*,' is appropriately accompanied by the little flute; which also depicts the rage of the brother, the torments of the lovers, the happiness of the peasant girl. In fact, the whole thing might be most admirably arranged for two flutes, with jews-harp *ad libitum*. Alas!

"Thou writest me, dear Fanny, that I shall set myself to making converts, and that I should teach Onslow and Reicha, to like Beethoven and Sebastian Bach. I am doing it already, but do not get on very far. Only think, dear child, that the people here know not a note of Fidelio, and that they look on Sebastian Bach as only a periwig well stuffed with learning. I recently played, at the desire of Kalkbrenner, the preludes in E and A minor for the organ. The people found them both very pretty, and some one remarked that the beginning of the A-minor prelude had a wonderful resemblance to a favorite duet by Monsigny (a French opera composer)! I saw everything blue and green!

"Lately, at Mme. Kiené's, I played my quartet in B minor with Baillot. Baillot began at first very listlessly and carelessly, but, at a passage towards the beginning of the first part, he warmed up and played the rest of the first movement and the *Adagio* very powerfully and well; but then came the Scherzo. The beginning must have pleased him, for now he began to play and to hurry on; the others kept always close behind him. I tried to hold them back, but let any one try to hold back three Frenchmen at a time, who are going through! So they carried me along with them, ever madder and madder, faster and faster, especially in one passage towards the end, where the theme of the Trio comes in against the beat, and very high, Baillot was right furious and, as he had made one mistake several times, he was very angry with himself; so, when it was over, he said not a word but: '*encore une fois ce morceau*.' Now it went all smooth, but wilder than before. In the last movement it was indeed the devil let loose. In that passage towards the close, where the theme in B minor comes in again, *fortissimo*, Baillot scraped away like mad on his strings, and I was actually frightened by my own quartet, and when it was done, he came up to me, without saying a word, and embraced me twice, as if he would squeeze me to death. Rode, too, was very much pleased, and all at once said to me some time afterwards, in German: *brav, mein Schatz* (splendid, my darling). * * * Fanny, you write to me about bias and prejudice, about

my grumblings and owl talk about this land flowing with milk and honey, as you call Mad Paris. Now consider a moment. I pray thee: if it you who are in Paris, or I? I *must* know better about it than you! Is it my way to judge about music from bias or prejudice? And if it were, is Rode biassed, when he says to me: '*C'est ici une décadence musicale*'? Is Neukomm biassed, when he says: '*C'est par ici le pays des orchestres*'? Is Herz biassed, when he says: 'the public here can enjoy and appreciate nothing but variations'? Are ten thousand other people biassed who are scolding about Paris? You are biassed when you give less credit to my impartial judgment than you do to a favorite picture of this Paris Eldorado that you have painted for yourself. Only look at the *Constitutionnel*; what do they give at the *Opéra Italien* except Rossini? Take the music catalogues, what do you find there? what is published besides Romanzas and Potpourris? Just come here yourself and hear *Alceste*, hear *Robin des Bois*, hear the Soirées, hear the music of the Royal bands, and then make up an opinion. Then thou mayst scold me, but not now, when thou art biassed and prejudiced and altogether blinded. Now pardon me this *Allegro feroce*. * * * To-day I have finished a *Kyrie* for five voices and *grandissimo* orchestra, which surpasses in thickness anything that I have yet composed. There is a good deal of *pizzicato* in it, and, as to trombones, I reckon on good strong throats for the blowers."*

This description of French music is characteristic. It shows what a severely artistic path the sixteen-year old artist had chosen, and how decidedly, in the very spirit of Goethe, he condemned those who saw in Art only a means. Felix remained in Paris from the 23d of March to the 19th of May, and on his return homeward was permitted to make a shorter visit in Weimar, of which Goethe writes to Zelter: "Herr Mendelssohn remained with us all too short a time on his return. Felix brought out his last quartet to the amazement of every one. This personal, audible and intelligible dedication did me much good. Felix has told the women folks all about musical matters in Paris, and what especially is characteristic of the present moment." In acknowledgment of the dedication of the B minor quartet, Goethe immediately wrote his young friend "a fine love letter," as Zelter called it, which ran thus: "Thou hast given me great pleasure with thy valuable present; although I had been notified of it, still I was surprised. Type, title page and the beautiful binding, all vied with each other to complete the splendid gift. I look upon it as on a beautiful body, with whose more beautiful, powerfully rich soul thou hadst already made me acquainted, to my greatest astonishment. Receive my best thanks, and let me hope that thou wilt soon again make me admire thy astonishing activity, in thine own person. Remember me to thy worthy parents, to the equally gifted sister, and the excellent master. May I be ever held in lively remembrance in such a circle. Weimar, June 18, 1825. Faithfully, J. W. Goethe."

Goethe's friendly sympathy spurred on the young artist to ceaseless labors. He finished his fifth opera, composed an Octet for eight

* Letters to his parents of 18 and 22 April, 1825.

tainly, if possible, more perfect, and the sympathy of the audience more spontaneous and complete than in 1841.

The celebration was made up of two evening concerts on the 17th and 18th, and a morning concert of chamber music on the 19th of August. Many of the artists were naturally the same who had been prominent two years ago. Chief of these must be reckoned Herr Joachim, who is the acknowledged master of all who handle his instrument, and who has also, by the result of a difference with the Prussian ex-minister of education, Von Mühler, supplied a practical illustration of the principle that it is better to play a fiddle well than to govern a nation badly. On this occasion his principal function was that of conductor, though his violin was at last heard in its usual, or something more than its usual power, in the final concert of chamber music. Strauss was there again too, in his place of first violin—a worthy lieutenant of such a commander, and Mme. Joachim came as before with her gift of song, clear and strong, as it to match the tones which her husband draws out of strings and wood. The most notable change among the leading personages was a natural, and indeed indispensable, one. At a feast of Schumann's music, given in honor of Schumann's memory, only one person could be thought of as the interpreter of his compositions for the pianoforte. The office fell, as a matter of right, one may say, to Mme. Schumann, the power and beauty of whose playing are well known to all English lovers of music. On this occasion, she surpassed herself, and it is almost needless to add that the active part which she took in the festival contributed in no small degree to its interest and success.

Two of the leading singers were also new to the Beethoven Hall—Mme. Wilt of Vienna and Herr Stockhausen of Stuttgart. Herr Stockhausen's finished and dramatic rendering of German song has during some recent seasons become familiar to the English public. Mme. Wilt, we believe, is very little, if at all, known in England. Together with a voice of rare quality, she has the artistic cultivation without which no natural gifts can be rightly developed. These whom we have named, with other worthy companions of whom we are forced to omit special mention, and an admirably trained orchestra and chorus, making up the whole tale to something over five hundred, were the fellow-workers who met together to do honor to Schumann in these three days of August. The results obtained were such as to give a full reward for their endeavors. It was impossible to come away from the festival without a heightened appreciation of the composer, and a sense of gratitude to the artists who had so perfectly realized his best conceptions.

The general effect of the music was indeed not to be compared to that of Beethoven's at the former celebration. Schumann has not the volume or universality of Beethoven. In the handling of music as an instrument to express particular moods and emotions he is hardly to be surpassed; he can be intense, exquisite, discursive; but he is not comprehensive. He seldom rises above the sphere of the emotions which supply the motive of his work to the serene position of the mastery from which every part of the artist's world is seen in its due harmony with the whole. This final satisfaction and reconciliation, which is the rule with Beethoven, and is most conspicuous in his greatest works, is the exception with Schumann. He never fails to stir, but he rarely satisfies. The symphony which opened the first concert at Bonn is fiery and restless throughout. It is a conflict brought to an end at last only by main force. If there is a note of triumph at the end, it is the triumph of some overbearing and destroying destiny which strikes us with astonishment, but does not command any worship; some force which we acknowledge as irresistible, but cannot reverence as good, or even understand as necessary; and we are left bewildered witnesses of a great event the importance of which cannot be realized at the time. We miss the perfection and sufficiency of the greatest masters. Beethoven is lord of all the elements, and develops a world out of chaos; Schumann is for the most part a Demiurgus fighting with chaos and uncertain of the issue. Perhaps this is the reason why Schumann's most satisfactory works are those in which he elaborated motives already determined by a poetical text. Such are the scenes from *Faust*, of which the final part was given at the second concert of the festival. Goethe's poetry is preëminent in the quality of completeness which is wanting in Schumann; and on the other hand, the exalted vision with which the second part of *Faust* comes to an end strains the powers of articulate language to the very utmost,

and may be fairly considered to stand in need of musical interpretation—the only kind of interpretation perhaps which is likely to throw much light upon it. The raptures of the *Doctor Marianus* and of the glorified Gretchen, the joy of the angels who bear up Faust's immortal part to Heaven, the mystery of the final chorus—

Alles Vergänglichhe
Ist nun vorüber,
Das End' ist da,
Herr und Herrgott,
Das Erb' ist da,
Herr ist es, Herr,
Das Ewig-Weibliche
Zieht uns hinan.

can hardly be explained by any commentary; but they are sympathetically illustrated by Schumann's music. Mme. Joachim, Mme. Wilt, and Herr Stockhausen were all admirable in this performance. One exquisitely sung passage of Herr Stockhausen's solo was followed by a storm of applause and a shower which might almost be called a storm of bouquets. It appears to be the custom on these occasions to aim the complimentary missile, not vaguely in the direction of the artist's feet, as we do in England, but straight at his head, which is much more impressive to look at, but must be now and then embarrassing. The peculiarity which we have noticed in Schumann's genius is, however, not without splendid exceptions. A notable one is the concerto which Mme. Schumann played on the second day. In this the composer lifts himself to the region of pure and consummate mastery. The impression given by this piece may indeed have been partly due to the performer, for whom it was doubly a triumph. We doubt whether Mme. Schumann has ever yet put forth her powers so completely and successfully as at this festival.

The artistic constellation has now dispersed, and Bonn resumes its usual aspect of a polyglot halting place of Rhine tourists, where travellers diffidently address waiters in English-German, and waiters confidently reply in German-English. But the memory of the festival days remains, and we do not suppose the Beethoven Hall will be very long allowed to stand idly vacant.

A MORE DETAILED ACCOUNT.

[From the London Musical Standard.]

Germany has celebrated her Schumann, in presence of leading music-lovers from many lands, before whom his best musical thoughts have been presented, with the affectionate earnestness and careful preparation which characterizes the German mind, by his admirer Joachim, and his biographer Wasielowski. An English critic who was present at and describes the celebration, Professor Oakeley, to whose efforts in turning the current of English taste towards German music much of the present set of that current is due, does not hesitate to write down, in deliberate juxtaposition and sequence, the three names, Bach, Beethoven, Schumann. If English hearers, as Professor Oakeley says, prefer another sequence, Handel, Mozart, Mendelssohn, it is, he hints, because the last-named artists are more easily understood, not because, each to each, they are greater. The enthusiasm of such men as Professor Oakeley for the music of Schumann seems a rebuke to the slowness of appreciation which has retarded its acceptance in England; and yet we have our doubts on the point, when the contemners of Schumann are classed, by the thoughtful Edinburgh professor, with the contemners of Wordsworth. If there is as much prosy music in Schumann as there is versified prose in Wordsworth, it will take time yet to bring most of us to look upon Schumann as the successor of Bach and Beethoven. Our own correspondent's glowing account of the Schumann-feier is as follows:

I now proceed to give a *resumé* of the performances on the "three great days" of this Festival.

The first concert began on Sunday (the 17th) at 6 o'clock, p.m. The guests were received by the Ober-Burgmeister, Herr Kaufman and Herr Delimon, the heads of the committee. The two golden numbers were Schumann's symphony in D minor, (incorrectly marked in the catalogues as No. 4), and the cantata, *Paradise and the Peri*. Herr Joachim, on taking the *bâton*, was received with cheers, which lasted some minutes. Schumann, as regards form and development of movements, imitated Beethoven more closely than Schubert; but in the treatment of his motives, and the details of instrumentation, he sufficiently asserts his own individuality. This symphony was first sketched by Schumann in 1841

under the composer's direction. The peculiarity of the work (no invention of Schubert, however), is the beauty of the instrumental accompaniment. The first part, based on a powerful theme, significant of a storm, turns a stormy path to the succeeding soft and melodious romance. A violin solo leads, in passages of much grace and beauty, to the sparkling scherzo. The action is a discourse in harmonious, but in a still combative style of language, until the trumpets sound to announce the victory and triumphal entry within the gates. It is needless to repeat that the performance, under Joachim, was a display of a grand and artistic orchestra. In fact, considering as was a "sight good for the sore eyes" of Londoners, too much accustomed to coarse and undrilled executants even in the most famous orchestras.

"Paradise and the Peri" occupied the remainder of the *soirée*. This work, composed in 1841 and styled, indifferently, Oratorio and Cantata, was heard last season at the Crystal Palace. The text of Moore was adapted by Schumann's friend Flechsig. We discern in this cantata a new series of fanciful and poetical ideas, but it is more suited to the modern taste than the sacred inspirations of the great masters, Handel and Bach, whom it was undoubtedly Schumann's wish to imitate, if not to rival, in the Biblical oratorio and the "Passion Music." The work is a *chef d'œuvre*, indeed, all so original and true, so tender and heart-stirring; so melodiously fluent; the soft moonlight as it were alternating with the glare of a noon-day sun; and every passage vividly exciting the imagination. Mme. Jenny Lind Goldschmidt, I believe, sang the part of the *Peri* some years ago. Mme. Marie Wilt, from Vienna, was all that one could wish; she is a clever and highly accomplished *artiste*. Herr Stockhausen's vocalization is above all praise; he declaims as well as he sings; and Mme. Joachim, surpassing all expectation, created a *furor*. Herr Schnlze, from Berlin, proved a masterly and effective *asso*. The chorus was composed of the choicest *dilettanti* of Bonn and the principal town, in the vicinity. Herr Wasielowski had drilled this chorus for several weeks, and conducted the cantata with great success.

The programme of the second day, Monday the 18th August, comprised the following *chefs d'œuvre*, viz. the symphony in C major, "No. 2;" the overture to *Manfred*; the pianoforte concerto in A minor; the *Nachtlied* for chorus and orchestra, and the third part of "Scenes from Goethe's *Faust*." The symphony in C is so far wrongly numbered (see above) that although produced at an earlier date than the one in D minor (numbered IV), the latter work was, in an intellectual sense, conceived so far back as the year 1841, or five years before the first performance of "No. 2, Op. 61." To cut the matter short by statistics, the symphony in D minor was sketched in 1841, published (in a modified form) ten years later, and first produced at Düsseldorf in 1853. The symphony in C, begun in 1845, was completed and performed at Dresden in 1846. Waiving questions of priority in time—for what is time to a great genius—the symphony in C major is unquestionably Schumann's *opus magnum*. Mortifications in respect of music, it bears all the marks of a man who suffered "in the flesh and the spirit," who, like the Apostle, "died daily," but by his suffering, in an æsthetic—most rarely in a moral and religious sense—was made, like his Divine Master, perfect. "G." of the Crystal Palace, has described the working of the tone-poet's mind as effectively and sympathetically as Herr Wasielowski, and *critics* are indebted to him and to Mr. Manns for the occasional performance of the symphony (as last spring) at Sydenham. I need not recapitulate the details of the symphony to English connoisseurs. The magnificent execution of the *chœur* evoked an *ecore*. Once more, without wishing to be invidious, I must express my admiration and delight at the playing of the strings. Indeed, your English may pay for and you do pay, are good men, no doubt, but the "Kunststück" of Spontini or Auri is not to be compared by choicest men players. As to the *Concerto* of Paganini and Liszt to the deficiency of the *violin*. Really, if you can, the simultaneous "arsis and thesis," the magically homogeneous effect of the upward down-stroke by all the strings; an *idée* on the wood of *honor*, that the *famous* stroke of right hand (the *cello*) violin; a rapid trill (indeed) might be fairly represented as an exact mathematical multiplication of one mind, one volition, one soul! Joachim, dear man, had been working like a galley-slave at the rehearsals; but he

Here Jesus appears in the Synagogue, and after reading from Isaiah, presents himself to his listeners as the object of the prophecy. Upon their expressed amazement and incredulity, he reproaches them with their continued unbelief, and, goaded to rage by his numerous instances of God's favor to those whom they looked upon with contempt, they drive him out of the Synagogue. In this, as in the preceding scene, the choruses are the most important numbers. Indeed throughout the work, the recitatives and airs assume a secondary position. The music of Christ in particular is neutral even to severity, the absence of ornament being evidently suggested by purist principles. Christ's music is declamatory and was given to Mr. Santley, who, it need not be said, delivered it finely, though not without tiring the audience, owing to the length and sombreness of the writing. To return, however, to "Nazareth." The chorus of the people in the Synagogue, where they demand "Is not this Jesus?" contains some effects of real dramatic power, especially at the passage "Why hear ye him?" and in this as on many occasions throughout the oratorio Mr. Sullivan shows himself a master of instrumental resource and diversity. This scene is excellent. Another well-written chorus is "He maketh the sun to rise," as also is that entitled "Behold how He loved him." By this time we have got to the third scene, which is Bethany, or as Mr. Sullivan calls it, "Lazarus." We have no musical or dramatic illustration of the actual miraculous raising of Lazarus; the scene stops at the unopened grave. The sad journey, and the arrival at Bethany, where the kindred and friends are endeavoring to comfort the bereaved sisters, are depicted in the music. Beyond this is no thoroughfare. With a chorus—"They that go down into the pit cannot hope for Thy truth," Lazarus is left apparently to his own hopelessness, and we, the hearers, turn aside for Jerusalem, and on the way thither listen to a beautiful chorus of children, an "Hosanna" for three-part female choir. This contains a charming bit of melody, treated in masterly fashion, a harp accompaniment in the orchestra being a feature; and the whole is worked up in a fitting climax, which provoked the signal for an encore. Later on this children's hosanna was repeated in conjunction with a fuller song of glory in which the disciples and the populace are supposed to join. With this the first part concluded, and the President rose and informed Mr. Sullivan in the name of the audience that they would gladly have had more encores than the two requested but for fear of stretching the performance beyond reasonable limits.

The scenes of the second part are laid entirely at Jerusalem. After the overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that "this is the Christ." A ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced, and Nicodemus striving to reason with him, the ruler retorts angrily. All this is not very dramatic nor yet very interesting. The cleverest bit of it is the overture, which shows off the orchestral knowledge and skill of the composer, but lacks design. The incidents of the crucifixion are avoided according to the intention only to illustrate the human career of Jesus. What happens is told us by third persons. The chorus describes Christ's sufferings and death, and the next scene opens at the sepulchre in the early morning. The grief of Mary Magdalene is soothed by the angel, who tells her that Christ is risen, and, reminding her how He had foretold His death and resurrection while He was yet in Galilee, comforts her with the words "God shall wipe away all tears." The disciples acknowledge the resurrection, and the work concludes with a chorus of thanksgiving. Of the choruses, the most effective are "Men and brethren," and the final "Him hath God exalted," in which the fugue style is employed with good effect.

The defects of the work, which are few enough to make their admission no discredit, arise from a prevailing shadow of gloom, inseparable no doubt in a great measure from the subject, but still allowed to press somewhat too heavily on the spirit of the work. For sorrowful as was the career of the Light of the World, it yet contained material for bright contrasts. There were opportunities in it for glorifying and giving thanks and rejoicing. The chorus of shepherds should have more brightness; the Magnificat should be more expressive of hearty and exalted joy. This last was finely sung by Mlle. Titiens, but with only secondary effect upon the

audience. She also gave a more elaborate air "Tell ye the daughters of Zion." As before said, the soloists ceded in activity and importance to the choristers. Their best numbers were seized and swallowed up, as it were, by the chorus. Thus a rather sweet solo by Mme. Trebelli-Bettini, "Weep ye not for the dead," became soon lost in the ocean of a choral lament. Mr. Sims Reeves had not much to do. He sang a nicely written but undistinctive air, "Refrain thy voice from weeping," and a duet with Mr. Santley "Lord behold." Mr. Santley sang the declamatory music of the Christ in splendid fashion. Mr. Cummings, Mrs. Sutton, and Mr. W. T. Briggs took part. As regards the reception, the work could hardly have gone better. The hall was filled in every part, and as had been the case the day before, when "Elijah" was given, standing room could not be obtained for love or money after the oratorio had begun. At the end, after another tribute paid to the Duke of Edinburgh, the composer was enthusiastically called for. The oratorio took very near three hours and a half in performance.

In the evening the concert was entirely of a miscellaneous nature. The selection commenced with Beethoven's Symphony in C minor, the other orchestral pieces of the programme having been Mr. G. A. Macfarren's overture to "St. John the Baptist," and that to Rossini's opera, "Le Siège de Corinthe." A vocal feature was Rossini's "National Hymn," the first time of performance, being one of his posthumous works. It was originally written for an ordinary orchestra and a military band, used sometimes alternately and sometimes in combination. A few bars of pompous prelude, allegretto, lead to some bright and tuneful phrases in the style of a quick march, followed by an andante maestoso, in which the leading vocal theme is announced by a baritone solo in melodious three-bar phrases. This is repeated by the male-chorus, the second theme following for soprano and contralto, the original subject being afterwards repeated, the baritone solo occasionally interspersed with orchestral passages. As a whole it is a joyous and festive composition.

[To be Continued.]

Dwight's Journal of Music.

BOSTON, SEPT. 20, 1873.

Liszt in Weimar.

Not feeling ourselves quite ready for the discussion of some serious questions which we had in mind, and waiting for our musical season, still "without form and void," to set in in good earnest, perhaps we cannot entertain our readers better for a few minutes than by translating from a letter in the *Neue Zeitschrift für Musik* from one of the worshiping circle who surround the Abbé Liszt at Weimar. Yet the writer seems to hint that he is only of the outer circle, one of the disciples of the gate, a worshipper at humble distance, none the less devout. The mention in the letter of some of the Abbate's fair American pupils, or rather favored clients, will give it interest in these parts.

Weimar, July, 1873.

"So then, dear Mr. Editor, you would like to know how his eminence the Herr Abbé Franz von Liszt kings it in his summer Residenz of Weimar! And I must send you a 'passable' report? Faith! A bad dilemma. But if you will be contented with the hear say report of an outsider,—one guilty too of the great fault of existing "without blue blood," and to whom therefore certain exclusive circles must remain closed forevermore,—why here goes!

"In a stormy season, although gentle May stood in the calendar,—but not in Thuringia, heart of the German Empire—our master came, diffusing a soft breath of Spring, to occupy the modest rooms of his summer asylum. The first things to claim his attention were the rehearsals of Berlioz's remarkable *Requiem* (under Müller-Hartung) and the studies for his "Christus." From day to day the throng of visitors increased, as well as the terrible load of correspondence, and the correction of his own and

others' works. What expectations are set upon the great master on the part of the composer world, not the new merely, but the old as well, may be imagined. If sometimes our own thread of patience breaks by reason of all sorts of vexations, we can always tie it up again by thinking of the exemplary and christian patience with which our veteran, who must still be called a Marshal Forwards in the fullest sense of the word, endures his musical Job's trials. This sort of activity alone would utterly absorb an ordinary artistic faculty. That Liszt, besides all this, finds time to work upon his third Oratorio, called "Stani-laus" if we are not mistaken, and upon his great technical *Piano School*,—also to remodel the wedding music written for the nuptials of his royal highness our hereditary Grand Duke Carl August,—must be called wonderful in a man almost 62 years old.

"The Sunday Matinées, so justly sought for and admired, and quite unique, seemed to be slow to blossom out at first; at least it seemed to your reporter as if the preparatory excursions had an exclusive aspect. The first generally accessible matinée took place on the 29th of June. By way of preamble the greatest musical travelling preacher the world ever saw, performed his lately published transcription of the Ballad in Wagner's *Fliegende Holländer*; whereupon Fräulein Breidenstein of Erfurt, the amiable artiste in a double sense who is ever welcome here, sang with distinguished success an effective song by Capelmeister Metzdorf, whose new opera '*Rosamunde*' has given us much enjoyment at the pianoforte. Our famous flute virtuoso Theodor Winkler, gave new proof that he is quite in earnest with his motto: Always to be the first and to keep pressing forward. Liszt's Hungarian friend, Herr Doppler, in Buda-Pesth, would surely have been gratified could he have heard his Nocturne performed in so masterly a manner. Frl. Ami Fai (Miss Amy Fay) of Cambridge, North America, (which nation has been pretty strongly represented here this season) played Tausig's ingenious but very highly seasoned *Sonata de Vienne* right bravely. How father Strauss would have been astonished to see his natural, spontaneous waltz melodies parading in such metamorphoses, in all the brilliancy of an enormous technique and the most piquant harmony!—Our mistress in the art of song, Frau Rosa von Milde, sang with surpassing beauty three rare songs by Robert Franz, whom Liszt has always placed so high. To the great admiration of those who are not of the master's daily guests, he played two new, barbarously difficult salon pieces by Dräseke (*Valse nocturne* and *Valse caprice*), so perfectly, a *prima vista*, that you would suppose he had studied these opuscula, so rich in soul and harmony, a hundred times. We will only remark in passing, that on such occasions even the smallest *errata* do not escape his falcon eye. For the conclusion of this exceedingly rich matinée we had the well-known Racoczy March, for four hands, played by the composer and Herr Urspruch, whose position with such a partner was indeed not an enviable one. It was delightful to see how the genial master sought by all sorts of improvisations to draw the talented scholar out of his shell; that the young Frankforter would not take such hints, caused great amusement to the composer, who was in excellent humor.

"This interesting morning gift was followed by an equally attractive soirée in the hospitable house of Frau Prof. Stahr, to which Liszt had been especially invited. There we heard Schumann's Variations for two pianos (Frl. Schulz and Herr Neitzel); *Soirée de Vienne*, No. 1, by Tausig (court pianiste, Frl. Pauline Fichtner); March of the Three Kings from *Christus*, for four hands (the composer and Herr Urspruch); *Soirée de Vienne*, No. 2, (Miss Katie Gaul); A minor Fugue of Bach, arranged by

[illegible][illegible]

La Folia—by Dariusz K. and the *La Folia* by R. R. K. and T. The two were uncommonly interesting in point of harmony and rhythm; they are thoughtfully conceived and technically carried out, and are well worth a brilliant Youngster would have to hear these truly original things again. Nor can he help expressing the wish that it might oftener please the Herr Capellmeister *extraordinaire* to institute such novelty-rehearsals in the interest of the Young German School.

In the autumn of 1841 the Court Opera was celebrated at the castle at Dornburg, by the disentangling of the operetta *Elein and Elmiré*, composed by the genial Duchess Anna Amalia. Of course, only a very poor representation was committed to this very interesting representation. Nevertheless the impression of the performance was friendly. The music, in Liszt's judgment, belongs unquestionably to the better productions of that period. The singers were the most distinguished of our Court opera; Capellmeister Lassen accompanied at the piano. This singular lady, a pupil of the organist Fleischer in Brunswick and of Capellmeister Wolff in Würzen, was not only an accomplished pianist, but also so well versed in musical composition that she could direct the performance of an Oratorio with confidence.

Of fourth-ranked performers, only one, the Frenchman, was an extremely interesting character: the Frenchman, the celebrated African traveller, Gerhard Rohlfis, Master Liszt, and all the others, were in splendid mood, so wonder that the pieces were so well played. We heard of *Mozart's* *Requiem*, by the Grederstons, Schumann's *Beethoven* paraphrase by Rolf-Moss, Kater's *Gaude* (four-hand *Mazurka* by Schubert (Liszt and Anton Urspruch). The latter may have had hard work, but sometimes with such a genial partner, but like a true townsman (from Frankfurt, of course he heavily "put a through")

"Then came another soirée at the rooms of Frä. Anna and H. von Stahl, the central point for all young *Leutnants*, *capts* and *Leutnants*, who always find a cordial reception here with their good pro-

the two splendid Chopin Concertos—quite successfully; Altmeister Liszt having the great friendliness to play the first of them on the piano.

These were followed by an interesting Sonata movement by Herr Neitzel, and for a close we heard Liszt's fiery 'Hungarian Rhapsody,' for two pianos, dedicated to Hans von Bülow.

in excellent style by Frl. Backer. The explanation

Weimar when the Abbé Liszt is there!

The nautical world is nearly all back from its

H. HIRSHL, second violin, J. C. MULLALLY, first viola;
the death of Mr. KOPFUTZ, second viola and flute;

Of singers and of singing teachers we shall have no lack. Miss REBERSPOFF, still at her Swampscott cottage, will very soon resume her lessons here. We understand that the highly prized instructions of this rarely gifted and experienced artist will be given during the summer months.

ity Choir, in much demand for all the best concerts, and receiving pupils.

—Mme. MARIE LASHOR (sister of Aug. and Wulf Fries), after four years of earnest study in Italy and London, has returned, full of enthusiasm for the best music, and offers her services for oratorios and church music, as well as for the concert hall.

culture, singing in modern languages, and preparing for concert or opera. He too has joined "Dean" Tourjee's army of Conservatory teachers, and he will be the tenor of the Emanuel Church choir.

who is a sound musician too, will be found in Mr. CARL GLOGGNER-CASTELLI, who remains in Boston, although he has left the Boston Conservatory. For three years he was teacher in the Leipzig Conservatorium, where they do not employ men of straw.

Musical Correspondence.

Sonata in A flat maj., Op. 26	Beethoven.
(Valse de l'air C, Op. 18)	Schumann.
(Valse de l'air C, Op. 5, No. 7)	"
(Valse de l'air E, Op. 24, No. 7)	"
(Impromptu, Op. 29)	Chopin.
(Polonaise in A maj., Op. 16, No. 1)	"
(Bacchante in F sharp maj., Op. 47)	Dupont.
(Deux Reveries, "Au Matin," Op. 19, No. 1)	Mason.
(Ambré point, "Vivite," Op. 1)	"
(Danse Rustique, Op. 16)	"

II.

Sonata in C sharp minor, Op. 27, No. 2	Beethoven.
(Phantasiestücke, Op. 12, No. 1, Des Abends)	Schumann.
" No. 2, Aufschwung	"
" No. 3, Warum	"
" No. 4, Grillen	"
(Polonaise in C sharp min., Op. 26, No. 1)	Chopin.
(Melodie in F)	Rubinstein.
(Bacchante in G)	"
(Tarentelle in E minor)	Gustav Schumann.
(Reverie in A flat maj., Op. 34)	Mason.
(Romance and Etude in G min., Op. 32)	"
(So So Polka, Op. 29)	"

III.

Sonata Pathétique, Op. 13	Beethoven.
(Nachstücke, Op. 23, 4 Nos.)	Schumann.
(Liebliche Worte, Nos. 30 and 34)	Mendelssohn.
(Nocturne in C min., Op. 48, No. 1)	Chopin.
(Squinted)	Litolff.
(Ballade in B maj., Op. 12)	Mason.
(Valse Impromptu, Op. 28)	"

IV.

Sonata in C major, Op. 2, No. 3	Beethoven.
(Noctettes, No. 1, in F)	Schumann.
(Op. 21, No. 4, in D)	"
(Rondo Capriccioso, Op. 14)	Mendelssohn.
(Valse, Op. 18, E flat maj.)	Chopin.
(Op. 34, No. 1, A flat maj.)	"
(Gavotte Moderne)	Berthold Tours.
(By the Lakeside)	"
(Chant du Matin)	Rosewitz.
(Lullaby, Op. 10)	Mason.
(Monody, Op. 13)	"
(Polka, Op. 18)	"

V.

Sonata in D major, Op. 28 (Pastorale)	Beethoven.
(Romance in F sharp min., Op. 28, No. 2)	Schumann.
(Phantasiestücke, Op. 12, No. 7, Traumeswirren)	"
" No. 8, E flat von Led	"
(Polonaise in A flat, Op. 53)	Chopin.
(By the Lakeside, Op. 37, No. 1)	Dupont.
(Deux humoresques de Bal., Op. 23)	"
" No. 1, Polka Caprice	Mason.
" No. 2, Muzika Caprice	"
(Spring dawn, Op. 20)	"

VI.

Sonata in E flat maj., Op. 31, No. 3	Beethoven.
(Kinderseelen, Op. 15, Nos. 1, 2, 3, 4, 8, 11, 12 and 13)	Schumann.
(Polonaise in D, Op. 2, No. 11)	"
(Etudes, Op. 25, No. 7, C sharp min.)	Chopin.
" Op. 9, G flat maj.	"
" Op. 10, No. 12, C min.	"
(Romance sans Paroles, E maj.)	Thalberg.
(Sous le feu, E flat in F sharp maj.)	Henselt.
(Bacchante et Ballade, Op. 15)	Mason.
(Novelette, Op. 31, No. 2)	"
(Ah! vous dirais-je mamam)	"

VII.

Sonata in E min., Op. 90	Beethoven.
(Scherzo, G major, Romance and Fagetta, Op. 32)	Schumann.
(Preludes in E min. and D maj.)	Mendelssohn.
(Ballade in A flat maj., Op. 47)	Chopin.
(Mourning in E min.)	Schubert.
(Rise d'Ariel)	Prudent.
(Le Folie, Caprice Etude)	"
(Spring dawn, Op. 20)	Mason.
(Au Matin, Op. 19, No. 1)	"
(Valse Impromptu, Op. 28)	"

VIII.

Sonata in A flat maj., Op. 126	Beethoven.
(Fugue in C min., No. 2, "Clavier")	Bach.
" in E min.	Händel.
(Des Abends, Op. 12)	Schumann.
(Warum)	"
(Traumeswirren)	"
(Novelette in E, No. 7, Op. 31)	"
(Valse, A min., Op. 34, No. 2)	Chopin.
(A flat maj., Op. 64, No. 1)	"
(C sharp min., No. 2)	"
(Romance sans Paroles)	Thalberg.
(Si Oiseau j'étais, F sharp maj.)	Henselt.
(Reverie, Op. 34)	Mason.
(Romance Etude, Op. 42)	"
(Ah! vous dirais-je mamam)	"

The programme of the last recitals contained a number of repetitions given for the gratification of persons who had failed to hear the first two. Otherwise the Sonata, Op. 7, in E \flat would have been played.

I will not comment on the playing further than to speak of the lovely tone Mr. Mason produces (in which he certainly stands pre-eminently among the pianists I have heard), and the highly refined and poetic interpretations of the Schumann and Chopin selections. The Sonatas did not always seem to me to be played so well as one would expect from a

player of Mr. Mason's skill and unquestionable genius in the rendering of music of the kind. Were an array of new music for the constant introduction of his own music, it would be found in the quality of the music itself, and the duty every creative artist owes himself of placing his works properly before the public. I suppose we must count it a good sign of musical progress when a series of recitals like this is offered a class of forty or fifty working music teachers in a small inland city in hot weather, and still better, is listened to with apparent enjoyment by them.

DER FREYSCHÜTZ.

Chicago.—Mr. Geo. F. Root has just closed his "National Normal" school here. The class was small but, I am told, appreciative. The teachers were Mr. Carl Zerrahn, Dr. Geo. F. Root, Messrs. Fred W. Root, O. Blackman, P. P. Bliss. The piano department seems to have been in charge of Mr. Goldbeck; organ lessons were given by Mr. C. A. Havens. Neither of these gentlemen were promised in the announcements of the school. Mr. Havens played an organ recital of which I haven't a programme. Mr. Goldbeck played three piano recitals and these are the programmes:

I.

Moonlight Night	Bendel.
Archeseque	Schumann.
Humoresque Rhapsody	Liszt.
Le Tourbillon Valse	Goldbeck.
Traumerei	Schumann.

II.

Lake Mahomet	Goldbeck.
Polonaise in E flat	Chopin.
Scherzo Rossini	Liszt.
Scherzo and Finale from Sonata No. 2, Op. 14	Beethoven.
Esperanza	Goldbeck.
Intermezzo	Schumann.
Cricket Polka	Le de Meyer.

III.

Rondo Capriccioso	Mendelssohn.
Deux Rire, Sw et Lullaby	Goldbeck.
Etude in Arpeggios	Chopin.
Etude in Sixths	"
Song without Words, Book 5, No. 1	Mendelssohn.
Finale to "Shakespeare's Storm," Sonata Beethoven.	Goldbeck.
Esperanza	Goldbeck.
Le Tourbillon	"

The fourth recital was played by Mr. Ledochowski.

IV.

Le Papillon	Schumann.
Humoresque Melodies	Liszt.
Nocturne	Chopin.
Polka Brillant	Waber.
Last Hope	Gottschalk.
Schiller March	Liszt.

The only occurrences here of a musical kind lately are the exhibitions of the marvellous orchestral organ of Mason and Hamlin. This instrument has a single keyboard of five octaves, eight sets of reeds, and is capable of an almost infinite variety of effects. No reed instrument that I have ever heard is in any way to be compared with it for beauty of tone, variety of effect and power. I ought also to comment on the magnificent manner of its exhibition by Mr. Wm. L. Tomlins of New York. This gentleman is an English organist and has experimented on this organ of Mason & Hamlin's for more than a year, yet he does not profess to have exhausted its resources.

The piano trade of this city amounts to something like six or eight hundred thousand dollars a year, and this in three firms only, Smith & Nixon (Lyon & Healy), W. W. Kimball, and Reed & Sons. These three houses are now permanently and eligibly located. The two former in an extremely desirable locality, State street near Potter Palmer's hotel. Reed & Sons are too far south, on Van Buren street.

Mr. Hans Balatka is back here and building him a house on the North Side. The music teachers are girding themselves for the fall campaign. Boston people do not know how much of their musical privileges they owe the Music Hall and the Big Organ. If we had such a centre here, and no serious Sunday evening, we might have some music so mite it be!

DER FREYSCHÜTZ.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Old Canoe Song & Chorus, 1, voice. *W. W. W. W.*, 40
"Where the rocks are grey, and the shores are steep."

A popular ballad by a skilful composer.

The Mother and her Child, 4, voice. *Chorus*, 50
"The cold winds sweep the mounds of death,"
This is the touching ballad of the mother in the snow storm, with most appropriate music.

Words, Vain Words, 1, voice. *Chorus*, 40
"Oh! for a moment's time, a golden space,
Where heart might answer heart."

The poet sings when he sings, and so does the composer. A song full of emphasis, and emphatically good.

L'ombre of the Shadow.

Is a new opera by Potow, and the favorite melodies are in process of publication. Of these

When mounting Casotto (Quand le monte Casotto) Bass Solo, 3, Piano, 40

Is a lively new French duet, whose movements imitate the trot, trot of the little fairy.

Ah, fly with me, (Adieu mon cher ami) Duetto for Soprano and Tenor. From Aida, 5.

Oh, skies of tender blue (Oh! c'est un azzurro) Romanza for Soprano. From Aida, 6.

From Verdi's new opera. Although too difficult for the perfect performance of common singers, opera songs will do well to possess and study such songs before hearing them in the opera. Their enjoyment of the music will thus be greatly increased.

Twelve New Ballads by *Chadwick*, each 30

Of these are ready six.

1. Always, (2 D to d), with the pretty first line.

"The lilacs are budding, the promise is here," is simple and sweet, strongly contrasting with—

2. The Snow lies white, 3 E \flat to d

Of which Jean Ingelow writes the charming words. "My love is young, she is young,

When she laughs the dimple dips," which also contrasts strongly with—

3. Voices holy, 3 D \flat to d.

A smooth-going hymn set to music, and the next—

4. Yes we must part, 2 D to d.

Is like the first, very simple and sweet; while the next—

5. You came to me, 3 G to e.

Has more character and passionate energy. "You said the brook should cease to flow
You said the fish should sever."

In the remaining one,

6. Song of a Boat, 3 C major and minor to f. We have again the charm of Jean Ingelow's poetry.

"There was once a boat on a willow,
Lushly she rocked to her part remote"
A most delicate and pleasing ballad.

Instrumental.

Ivy Leaves, No. 1 and 2. Good Morning and Will O the Wisp, No. 3. Rippling Brook, No. 4. Good Thoughts, No. 5. Little Prattle, No. 6. Somewhere, each 20

Previously noticed in the collective form, costing 65 cents, but now printed separately, are about of the 31 degree of difficulty, and are pretty, in five pieces of high character.

Glittering Sunray, Caprice, 5 C. *Thorn*, 75

General thought his Iva Dorn who adorns his pages, not only with the customary spray of light, but with a pleasing air which would be good even without ornamentation.

Shah's Persian March (Persian Airs) 2, G.

By all means let him march, and this way if possible. This is good music, and the strange Oriental airs new, and give life to the movement.

Marche Triumphale, 4 D \flat . *Chorus*, 40

Triumphant, certainly, and to its brilliancy unite more power than we would expect from the delicate fingers of a lady.

Ran's Galop (Ran's Galop) 2, C. *Thorn*, 75

It depends upon which way the hand is galloping. If taken our direction, then we may say we are delightfully pleased with the music, which is very pretty and original.

—

AMERICANATIONS.—Degrees of difficulty are marked from 1 to 7. The 1 is marked with a circle, 2 with a C, 3 with a B, 4 with a B, 5 with a B, 6 with a B, 7 with a B.

A small Roman numeral is the highest note if on the staff, and a circle the highest note if above the staff.

VALUABLE MUSIC BOOKS.

Musical Literature.

Musical literature, at present, must be restricted to a narration of events connected with the career of great composers and distinguished performers. There is really nothing else to be written, except perhaps a good volume of musical history, and this again, at its 50th page, must arrive at Bach and Handel, since their birth marked the creative era in music.

In the books below enumerated, is concentrated nearly all that is valuable in the history of musical events for a century or more, ending at a very recent period.

All are handsomely bound. None have tedious narratives. Interest is sustained to the end.

Every Student of Music should Read them.

They should be in every Town Library.

They should, in fact, be in all Libraries of any extent.

LIFE OF BEETHOVEN.

Schubert and Moscheles. 1 vol.

BEETHOVEN'S LETTERS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE OF MENDELSSOHN.

Edwards, Gage, & Co. New York. 1 vol.

LIFE OF ROSSINI.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE OF CHOPIN.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MENDELSSOHN'S LETTERS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MOZART. A Romantic Biography.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MOZART'S LETTERS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

POLKOS MUSICAL SKETCHES.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MOZART. A Romantic Biography.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MOZART'S LETTERS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

POLKOS MUSICAL SKETCHES.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

POLKOS REMINISCENCES OF VIN.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE OF SCHUMANN.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE OF VON WILDER.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE OF HANDEL.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

EBELERT'S LETTERS ON MUSIC.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

LIFE AND LETTERS OF GOLDSCHALK.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

HISTORY OF MUSIC in the Form of Lectures.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

HASTINGS' MUSICAL TASTE.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

GARDNER'S MUSIC OF NATURE.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MASON'S MUSICAL LETTERS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

THE CANTATE.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

THE MEMORARE.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

MASSIS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

GLEE & CHORUS BOOKS.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

NATIONAL CHORUS BOOK.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

CHORUS WREATH.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

GIRL SING.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

BARNBY'S GUIDE TO REPERTORIES.

Beethoven's Manuscripts, as they are, in the original. 1 vol.

ARION. Four-part Song.

CATHOLIC MUSIC.

For the Catholic Service.

THE CANTATE.

By Anthony Warner.

Late Organist and Director at the Cathedral of the Holy Cross, Boston.

Book 1st. Morning Service.

Book 2nd. Evening Service.

THE MEMORARE.

By Anthony Warner.

Six Masses, a Requiem, Mass, Vespers, and Morning Prayer.

Highly recommended.

MASSIS.

These beautiful compositions, originally fitted to the Catholic Service, have, however, been revised, and adapted for other uses, and are now published in a new edition, with new lyrics, by the same author. The new edition is published in a new edition, with new lyrics, by the same author. The new edition is published in a new edition, with new lyrics, by the same author.

GLEE & CHORUS BOOKS.

NATIONAL CHORUS BOOK.

Selected, and arranged by the author.

CHORUS WREATH.

Selected, and arranged by the author.

GIRL SING.

Selected, and arranged by the author.

BARNBY'S GUIDE TO REPERTORIES.

Max IV.

ARION. Four-part Song.

Max IV.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

MASSIS.

By Anthony Warner.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

MASSIS.

By Anthony Warner.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

MASSIS.

By Anthony Warner.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

MASSIS.

By Anthony Warner.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

MASSIS.

By Anthony Warner.

THE CANTATE.

By Anthony Warner.

THE MEMORARE.

By Anthony Warner.

CANTATAS.

SACRED.

As the Heart Pants. *Mendelssohn.* 10, 10, 10, 10.

Hymn of Praise. *Mendelssohn.* 10, 10, 10, 10.

Ninety-Eighth Psalm. *Mendelssohn.* 10, 10, 10, 10.

Woman of Samaria. *Mendelssohn.* 10, 10, 10, 10.

Forty-Sixth Psalm. *Mendelssohn.* 10, 10, 10, 10.

Belshazzar. *Mendelssohn.* 10, 10, 10, 10.

Belshazzar's Feast. *Mendelssohn.* 10, 10, 10, 10.

Daniel. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

Elisha. *Mendelssohn.* 10, 10, 10, 10.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and is therefore a rich repository of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Pantheon of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Choir Leaders were consulted at the last rearrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers have remained almost forgotten on the least conspicuous shelves of the dealers. Why? The books are undeniably good. Some of them may be popular in after years, but the compilers failed in the great requisite of providing for the present musical taste of the public.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled, and as it happens that his music is in itself pleasing and classically correct, there is no reason why his newer book should not equal in popularity either of the older ones. It is called

The Standard

A Collection of Church Music for Choirs, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The last named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success; and such it is proving.

THE STANDARD is a 490 page book.

THE STANDARD has an excellent Singing School Course.

THE STANDARD has a fine Collection of Glee-Quartettes and 4 Part Songs for practice.

THE STANDARD has a large number of Tunes, in all Metrics.

THE STANDARD has a full supply of attractive Anthems.

THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it "merits the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still, when named cherished words, it can fully avoid all restrictions that render one of the Operatic "Full Ranges" of it clings closely to the words, and thus it is not necessary to these words in their influence, then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had immense sale. It is, however, now as good as ever, and for those who have never used it is perfectly new.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH, Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

The JUBILATE has fairly won a place among those standard publications of Ditson & Co., which continue to sell steadily, long after the special demand for them as novelties, ceases.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The HARP OF JUDAH,
The JUBILATE,
The CHORAL TRIBUTE and
THE STANDARD,

form a quartett of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unappreciated, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without assistance.

Dr. LOWELL MASON, who recently finished the well-remembered and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The TEMPLE CHOIR, with such architects, could not but be perfect in its way, and as such it is commended.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilees" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key Note, by the same skilful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to blend materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed "a new and comprehensive view of Music, and its various exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc."

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices both singly and in chorus, and very naturally in his book, a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases the listener and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings,
Devotional Meetings,
Vestry Prayer Meetings,
Neighborhood Prayer Meetings,

and the like, should be held in part, and not comprehensive.

No one likes to hold a heavy book when singing. A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 240 pages of music, with an average of one tune on a page, and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

As the print is very legible and clear, it seems no book could be desired, more convenient and useful in its own department than Devotional Chimes.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is however a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATOREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work, was bad enough to put together musically together too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Choirs.

A much larger use may now be anticipated, since the great body of singers have risen to its level.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75. Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Dudley Buck and Baumbach have in these four books amassed a rich store of the best of music.

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Notes, Trebles, Basses, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Ghibbons, Boyce, Croft, Gounod, Rossini, Wagner, Hummel, Novello and others. By GEORGE LEACH.

A worthy companion to the collection by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses. Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book provided a goodly variety of excellent chants, and in the other not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

[illegible]

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.

Address, care of Oliver Ditson & Co. [798]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 121 Chandler St., near
Columbus Avenue. [782-ly]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-tf] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,

Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[794]

MR. G. H. HOWARD,

PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,

Pupil of the late Carl Tausig,
TEACHER OF

Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.

IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,

CARL HEUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,

MUSIC PUBLISHERS,

CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club of Boston,

C. N. ALLEN, 1st Violon. H. H. H. 2nd Violon. J. C.
M. 3rd Violon. 1st Viola. Chas. Kappeler, 2nd Viola and Flute.
Wm. F. S. Cello. Is preparing for a grand concert of
Classical and Sentimental Concerts and musical entertainments.
Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
[826-ly]

CARE TO ORGAN STUDENTS. As I have
every year more applications from Churches desir-
ing Organists at salaries from \$200 to \$2,000, than I can
furnish players for, Organ Students would consult their
present and prospective interests by communicating with me.
Very truly, EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. [824-ly]

MR. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [826-ly]

BOSTON UNIVERSITY, COLLEGE OF MUSIC.

THIS Institution, the first of its kind in America, is de-
signed to furnish a complete artistic and scientific educa-
tion to advanced students in all departments of Music.
Its facilities are believed to be unequalled. The most dis-
tinguished professors engaged as instructors. Tuition af-
forded at much less than current rates. Musical degrees
conferred upon graduates. The College year will begin
Sept. 15th, 1873. For admission or information, address the
Dean,
[823-5] E. TOURJEE Music Hall, Boston.

A Band in Every Village

is, or is soon to be, and the mellow voice of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Basses,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral in fact all instruments in common use,
Violins and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,

(Op. the Court House.) 33 Court St., Boston.

BAKER'S THEORETICAL AND PRACTI- CAL HARMONY.

With a treatment of Thorough Bass.

By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and while it omits nothing legitimately
within the province of such study, conducts the pupil by
easy and natural steps, to a complete and satisfactory
survey of the whole subject, by the aid of familiar illustra-
tions rendering attractive what would otherwise be dull and
uninteresting, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the affinity of Chords,
Consonance and Dissonance, in Chapter VII, which abounds
with apt illustrations; and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and chromatic.
Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth, in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modulations, Pedal Point and kindred topics.
As is stated in the Preface, that which is new in the work
is in the treatment, and not in the subject; the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the formation of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions; and we think the treatise
is so judicious, that while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep and sustain to the close his growing interest
in, and love for this beautiful science.

We think the treatise can be safely commended to the
critical judgment of the profession, and that a thorough
examination will procure our opinion of its merits, and
lead to its general introduction among organizations having
for their aim the study and practice of the highest forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

Winner's New Schools

For Piano, Cabinet Organ, Melodion, Guitar,
Bango, Cornet, Flp., Accordion, Clarinet, Flute
and Harmonica. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and in a new way, there is nothing better.
Price of each book 75 cents.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 B'dway, New York.

Paris 1867

THE

[Vienna 1873.]

FIRST MEDAL

AT THE

VIENNA EXPOSITION

II AS, by the concurrence of the SPECIAL JURY the
INTERNATIONAL JURY and two SUBJURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed, Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power. \$110
STYLE T. Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell. \$130
STYLE S. Five Octave, Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub-Bass, very powerful and with
much variety. \$190

Other new styles of pipe-organ, and prices.

ILLUSTRATED CATALOGUES with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,

Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,
Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them and also
numerous examples and exercises, in all keys and of easy
composition.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a textbook for all. Teachers will find in
this little work that material which every pupil must acquire
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this, it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a note are introduced in a
logical manner. Scales and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is for the first time,
presented to teachers and pupils. This work treats really
of the mechanics of tones, their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 14 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are arranged in compass, but they are written
in different keys and concert pitch is ignored in fourteen
of these series of exercises. This familiarizes the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The elementary principles of Music, or the Mechanics
of Tones are here presented in a clear, concise, logical
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor, than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice according to Dr. Streeter's method.

FIRST SERIES, 50 SECOND SERIES, 50

THIRD SERIES, 75

Just Ready THE TRIO, a collection of three-part
songs, arranged especially for High Schools and Seminars,
with excellent accompaniment or successor to the H. R. OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Dwight's Journal of Music.

WHOLE No. 847.

BOSTON, SATURDAY, OCT. 4, 1873.

VOL. XXXIII. No. 13.

Summer, Sweet, Good-By!

Gold and red and purple leaves
Flutter down the wind;
With the snow of the dust down
All the lanes are lined
Clear and keenly blue the sky,
Hurrying birds are all the while
Singing "Summer, sweet, good-by!"
Summer, sweet, good-by!"

Sheaves are nodding in the sun,
As if passed along,
In a gay, fantastic rout,
Summer's fairy throng,
Where the fading willow weeps,
Where the nest deserted, sings,
Listen to the breeze, that says
"Summer, sweet, good-by!"

Woodland whistles far and wide,
Spirits frolic and play,
Patter, patter on the grass,
For their harvesting,
Flock of merry birds are all,
"Neath the heart of the oak tree,
Hopeful trustal while we wait
"Summer, sweet, good-by!"

George Cooper, in the Independent.

Goethe and Felix Mendelssohn Bartholdy.

From the German of DR. CARL M. NIELSEN, B.A.,
THOLDY.*

[Continued from page 10.]

In the summer of 1827, Felix was matriculated in the University of Berlin, where he attended the lectures of Gail, Ritter, Lachstein and Hegel. "Hegel," wrote Zelter to Goethe, "is doing us no harm, but Zelter and Goethe, this does not mean to be a class on Mendelssohn, and Felix very distinctly writes: 'He all comes which the young man understand how to produce in the most amusing style with all his personal peculiarities.' This Hegel says for example: 'That is no true music, we have now advanced much beyond this, although we are as yet very far from the right.' Now, perhaps we know this as well as he, perhaps not; if he only could explain to us musically, whether he is already in the right direction. So we will meanwhile keep on *per se* and *seu*, as it may please God whom we all serve. For we do not know, all of us, what we should pray for, and yet keep doing, and others must do the same."

Goethe followed with the liveliest interest the progress of development which Zelter thus described in his original style. When he learned that, after an entire oblivion of a hundred years, that gigantic work of Bach, the Passion, had been brought out under the direction of Felix, he wrote to his friend: "I seem to me as if I heard the sea roar. I must congratulate thee on the successful production of a work which it was almost impossible to produce. I envy thee from the bottom of my heart, what thou must experience in Felix."

* Translated for Dwight's Journal of Music by HENRY WAIRE.

And for my pupil? I have succeeded so well with only very few."

When Felix was in the University of Berlin, he undertook in the summer of 1829, met with an accident, being thrown from a carriage and considerably injured in the knee. Goethe inquired in the most hearty manner concerning his welfare. "Now I want to know whether any favorable news have come concerning our worthy Felix. I take the greatest interest in him. I have even written to him, and I am sure of whom I am talking. I have been thinking of him, and I am sure of his active progress. Tell me something comfortable."

In the spring of 1830, the youth, now a ripened artist, had again the privilege of seeing the face of the immortal master.

Zelter, who was then in the University of Berlin cramped and retarded the flight of "Felix." He had been in the University of Berlin run together like a jelly in his own country and in the pernicious family intercourse. I can scarcely wait for the time when the youth will be able to go to Italy, where, according to my idea, he should have gone at the very first. There, the very stones have ears, and the very air is full of the voice of the swine."

The old master in his coarse way hit the nail on the head; and it is to be reckoned as great good fortune for an aspiring man, if at the beginning of his manly life, he is able to cut loose from the fetters of home life and go abroad.

The parents, hard as it was for them to separate from the son, saw clearly that the separation must be; so it was determined that Felix should travel for a long time. Before he visited the land of Art, he must first hasten to ask the benediction of the poet on this journey to Rome. "I say nothing to those around me," wrote Goethe, when Zelter announced this visit to him, "so that the joy of seeing Felix again may be increased through the surprise;" and, as the youth was detained by an attack of the measles, he asked on the 21st of April, 1830: "How is it with Felix? Has he recovered so that he can soon delight us with his company?"

Felix, when he arrived in Weimar at the end of May, found the old man outwardly unchanged, though at first somewhat silent and less sympathetic. "I thought he wanted to examine me and see how I bore myself; this vexed me and I thought it would always be so. Then our conversation fell luckily on the Women's Club in Weimar, and on the "Chaos," a silly paper which the ladies got up among themselves, and in which I too have presumed to write. Then, all at once, the old man began to be merry, and to joke the two ladies on their philanthropy and their cleverness, and on the subscriptions and on the taking care of the

club, which he seems very able to take, and on the fact that he had not, and as I did not know what to say, I said nothing."

Goethe, who had been so kind to him, and was more friendly and confidential than I have yet known him to be. He scolded about the universal passion of the young people to appear melancholy, and inveighed against the exhibition for the benefit of some unfortunate people, at which the Weimar ladies sold things which nobody could buy because the young ladies had already disposed of everything among themselves and kept them hidden away till the right moment came. After dinner he began all at once: "Good children, pretty children, must love to be merry, a crazy set," and thereupon he made eyes like an old lion beginning to go to sleep. Then I had to play to him, and he remarked how singular it was that he had not been so long in the world, and now he had got on so far and he knew nothing about it; so, I must explain a great deal about it to him, for we must talk rationally again to each other."

Goethe, who had been so kind to him, and was more friendly and confidential than I have yet known him to be. He scolded about the universal passion of the young people to appear melancholy, and inveighed against the exhibition for the benefit of some unfortunate people, at which the Weimar ladies sold things which nobody could buy because the young ladies had already disposed of everything among themselves and kept them hidden away till the right moment came. After dinner he began all at once: "Good children, pretty children, must love to be merry, a crazy set," and thereupon he made eyes like an old lion beginning to go to sleep. Then I had to play to him, and he remarked how singular it was that he had not been so long in the world, and now he had got on so far and he knew nothing about it; so, I must explain a great deal about it to him, for we must talk rationally again to each other."

Goethe, who had been so kind to him, and was more friendly and confidential than I have yet known him to be. He scolded about the universal passion of the young people to appear melancholy, and inveighed against the exhibition for the benefit of some unfortunate people, at which the Weimar ladies sold things which nobody could buy because the young ladies had already disposed of everything among themselves and kept them hidden away till the right moment came. After dinner he began all at once: "Good children, pretty children, must love to be merry, a crazy set," and thereupon he made eyes like an old lion beginning to go to sleep. Then I had to play to him, and he remarked how singular it was that he had not been so long in the world, and now he had got on so far and he knew nothing about it; so, I must explain a great deal about it to him, for we must talk rationally again to each other."

Thus was renewed the happy life that they had led in the autumn of 1821; they made music, wrote doggerel, danced round upon the benches when the old man after nine o'clock had retired to his room, and did not separate before midnight.

Goethe had the portrait of the young artist taken by a painter for a collection of drawings of his acquaintances, which he had commenced some time before. Every forenoon he took a music lesson. This lesson consisted in having Felix play for an hour pieces from all the great composers in chronological order, when he had to explain how the art had now been carried on further. There he sat in a dark corner, "like a Jupiter trans, and lightened with his old eyes." Of Bartholdy at first he would hear nothing. When Felix said that then he could

do nothing for him, and played the first movement of the C minor symphony, he replied, "that does not move one at all, it only astonishes; it is grandiose;" then turned to him self and added: "That is very great, it is mad, one might be afraid that the house would fall down. How it must sound when all the men play it together!"

After dinner, he was accustomed to sit an hour alone with his young friend at the table, and to have uninterrupted conversation. He brought engravings and explained them, talked about "Hernani" and Lamartine's *Elegies*, about the theatre, about pretty girls. He also, although he then seldom had company about him, invited guests again to hear the playing of Felix, and expressed his astonishment to them by his favorite phrase, "Altogether stupendous." Then he invited beauties from Weimar and exhorted him to pay his court to them. "My soul, thou must go among the women and do right well among them. When Ottalie asked if Felix did not come too often, he grumbled out: "I must now begin to talk systematically with him, for he is so clear about his business, and I have much to learn from him."

He would not hear anything about his going away, but drew Ottalie aside from the company to a window, and said to her, "Thou must contrive to make him stay," and, as she accomplished nothing, he came himself into the garden to persuade him to remain; there was no need for haste, he had so much to tell him, and desired moreover to listen to much more music. Weimar was the proper end of the young friend's journey, and no one could conceive what he might miss here and find at the Table d'hôtes.

Ottalie and Ulrica helped, and reminded him how the old man never urged people to stay, but rather, on the other hand, forced them to go, and told him that no one was so sure of a number of happy days that he could dare to throw away a couple of days of sure happiness; they would accompany the traveller as far as Jena. Who could resist such entreaties? Felix remained and had every reason not to regret his decision; he himself marks the following day, June 1st, as one of the most beautiful that he had passed in that house, and relates how he, returning from a walk in the park, found the old gentleman in the best humor; how he at once entered into conversation, and delivered one of those talks that one through life never forgets. Goethe began by rallying his young friend on his passions and half-passions for the beauties of Weimar. "Jenny von Pappenheim," said he * "is so beautiful, so unconsciously lovely and charming, she is like lighted wood or a glow worm in the day time, one knows not where she is hidden. Two other young ladies, the Spiegels, look as if one were looking at a pair of thick rosebushes. For I had a monstrous rose bush in my garden, and these girls stood before it, so that one could look at nothing but them." * * Then we talked about the *Mette di Portici*, the Englishman Stendal and Sir Walter Scott. "Mr. Stendal is a mediocre spirit," said he; "he has understanding and has learned something, but the best, the first, is

wanting in him. Waverley is the best of Scott's novel, in which all his later works are contained, without being brilliant it is entertaining, and so, later, is the Fair Maid of Perth. It is pretty, too, how he calls himself the author of Waverley." In the same way did he begin with his *Jäger*, which contains his faults and his excellencies; and so Kotzebue with *Menschenhass und Reue*, over which even now ladies cry themselves to death, although many a man only scratches his head at it."

"But Schiller," said Felix, "did not begin so."

"Schiller," said Goethe, "was obliged to make an entire change after his *Don Carlos*, or he would not have gone on in his way, although people still gladly see his *Robbers*, because many still stand upon this mad crazy stage. So, when I was director of the theatre in Weimar, the students begged me to give the *Robbers*; I refused on account of possible disturbance; but, when they gave me their word that they would keep perfectly quiet, I said: 'You are nice people, charming fellows, so, if you will be right still, I will give it to you. So it was very full, and the public were still as mice. *Ein freies Leben*,' was sung with great effect, and, as they had behaved so well, and brought also much money into the house, they were commended on the following day. Schiller could do something which I never could, that is, adopt something off-hand into his work. As he was writing *Tell*, he could read Swiss histories, and hang up and compare maps in his room. He made such terrible progress, that, when you saw him again after a few weeks, you found him so altogether different that you were amazed, and did not know where you should take hold of him. And so it went on for 46 years, and then indeed, it had gone far enough. He was able to write two tragedies in a year, but no more, except indeed translations, Almanac of the Muses and such things. For 100 Carolins sounds well, and he needed them for himself and his wife. For this reason he had asked of the Duke a moderate salary, on the condition always that it should be doubled in case he became unable to work. This the Duke cheerfully gave him, for he had an especial hankering for great men, and did more in Weimar than any king."

"He was well repaid for it," suggested Felix.

"Yes," said Goethe, "They cannot get him out of the world's history, now that he is in it. He wanted to get Schuckmann and I entered into correspondence with him; Schlosser, too, but I advised him against this because he was too hard, - as if made of iron, remained fast in his standpoint, and was a sort of pedant. He was my brother-in-law, you must know, so that I was not open to any charge of nepotism. Every thing came together here at that time, as in a focus. Oh, if I could only quickly write a fourth volume of my life! but I can never get at it because of botany, weather observations, and other foolish matters, for which nobody will thank me. It would be a history of the year 1775 such as no man but myself knows about, such as no one but myself could write. How the nobility began to find that they were excelled by the middle classes,

and to unite, as not to be left behind; how Liberalism, Jacobinism, and all sorts of devilish appetitions came to light; how here a new life was created, in which one labored and and brought forth, fell in love at the right time and wasted his time; how the aristocratism of the Berlin Messrs. Nicolai and the rest, which was then held to be of some account and led to be pressed back by its younger people who were full of life and activity although indeed very unskillful; how Schiller then came once to Weimar, and unknown to anybody left it again; how Jean Paul came later, but found the circle closed to him; how Bertuch, to come to practical matters, endeavored to introduce every possible thing that one could want, and established the Bureau of Industry. Yes, that was like the spring time when everything is pressing forward and budding, when although many a tree is all bare, many others are already in leaf. All that was the year 1775!"

Full of the most lively interest, the young artist listened to the warm words with which the venerable poet recalled his own youth and this spiritual spring time of the year 1775. "It was one of those talks that one can never forget in one's whole life." Much moved, he joyfully returned his thanks, but Goethe said: "It is only accidental; this all only comes thus quickly to the surface, called up by thy dear presence." He had Felix play him again favorite pieces by Mozart, the *Fantasie* in C minor, a *Trio* by Haydn, a *Capriccio* of Weber's, and promised his young friend at his departure to give him "something considerable." The next day he gave him a sheet of the manuscript of *Faust*, on which were the words: "To my dear young friend F. M. B., the mighty and gentle master of the piano, in remembrance of the happy May-days of 1830. J. W. v. Goethe."

Felix had mentioned a "praying peasant family," by Adrien von Ostade, which in 1821 had made a great impression on him. When now, early in the morning, on the 3rd of June, he entered the poet's room to take leave of him, he found Goethe sitting before a great portfolio, looking at this picture. "Yes, yes," said the old poet, significantly, to the young man: "now you are going away we must see that we all keep right till your return, and we must not part now without some little devotional exercise, so we must look at the 'prayer' now, several times together." "Then he said that I must write to him from time to time, ('Courage, courage, 'I have already done it from here' Felix writes home), and then he kissed me and then we drove off to Jena."

Goethe describes the impression of this visit to Zelter, in these words: "Just now, early, at half past nine, with the clearest sky in the brightest sunshine, the excellent Felix, after passing a fortnight most delightfully with us, and delighting everybody with his perfect and lovely art, has gone with Ottalie, Ulrica and the children, to Jena, to delight his friends and well wishers there also: and to leave behind him with us a memory ever to be honored. His presence was especially beneficial to me, for I found that my relations to Music were ever the same. I listen to it with pleasure, sympathy, and think it over, I love the historical part of it, for who can understand any manifestation, if he does not penetrate the progress of what

* The following is from my father's unpublished diary.

on the Main, he settled in 1810, a conductor of the *Liedertafel*, at Crefeld. It was here that, at a grand concert given to celebrate the silver wedding of the present Emperor Wilhelm and the Empress Augusta, he first had his setting of "Die Wacht am Rhein," executed by one hundred singers. One member of the *Liedertafel*, fearful of the anger of Napoleon, then a victor in the Crimean war, entered a formal protest, asserting that such a manifestation of feeling was a dangerous piece of impertinence. On the 6th July of the same year, however, the Prince of Prussia (now Emperor) heard the vocal quartet of the Brothers Steinhaus in Elberfeld sing the song; sixteen years later it was destined to accompany to victory his troops marching against the French. Now, in the year 1870, after it had, so to speak, existed only in the narrow circle of vocal associations, it suddenly sprang up into life at the first braying of the war-trump; how it called the people to a general levy; and how, in every nook and corner of Germany, it preceded "Like thunder, and like clash of swords, and like the noise of waves," an enthusiastic nation in arms, are facts still green and fresh in our memory. In the year 1865, the composer, who had then been created a Royal Musical Director, was compelled by increasing illness to leave Crefeld and return to his native place Schmalkalden. There he spent his latter years in close retirement. The new German Empire granted him, through the Imperial Chancellor, a yearly pension; the Emperor conferred on him an order; the Empress had a gold medal struck especially in his honor; and the Vocal Associations of Germany endowed a Wilhelm-Foundation. He will always live in the memory of the German people.

Dwight's Journal of Music.

BOSTON, OCT. 4, 1873.

What are the Symphony Concerts for?

The sale of season tickets for the Ninth Season of Ten Symphony Concerts will be opened at the Music Hall on Monday morning, Oct 20th. The members of the Harvard Musical Association, while they, as heretofore, are the guarantors and assume all the risk of the concerts, reserve to themselves no priority or privilege whatever in the choice of seats. Nor does the Association look to any material profit on its own part in the success of the concerts; whatever it may gain from them it holds in trust for Art, as a reserved fund to render their continuance more sure, improve their quality and strengthen their resources.

The preparations are now well advanced, and all the signs are promising. In spite of some unusual difficulties in the way of making up a proper orchestra, owing to the burning of the Globe Theatre and other accidents which have robbed Boston of some good musicians, we are confident that the first concert (Thursday afternoon, Nov. 6) will give earnest of a season not less rich and choice, nor less enjoyable than any we have had before. Since the Symphony Concerts were instituted, the circumstances in our public musical life have undergone some change—it is to be hoped some change for the better, if only in consequence of these sure and regular supplies of music by the greatest masters, mingled with no clap-trap, no appeal to other than artistic motives, no catering to the sensations and the fashions of the passing moment; but this is not just now our point. The first short series of six concerts, in the winter of 1865-6, was an experiment; an effort, purely voluntary and disinterested, on the part of sincere friends of Music, to supply a want; for, at that time, what with the competition of musical speculators and virtuosos, and what with the loss of confidence on the part of the only sure, true friends of pure and noble music in the programmes and the promises of most concert managers, Boston had come to be without any sure and standard series of orchestral performances. The experiment was remarkably successful. The orchestra

was by no means exceptionally fine,—only the best that, amid the manifold engagements of the limited number of good musicians in the city, could be got together for these several occasions. But a true spirit prompted and a good tone pervaded the whole effort, modest as it was. And year by year the orchestra improved, the repertoire grew richer, the attendance and enthusiasm of the audience (largely composed year by year of the same persons, so that in its general aspect it had a character, an individuality of its own, very encouraging and genial to look upon and feel about one) steadily increased. For two years past the attendance has shrunk a little, only a little, from the maximum. This was in the nature of things, and from the first expected; no one hopes to be upon the top wave all the time. The frequent visits of a virtuoso orchestra, giving such specimens of perfect execution as no occasional combination of musicians can hope, unless in happy moments few and far between, to equal; the exciting announcements of such renowned artists as Rubinstein; the multiplication of smaller clubs, &c., of musicians, have all tended somewhat to distract the general attention from anything so quiet and so steady in pursuit of the good in itself, the permanently good, and so comparatively indifferent to the fashions and sensations of "the period." Yet, that there is a public here for just this class and character of concerts,—concerts pledged to nothing but to standard music of the highest order, and presented in the best style that the musical resources of our city will admit of; that there is for it a public, much more numerous than we had dared to hope for in the beginning, and as faithful and as earnest now as ever, in spite of all distractions (and detractors), a public who wish to be assured every season of some programmes of pure standard music, caring more for such chances of keeping alive their acquaintance with the great unquestioned masterworks, than for any novelty, more for the music than for the performer, more for the matter than the manner, more for Art than for the personality of any artist, who can doubt?

Assured of this, the managers of the Symphony Concerts take up again their annual round of efforts with no loss of confidence, holding it indeed a sacred duty, providentially imposed on them, not to allow a good work, crowned with such continuance of blessing, to come to an untimely end, through any relaxation of persistent effort, or any fickle turning from good grown familiar. These concerts must be permanent; else they are of only accidental value. While all else in our musical life is changing, blown this way and that way by the caprices of fashion and the tricks of advertisement, we want one series of concerts, permanent itself, devoted to the permanent; one to which we may always look for opportunities of refreshing our knowledge and our feeling of the great masterworks of men of genius, grouped in programmes which shall have symmetry and harmony of tone (which implies fit contrast) and a pervading spirit of pure art; for in this only is there any lasting satisfaction, any charm that will survive the mere excitements of the moment; and in this only is there real culture.

Now, from the tone of various criticisms made upon these concerts during the past year or two, it would seem that many persons have forgotten their original intention. And very naturally amid so many dazzling musical attractions of another kind. Some expect of them just what they expect of other concerts, something different from what they ever undertook to give, save in a quite secondary, incidental way, forgetting that their purpose and profession, from the first, has been peculiar: namely, to insure, at stated times, year after year, a hearing to those acknowledged masterworks of Symphony

and other forms of instrumental music, which, otherwise, amid so many money-seeking musical competitors and caterers, are in much danger of neglect.

1. It is a mistake to suppose that these concerts are for the purpose of bringing famous virtuosos, vocal or instrumental, before the public. These worthies have their own occasions, which they manage in their own way,—or that of their shrewd managers or "agents," in which they find their own account. Where they perform, the interest all centres upon them, the object is to hear how wonderfully they can play or sing; that is the thing the public pays for, and commonly a good round price. Whatever concert they take part in, the occasion becomes virtually theirs. A Symphony Concert in which a Nilsson should be announced to sing, or a Rubinstein to play, were it but a single piece, becomes at once a Rubinstein or Nilsson concert, draws another audience, with another motive; Beethoven and Mozart lose the place of honor; it is a Symphony concert no longer; the Symphony, the orchestra is but the background and accompaniment, perhaps nothing but the foil, to the absorbing personality. Now these concerts seek, as the first end and aim, to make the master compositions, the sublime or exquisite tone-poems, Symphonies, Concertos, Overtures, &c., of such rare spirits as Bach, Haydn, Beethoven, Schubert, paramount in interest, so that the music shall be of more consequence than the interpreter, the poem than the reader. Solo performances, of course, fall properly within their scope. But when they are introduced it is always for one or the other of two reasons, or for both: first, because certain important compositions exist in the Concerto form, with orchestral accompaniment, which ought to have a hearing, and which otherwise would seldom or never get it; in which case the composition, for its own sake, is inserted in the programme, if there chance to be at hand an artist who, even if not famous, can perform it with a fair degree of skill and in a true artistic style and spirit. If in so doing he should cover himself with credit, why, so much the better for him, and the pleasanter for all; nor will his credit be the less if he have done it in a self-forgetting spirit. Secondly, solos are brought in to give variety and elasticity to programmes which otherwise might challenge a too close continuous attention. In this view a little singing is especially refreshing, particularly when there is added to a fresh, sweet voice, the gift of style and musical expression. For this it is not necessary to have a great singer; that might be too exciting; at all events it would be too absorbing, and too much like the *pièce de resistance*, instead of the fruits and sherbets of the feast.—Moreover, the main motive of these concerts being to keep the great classical orchestral music within the reach of all who can appreciate and love it, and that too at a moderate cost,—far less than what is paid for any of the virtuoso or the prima donna concerts,—it is obvious that these concerts would soon run themselves into the ground if they should undertake to pay the prima donna prices, and yet charge a dollar only for admission.

2. Nor is it the especial province, nor in any sense the duty, of these concerts to introduce the new composers, and cater largely to the passion or the curiosity for novelty. These things they can safely leave to others. They undertake to fill a certain place. Professedly they are and strive in the best sense to be classical concerts: their chief aim is to keep the standard master works from falling into disregard, to make Bach and Handel, Haydn and Mozart and Beethoven, Schubert, Mendelssohn and Schumann, and others worthy of such high companionship, continually felt as living presences and blessed influences among us. Yet they would not be "classical" in any bigoted or narrow sense. Good music is the one thing sought; where aught presents itself with a convincing proof that it is worthy, it will not be rejected. But it is deemed hardly worth the while to spoil a programme, to make up a heterogeneous medley instead of a har-

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Choir Leaders were consulted at the last re-arrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers lie unnoticed and almost forgotten on the least conspicuous shelves of the dealers. Why? The books are undeniably good. Some of them may be popular in after years; but the compilers failed in the great requisite of providing for the "present" musical taste of the public.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled; and as it happens that his music is in itself pleasing and classically correct, there is no reason why his newer book should not equal in popularity either of the older ones. It is called

The Standard

A Collection of Church Music for Choirs, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The last named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor, at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success, and such it is proving.

THE STANDARD is a 400 page book.

THE STANDARD has an excellent Singing School Course.

THE STANDARD has a fine Collection of Glee Quartettes and 4 Part Songs for practice.

THE STANDARD has a large number of Tunes, in all Metrics.

THE STANDARD has a full supply of attractive Anthems.

THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it "invo the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear, ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still, when united to sacred words if it carefully avoids all constructions that remind one of the Opera or the Ball Room, it it clings closely to the words in sentiment, it it adds directly to these words in their influence, then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is, however, now as good as new, and for those who have never used it is perfectly new.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH, Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The HARP OF JUDAH,
The JUBILATE,
The CHORAL TRIBUTE, and
THE STANDARD,

form a quartet of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without assistance.

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key-Note, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc.

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices both singly and in choirs, we find very naturally in his book a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings,
Devotional Meetings,
Vestry Prayer Meetings,
Neighborhood Prayer Meetings,

and the like, should be light, portable and comprehensive.

No one likes to hold a heavy book while singing. A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is however a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATOREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work was held enough to put together music altogether too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Chords.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75; Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music.

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts &c. from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Chopin, Giletti, Boyce, Crotch, Gluck, King, Winter, Hummel, Novello and others. By GEORGE LEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has in the last named book provided a goodly variety of excellent chants, and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public is a favorite, and has the same general arrangement of contents.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

MRS. FANNIE E. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MENDELSS. HN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly
on hand.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

MR. G. H. HOWARD,
PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tremont
Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPO.TERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSEL, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1 yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club of Boston,

C. N. Allen, 1st Violin; H. Brendel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Kopitz, 2nd Viola and Flute;
Wm. Frazz, Cello. Is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.
Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
[829-ly]

CARD TO ORGAN STUDENTS. As I have
every year more applications from Churches desir-
ing Organists (at salaries from \$200 to \$2,000) than I can
furnish players for, Organ Students would benefit their
present and prospective interests by communicating with me.
Very truly,
Care Mason & Hamlin, Tremont St., Boston. [829-ly]

MR. EUGENE THAYER will devote his time exclu-
sively to students desiring of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [829-ly]

BOSTON UNIVERSITY, COLLEGE OF MUSIC.

THIS Institution the first of its kind in America, is de-
signed to furnish a complete artistic and scientific edu-
cation to advanced students in all departments of Music.
Its facilities are believed to be unequalled. The most dis-
tinguished professors engaged as instructors. Tuition af-
forded at much less than current rates. Musical degrees
conferred upon graduates. The College year will begin
Sept. 15th, 1873. For admission of information, address the
Dean,
[843-5] E. THAYER Music Hall Boston.

A Band in Every Village

is, or is soon to be, and the mellow noise of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding.

Cornets, Altos, Basses,
or any other Band Instruments, which with

Violins, Guitars, Flutes,
all Orchestral; in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.
J. C. HAYNES & CO.,
(Opp. the Court House.) 33 Court St., Boston.

BAKER'S THEORETICAL AND PRACTI- CAL HARMONY.

With a treatment of Thorough Bass.
By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and while it omits nothing legitimately
within the province of such study, conducts the pupil by
easy and rational steps, to a complete and satisfactory
survey of the whole subject, by the aid of familiar and in-
structive examples, which would otherwise be dull and
unavoidable, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords, and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the theory of Chords,
Concords and Discords, in Chapter VII which abounds
with apt illustrations, and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and chromatic.
Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modal tones, Pedal Point and kindred topics.

As is stated in the Preface, that which is known the work
is in the treatment and not in the subject; the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the formation of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions; and we think the treatise
is so judicious, that while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep and sustain to the close, his growing interest
in, and love for this beautiful science.

We think the treatise can be safely commended to the
critical judgment of the profession, and that a thorough
examination will indorse our opinion of its merits, and
lead to its general introduction among organizations having
for their aim the study and practice of the higher forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

Winner's New Schools

For Violon, Cabinet Organ, Melodion, Guitar,
Harp, Cornet, Saxophone, Clarinet, Flute,
and Trombone. The study of these instruments is
the most important and useful in the school, and
they are cheap. For persons wishing to purchase, send
please apply and only 25 cents will be paid for each book.
Price of each book 75 cents.

OLIVER DITSON & CO., CHAS. E. DITSON & CO.,
Boston. 711 Broadway New York.

Paris 1867 THE VIENNA 1873. FIRST MEDAL AT THE VIENNA EXPOSITION

Held by the concurrence of the SPECIAL JURY the
INTERNATIONAL JURY and two SUB-JURIES,
of the most eminent artists and experts from countries
exhibiting, here awarded to the

MASON & HAMLIN CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument but
is the ONLY MEDAL awarded to American manufac-
turers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed Five Octave Organ, with
Knee Stop and Automatic Swell, linequally
and power. \$110
STYLE T. Double Reed Five Octave, in Upright
Resonant Case, Five Stops with Vox Humana
and Automatic Swell. \$130
STYLE S. Five Octave Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub Bass, very powerful and with
much variety. \$190

Other new styles at proportionate prices.
ILLUSTRATED CATALOGUES with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,
Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,

BY
DR. H. R. STREETER,
Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's. plans impressed upon them and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building" and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all. Teachers will find in
this little work that which every pupil must acquire
and it is presented in a logical, condensed manner, digested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music,
having gone thus it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms needed are
introduced, and the subject of the *transposition of the scale*
is presented from a new and original standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teacher and pupils. This work treats really,
of the *mechanics of tones*, their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and Concert pitch is ignored in fourteen
of these series of exercises. This facilitates the pupils
with the different keys and at the same time prevents
excessive wasted tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice according to Dr. Streeter's method.

FIRST SERIES, 50 SECOND SERIES, 50
THIRD SERIES, 75

And finally, **THE TRIC**, a collection of three-part
songs, arranged especially for the Schools and Sunday
Schools. An excellent companion to the H. R. OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Dwight's Journal of Music.

Whole No. 818.

BOSTON, SATURDAY, OCT. 18, 1873.

VOL. XXXIII. No. 14.

Goethe and Felix Mendelssohn Bartholdy.

From the German of DR. CARL MENDELSSOHN BARTHOLDY.

(Continued from page 99.)

Goethe sent pressing requests to the departing guest through Ottilie, that he should write often to him, and so renew his most delightful society for them. In a letter of Ottilie's of June 8th, she says: "We are like people who do not know how to fill up a gap, as Martha sings: 'Ich möchte gerne spielen, bin weilselbst nicht was,' I would gladly play but know not what); we are like children who, after vacations and holidays, come back and find everything so excessively tedious; and I include papa too in these remarks. You see, dear Felix, what an advantage you have over us; for if you have ever any memories, they express themselves in the most soothing tones, while with us they fly round in our heads like bats, and do not serve to make us more amiable. The father desires me to say to you that your visit here has not only given him the greatest pleasure, but has been of lasting service to him, because through you so much has been made clear to him."

In Munich Felix plucked up courage to write to Goethe himself. He returned his thanks for the days never to be forgotten that Goethe had given him, described life in Munich and the artists to whom the poet had commended him: "Especially Stieler showed the greatest friendship and kindness to me. The conversation which he spoke of you and your father, the warmth which spread over his whole face, more and more as he recalled the time passed with you, at once attracted me strongly to him."

"He is busying himself with painting your 'Fisher,' and told me that the picture is half due to the opposition that has been made to one that has excited much notice in the Berlin Exhibition, and in which the subject has been treated rather too sensually. However true that may be, I know not whether he will succeed in avoiding this altogether. In a room where a moist woman springs up out of the water, sings and speaks so beautifully, she must be charming, and the fisher to whom she beckons must be a fine tender youth, and here it always seems to me something strange enters into it. The picture is only just sketched, yet the head of the nymph is already so graceful and charming that her picture will certainly give universal satisfaction. Beside this, Stieler has lately completed a portrait for the collection of beautiful women in the king's cabinet, and is always looking around him among the Munich girls for new originals. He is much pleased with this commission, and he well may be, for the ladies have all possible respect for him, and would only too gladly please him that he may give the prize to them, and may find among them the most beautiful one

for his art. For most people here, it is not only a very agreeable sight, but a very interesting one, and it makes an impression, and that the impressions last but a very little while. Very amusing is the difference between a musical company in Munich and one in Berlin. In Berlin, as soon as a piece of music is finished, the whole company sits in profound silence, every one hunting for an opinion, no one giving any sympathy of approval or disapproval, but sitting in a painful embarrassment in the most painful embarrassment to know whether he has been listened to or not. On the other hand people are often to be found later, who have thought much of it, and felt it deeply inwardly, while they appeared cold and unimpressed. Here, on the other hand, it is very amusing to play in company, for here people are not so much concerned with the result of whatever has given them pleasure; indeed they begin to clap or to cry out their satisfaction in the very middle of a piece, and it is not at all unusual, when one gets up after playing, to find no one in the places they first occupied, because they must keep a strict watch over one, so must sit near them so as to be able to speak. Afterwards they shower one with compliments and friendship; but I do not know but what I must fear that, after a couple of days, much of the liveli-

ness of the first impression will have faded away. A good tone here to listen to opera, and to blame the theatre, and to pay much attention to those critics who endeavor to earn a miserable daily bread by deriding and criticizing. This discourages the actors, the bitter feeling increases on both sides, and so it comes to pass that one can seldom expect much pleasure or real enjoyment in the theatre."

A second travelling letter to Goethe is dated at Rome, March 5, 1831. Felix gives a brief and stirring picture of the condition of art in the Eternal City: "Some German artists appear here with long hair, mustachios, shirt collars turned down over old times German coats, tobacco pipes and bull-dogs. They do not appear to have come to Rome for the sake of the old masters or to learn anything. Raphael appears to them weak, and Titian is no more than a good colorist."

"Niebuhr," says Goethe, in speaking to Eckermann about Felix's letter, "was right when he saw a barbaric time coming. Indeed, it is already at hand, and we are already in the

midst of it, for, in what does barbarism consist if not in this, that one does not recognize excellence?"

So too the descriptions that Felix gave of the Carnival, of the election of a new Pope, of the revolution which broke out immediately thereafter, of the bold position taken by Horace Vernet, and the pitiable cowardice of the German painters, gave the Poet occasion to point out how this "spiritual insanity" which originated in a very few persons, forty years before, had spread among the German artists. "The doctrine was that the artist wants, of all things, piety and genius in order to do the best thing. Such a doctrine of course was very flattering, and they received it with outstretched hands. For, in order to be pious, one needed to have a mother's milk. One need only announce some doctrine that flatters self-conceit and convenience, to be certain of a great retinue of followers from the mediocre multitude."

There was no danger to be apprehended that the young man would be attacked by the intellectual contagion.

"Before everything else," Goethe wrote to Zelter, "I have to tell you of an altogether charming and circumstantial letter I have received from Felix. It is dated March 5th, and which gives the most perfect picture of this remarkable young man. He will, of course have written the same things to his parents and friends in Berlin with the same, or even greater freedom.* We need have no further fears for him, for this beautiful swimming-jacket of his talent will carry him safely over the waves and breakers of this so much to be feared barbarism."

So did the warm sympathy of Goethe accompany his young friend in his wanderings in distant lands. The poet fell into a real passion when the strict father forbid the obedient son the ardently desired extension of his tour to Sicily. Italy without Sicily leaves no picture in the mind. "The Herr Papa is very wrong not to send the good Felix to Sicily. The young man restrains his longing without difficulty."

It was an old favorite plan of Felix to compose music to Goethe's Walpurgis-Night. After he left Vienna he set himself to work, and, in spite of the difficulty of the subject, he succeeded in completing it during his Italian journey. Goethe expressed himself to be greatly delighted and with entire approval, when he learned that his young friend had undertaken what Zelter had once tried in vain to do. He indicated to him the ideas at the bottom of the Walpurgis Night in these words. "This poem is intended to be highly symbolical. For in the world's history this must be perpetually re-

* Translated for Dwight's Journal of Music by HENRY WARR.

* Compare Letters of Felix Mendelssohn Bartholdy, p. 141. Goethe indicates that this letter came to his parents on March 11, 1831.

peated—that something ancient, well founded, well proved, and tranquilizing, is, by novelties that have sprung up, thrust aside, crowded out, displaced, and if not annihilated, cooped up into the very smallest space. The middle period, in which hate can and may operate against it, is here vividly enough set forth, and a joyful undisturbed enthusiasm blazes out once more, in light and splendor."

On his return from Italy Felix, in a very long and circumstantial letter, made his report concerning Switzerland. He wrote to Goethe from Lucerne on the 28th of August, 1831. "For I cannot leave out Switzerland, which has always been my favorite land. I can never forget this time in which I now, quite alone, travel round among these mountains on foot, without knowing anybody or thinking of anything but what I see at the moment that is new and glorious."

"I came from the land of warm and serene skies; Switzerland has indeed displayed itself in a very different way. I have had rain, snow and mist, and have often been snowed upon in the mountains. But I do not know how it was that this was so agreeable to me, and when sometimes a couple of black rocky peaks lifted themselves above the clouds, or when an entire tract of country sprang out of the clouds into full sunshine,—that was indeed something splendid. So, through all the storms, I have never permitted myself to stop climbing, if possible; the guides often would not accompany me, and very often I have seen nothing at all, but at least I have tried, and when sometimes a fine day has come then my enjoyment was doubled. It seems to me as if I here have more respect for Nature, and as if I came nearer to her here than elsewhere; the country and its people depend here altogether and alone on her."

The interest that Goethe took in observations of the weather, suggested to Felix that he should describe minutely the water spouts and inundations which on the 7th of August raged in the Bernese Oberland. Then he gave a description of his stay in the valley of Engelberg with the monks "who never had heard of Sebastian Bach, so that it was curious to try upon them a couple of Bach fugues on the organ. The monks had moreover a nice library. Politics, strangers and newspapers do not penetrate this valley, so I have passed a delightful time there."

In Lucerne, Felix had an opportunity of witnessing a performance of Schiller's *Tell*: "As this is the time for the sitting of the Assembly here, so the Swiss depart from their custom of having no theatre rather than a bad one. And as it is the only one in the land, permit me to write a few words about this native performance. There are about ten persons in the whole troupe, and the stage is about as high and as big as a moderate sized closet; nevertheless they would give all the great national scenes. So two in peaked hats represented the army of Gessler, two others in round hats the Swiss country people; the other subordinate characters were not given at all. They would omit, without any ceremony, any important sentence they had to speak, going quietly on with the next words of the role, without the slightest connection, whereby sometimes many comical

things happened. Some of the actors had only learned the sense of their parts by heart, and delivered it extemporaneously in verses of their own. The herald of Gessler at the very first stroke broke his drum away from the button hole, so that it fell on the ground, to the great joy of the liberty loving public, who laughed merrily at the minion of the tyrant. And yet with all this the piece could not be killed, and made its impression. When the familiar names and places appeared which every one had seen the day before, every body was delighted; they poked each other and pointed to the pasteboard lake which they could see so much better in nature, by only going outside of the house."

Gessler gave the most pleasure of all, for he bore himself right fiercely and grim, and shouted and raved; he looked like a drunken mechanic with his disordered beard, his red nose and his peaked cap. The whole thing was perfectly Arcadian and primitive, the very infancy of Tragedy."

Already in the Valley of Engelberg, where Felix, while delighting himself by reading the *Tell*, recalled what Goethe had said: "that Schiller was able to furnish in a year two such tragedies." This tradesmanlike expression, *furnish*, struck me all at once very much, when I read the fresh warm work, and this activity seemed to me so enormous and immense, that it appeared to me that in my whole life I had as yet done nothing right, every thing has been so disconnected; it seems as if I too must for once "*furnish*" something."

The performance of *Tell* could not but remind him anew of that memorable conversation about Schiller. We know how strongly Goethe felt himself attracted by the subject of *Tell*, how he, as long ago as 1797, excited by the incomparable landscape, had it seriously in contemplation to write an epic poem on *Tell*, and how he, at a later period, handed over the material he had got together, to his friend. "I already had begun to hum over my hexameters. Entirely possessed by the theme, I already saw the latter in calm moonshine, and the illuminated clouds in the distant mountain heights; I saw it in the glow of lovely sunrise, I saw the exaltation of life in forest and meadow. Then I represented a storm bursting down from the ravines upon the lake. The silence of night was not wanting, nor the secret meetings on bridges or mountain paths." On this spot, amid the magnificent landscape, how very differently Goethe's *Tell* appears from Schiller's: "the pack-carrier wandering through the canton, represents a man childlike and contented, an unconscious hero; the Gessler of Goethe is a tyrant of the comfortable kind, who does good at times, if it happens to amuse him;" while near these more passive figures are the especially active characters of the liberators, Walter Faust, Stauffacher and Winkelried! One traces the contest between the two greatest of the German poets in their characteristic different treatment of the same material. Goethe subsequently modified or entirely removed several powerful passages which Schiller wished to introduce into his work. "I know what trouble I had with him about his *Tell*, where he would make Gessler break an apple from the head of the boy. This was altogether against my nature, and I induced him

at least to give a motive for this atrocity by making *Tell*'s boy boast to the Governor of the skill of his father, by saying that he could shoot an apple from a tree at a hundred paces distance. Schiller at first would do nothing of the kind, but finally yielded to my representations and entreaties, and did as I had advised him to do."

So pleasantly and without any jealousy did Goethe look upon the labors of his literary friend, and so clearly was he conscious of the contrast there was between them. How significant is it where, speaking to Felix of Schiller's uncomfortable strides," he says: "One cannot go on so beyond their forty-sixth year!" And to Eckermann he further said, that physical freedom had caused Schiller in his youth to do too much. But then, in his riper years, when he had enough of physical freedom, Schiller ran over into an ideal freedom. "And I may say indeed, that it is this idea which killed him. For he was always making demands upon his physical nature which were too great for his strength. He drove himself to work on days and weeks when he was not well, and his talent must obey him and be at his order at all times."

"All those passages in his works of which clever heads say that they are not quite right, I might call pathological passages, because he had clearly written them on days when he failed in the power to find the real and true motive. I have all possible respect for the categorical imperative, and I know how much good may come from it; but one must not push it too far, for then surely this idea of ideal freedom will lead one to no good end." In this warning against the overdriving of the categorical imperative, in this judgment upon the restlessly working friend, who had been so early taken away, lies all the sound realism of Goethe's nature."

In truth the words of Goethe were to Felix a spur to increased activity. "There is a monstrous deal to do in the world, and I will be diligent. To-day it has become clear to me what great special significance Goethe's words about Schiller have, and I have perceived that one must bestir himself."

From Switzerland Felix went, through Munich, to Paris, where the impressions of the summer of 1825 were renewed. "It seems," Zelter writes to Goethe, "that political feeling not less than art life attracts Felix to his native land."

In Paris, Felix received the news of the death of the poet, who had showed him the ideal of German art. "The loss of Goethe," he wrote to his parents on the 31st of March "is a piece of news that makes one so poor again! How different the land looks. It is one of those messages of which I shall always be reminded by the mere name of Paris, and the impression of which is not lessened by all the friendliness that is shown me, or by all the whirl and bustle and all the merry life here."

All noble spirits felt how much this mournful intelligence signified with the young artist upon whose head the hand of Goethe had rested in benediction.

Drawn by a secret mighty yearning for his friend, the old Zelter after a few weeks followed him to the grave.

The time seemed empty and deserted when one could no longer look up to Goethe, and missed the splendid clear sight, the peaceful harmony which had bound together all contraries and made life glorious.

Prof. Oakeley's Account of the Schumann
Commemoration at Bonn.

From the Manchester Guardian, Aug. 27

Not even the surpassing artistic interest of these German musical festivals need make us forget how important they are in a wider point of view to the student of national character. For are they not gatherings of the representative men of the representative art of this nation, of titles manifold, and more than Athenian many-sided activity of intellect? This "strong and true and tender people," which our Kensington designer of 1893 has symbolized as "a woman reading a philosophical treatise,"—while France in the next compartment brandishes threateningly the insignia of "the aristocratic nation of Europe," while, on the other hand, it has emblazoned itself in the Vienna Exhibition as a "*Siegerland*," a land of conquerors; this host of armed minstrels to whom Von Mevius has dedicated Beethoven dearer still! Surely, then, these meetings concern the political student as much as the musician, and though the criterion of today may choose to regard the wondrous growth of this most delicate and perfumed blossom of modern music on the sturdy, gnarled, gigantic oak of German character as a phenomenon simply accidental or miraculous, the historical philosopher of the future, when he comes to write this present chapter of the history epic (which he may fitly call the "artistic" of Germany), will reckon far otherwise. In fact, it may be said that a musical festival of Germany presents a spectacle which has not been witnessed since the drama of the Greeks gathered to the theatres of that "bright garden of the age of gold" another nation of artists, also trained by the best culture of their time to listen with like enthusiasm to works of like passionate earnestness, deep-reaching subtlety and sublime earnestness.

The date of this commemoration, 14th. 1871, was not chosen in reference to the day of birth or death of Schumann's events, which respectively took place on June 8th, 1810, and July 26th, 1856, but probably as a time of year on the whole most convenient for wandering musical who are glad to assist on such occasions. The place was the best, as two years ago, the Beethoven Hall, which acoustically excellent, is inadequate in size and unfortunate in site; and it is to be regretted that when in 1870 it was determined to erect a music hall at Bonn, a larger building was not placed in the Hofgarten where the summer walks have been more in harmony with the great name given to the hall than in the Vierecks Platz, in which unpleasant part of the town it stands. Holding scarcely 1,500 persons, it was inconveniently crowded in every possible corner, both at concerts and rehearsals. During the latter the orchestra was sometimes almost filled, and the 1,400 Germans, the "Hauptproben" took place on the mornings of Friday and Saturday before the Commemoration, and the "General Proben," or final rehearsals, on the Saturday and Monday. The admission to the former was two shillings and to the latter three shillings, higher prices than usual in Germany. The tickets to the three concerts were a gift. The splendid chorus of *amateurs* was drawn chiefly from Bonn, and also from Aachen, Barmen, Coblenz, Cologne, Crefeld, Dahlen, Düsseldorf, Düsseldorf, Elberfeld, Erfeld, Frankfurt, Hamburg, Königsberg, Leipzig, Sieburg, Solingen, &c., and contained 120 sopranos, 105 altos, 72 tenors, 94 basses, &c.

394. The orchestra was supplied from the following cities of North Germany and elsewhere:—Aachen, Amsterdam, Berlin, Bonn, Brunswick, Brussels, Carlsruhe, Cologne, Dessau, Detmold, Dresden, Düren, Frankfurt, Hamm, Hanover, Leipzig, London, Mannheim, Meiningen, Münster, Oldenburg, Pforzheim, Schwerin, Stockholm, Wiesbaden, &c., and was thus thus divided:—8 first and second violins, 14 violas, 14 violoncellos, 12 contrabasses and doubled "wind"—total 111, making in all 505 performers, or some 20 more than at the Beethoven Festival. This band was considered by the musicians present at both festivals even finer on this occasion than in 1871. The celebrated Hanover trombones, horns, and bassoons were engaged, and two of the oboists, as well as two of the clar-

nettists, were from that city, and constantly during the performances rendered to listeners of Hanoverian supremacy in the wind department. The leaders were Ludwig Straus, resident in London, and Otto von Koenig-Tow, of Cologne. The soloists, Mme. Wilt, Mme. Sartorius, Mlle. Joachim; Herr Diener (tenor), Herr Stockhausen (baritone), Herr Schulze (bass); pianoforte, Professor Rudolf and Mme. Schumann; the conductors, Professor Joachim and also Herr von Wasielewski, royal musical director at Bonn and biographer of Schumann.

The music was, of course, entirely by the composer in whose memory the meeting was organized. On the first day of the "Fête" the selection was—Symphony No. 1, an Overture, Cantata "The Paradise and the Peri."

This symphony was the second of its composer, having been sketched in 1811; but was re-scored and published ten years later. It was first performed under Schumann's direction at Düsseldorf in 1853, and has been given since at Rhenish festivals at Cologne, at Stuttgart and at Bonn. It is a peculiarity of this work and that which gives to it a special character—an unbroken, incessant movement and an occasional connection between them; for instance, the lovely major of the Romanza and the trio of the Scherzo, the triplet passages of which are almost identical. This golden chain of continuous musical thought, of which every link is so perfect, produces an effect which has been tried, with equal success, by Mendelssohn in his Pianoforte Concertos, and—something of the kind—in his third Symphony; but not “in einem Satze” in symphony music. This plan could only be successfully carried out by a master possessing the rare power of sustaining interest without a break in a long performance,—that power of development of which the most striking instances are three giants, Bach, Beethoven, Schumann—who, having so much in common, might be placed in one column, and Handel, Mozart, Meyerbeer in another.

England; for the performances which have taken place there, from the time when Jenny Lind insisted on its introduction as a *sine quid non* of an engagement, cannot be said to have conduced to the appreciation of the work, which requires most careful preparation on the part of band and chorus. But in late years some of the same has been done in England.

is unfortunate for the advancement of musical art that it is not oftener and more carefully given. The most noteworthy occasion of the performance of "Das Paradies" were at Düsseldorf in 1855, when on the second festival day it was given under Hiller's direction with Mme. Lind-Goldschmidt as the Peri, and again 1866, with the same illustrious *artiste*, and at the same place, the second part was performed. The translation from Moore's "Lalla Rookh" was made for Schumann by his friend Flechsig, and the subject, with its Oriental and un-European associations, seems to have been specially attractive to the composer, who has given us some of his best work on the first dramatically instrumented Arabian Nights. In fact, we have here, as in the "Fingertanz," a beautiful example of the composer's

most striking to a general hearer are the first "Peri" songs with the love *verleiden*.

"Ein Plündern
 's Leichen (des Hummels ist schöner denn alle!"
 "Sagen sie!"

the chorus concluded the first part, "O gibst es ein Opfer," with its pedal passage with marvellous harmonies thereon throughout thirty bars; and in the second part of the work, the delicious "water chorus" of the Genii of the Nile, in B minor,—occasionally recalling Mendelssohn, "Hervor aus den Wassern geschwind," which was enthusiastically received. — The next number was "Denn in der Thran' ist Zaubermacht," encores, after which Stockhausen's excellent delivery of "Ach einen Tropfen nur aus der See" brought the house down,—also the original tenor solo (Herr Diener) in G flat, and the soprano solo, written in F sharp, which follows, and, the "Schlummerlied" in B major, perhaps the culminating portion of the work, "Schlaf nun und ruhe in Traumen voll Duft"—all this exquisite song was done no justice to by Frau Wilt, who gave it the opposite effect to that of a slumber song.

In the third part the deliciously fresh opening chorus of "Hauris," "Schmücket die Stufen zu Al-le-reichthum," and the beautiful "Missa," which Mr. Leachin's fine delivery of the Angel's, "Nach-her ist die Zeit der Trübsal war, der Trübsal und chorus "O heil'ge Thronen," and the last burst of the chorus, "Herr der Welt, der Welt, der Welt," Wilk's voice and style in this æsthetic music, which is so full of melody and harmony, and the execution and appreciation; and, finally, the chorus of saints were the most attractive items in this romantic, poetical, and complete cantata, which was given at the Theatre de la Ville, on the 25th inst. by Herr von Wasielewski, to whom, as trainer of the chorus, high credit is due.

The second day's programme was:—Overture to "Mantred;" Concerto for Pianoforte in A minor; No. 2, Op. 23, by Chopin; Concerto for Violin in C major, No. 2; Scenes from Goethe's Faust, Part 3.

The overture, which was first introduced in London at the concert of the London Musical Society in 1863, was composed at Dresden in 1818. It is to be regretted that the rest of the music incidentally connected with the work known as the *Overture*. The latter is doubtless one of the greatest masterpieces of the German school, and more sad, and more varied in form than that which we have seen. We have, however, in our English translations have recently appeared in our musical cotemporary the *Choir* speaks of this overture as "a grand soul-picture full of high pathetic-tragic impetus (Schwung)"; its style, corresponding with the poem, is of a dark melancholy tone, shot however with hues of passion almost demoniacal." Not a ray of comfort enlightens the gloom, and as the work comes to a close in the somber and depressing manner indicated as intended by Schumann, of poignant suffering and inconsolable grief. Whether it is within the legitimate province of an *Overture* to represent only a dark side of a picture may be questioned; but, at all events, we have here a marvellous piece of orchestral writing and of deep poetic feeling, in its way scarcely equalled. The performance under the direction of Mr. Richter, the best execution of the work.

The reception of Mme. Clara Schumann when she appeared as exponent of Schumann's Concerto was indeed memorable, and the whole occasion must have been to her touching and thrilling. She must feel that the pianoforte works of her illustrious husband have to a great extent been known—especially out of Germany, by her devoted performance of them during the last fifteen years; and as those works, *HOW GOOD A DEGREE* by Schumann.

the most romantic since Chopin and the most original since Beethoven, it will be perceived that no one has done more toward the advancement of the reputation of the great man in whose honor and memory the "Feier" was held than herself. On her appearance the whole assembly stood up, and greeted her with applause loud and long, with numberless bouquets, waving of handkerchiefs, and with the "Tusch," or *fauces* of trumpets and drums, accorded in Germany only to her great artists. The admirable concerto in A minor, which she last played at the Jubilee festival at Aachen at Whitsuntide, and at the two previous Rhine festivals in 1861 and 1866, and which has been frequently heard in London, is undoubtedly one of the composer's very best works, and is a remarkable instance of skill in the difficult art, in which Beethoven so excelled, of combining and contrasting the pale color of the pianoforte with the rich hues of the modern orchestra, so that the latter illuminates the former as a July setting sun lights up Alpine snow; and at the same time, the power is manifest of rendering the parts of the solo instrument and of the band independently excellent, each having a separate charm and interest, each illustrating at every bar of this work loveliness and grandeur of musical thought. It is needless to speak of the performance by the soloist, as it may be taken for granted that from the time she first gave it in public, at Dresden in 1845, it has not been better played than on this occasion; but it must be added that the band, with Joachim directing, was worthy of conductor and soloist.

After these two great instrumental works followed a later one (Opus 108), for chorus and orchestra, which is very little known. The "Nachtlied," with words by Hebbel, was set for him by Schumann in 1849, and first performed at Düsseldorf in 1851. His setting of this short poem of three verses is very aesthetical and intellectual, and it is evidently a particular favorite of Joachim's. The music, exquisitely instrumented, vividly depicts the stillness, beauty and mystery of a summer night, and to a sustained accompaniment, with notes long drawn out (which recalls Beethoven in several instances), almost producing the effect of organ *sostenuto*, the chorus give out, *quasi* in recitative, line by line of the apostrophe to

"Quellende, schwellende Nacht,"

until with the closing bars the effect of slumber, peace, and repose is vividly realized. No wonder that the composer wrote, in 1854, to a friend in Oldenburg: "To this piece I have always with especial love been attached." The very careful rehearsals by Joachim caused an admirable performance.

The C major Symphony, No. 2, Op. 61, is Schumann's finest, and is that in which he approaches nearest to Beethoven in originality and grandeur. It was commenced in 1845 and finished in 1846 at Dresden, where it was first produced. Wasielowski gives us the following clue to portions of it from the composer, who writes:—"I sketched it at a time of much bodily suffering. I may indeed describe it as the resistance of the spirit (Geist), which here visibly exerted its influence, and through which I strove to overcome physical weakness. The first movement is full of this conflict, and is capricious and antagonistic." It is added in the excellent Preface to the festival programme: "The sensation of recovered strength leads us in the Scherzo, with its two charming trios, to wanton and exuberant humor, whilst in the Adagio, one of the finest pieces of its kind, is expressed the deepest emotion of gratitude and hope, resting on the basis of conquered sufferings. Renewed and joyous courage in the face of all difficulties is manifest throughout the concluding movement, which, technically speaking, appears to be of a somewhat looser form." The performance of the Scherzo was the best during the whole "Feier," and an *encore* was loudly demanded. The efficiency of the orchestra was again conspicuous in the famed passage of an eight bars *trill* by the whole of the violins, when the thirty-eight players gave the two rapid notes of the shake as one executant. This masterpiece had also been thoroughly and lovingly rehearsed by Joachim, who missed no point or nuance of expression, and hence, together with the enthusiasm of all concerned, a performance little short of perfect was attained.

The third part of Schumann's *Faust* is considered one of his choral masterpieces. The master's devotion to Goethe is well known, and may be traced in his numerous settings of this great poet's songs. The composition of *Faust* seems to have been undertaken as a tribute to the genius of the writer, and there is throughout it evidence of long and la-

borious application and study. The work extended over six years, and much of the latter portion was written earliest—at Dresden, in 1844. In 1847 the first chorus was recomposed, in 1848 the great chorus "Gesell'et ist" appeared, in 1849 the "Mater dolorosa," and scene in the cathedral with the "Dies ire," in the first part, was finished; and in 1850 "Die vier grauen Weiber," and Faust's death, in the second part. The overture was not added till 1855, and must have been one of the composer's last works. After his death the "Scenes" were put together and the composition made known as a whole. Want of space prevents detailed allusion to the manifold beauties of the portion of *Faust* which was performed. But one word of unqualified homage must be expressed at the singing of Mme. Joachim as "Mater dolorosa," and of Stockhausen as Dr. Marianus. His calm and devout delivery of "Höchste Herrscherin der Welt" was received by a general burst of applause, and the lovely chorus which follows: "Dir, der Unberührbaren," made equal impression. An English adaptation of the German text is very much to be desired, and it would be a satisfaction to the admirers of Schumann if it were added, so that this remarkable work might be heard in England.

The following "chamber music" was played at the third and last programme:

String Quartet in A, No. 3, Op. 41.
"Stille Thäsen," Op. 35, No. 10.
"Aufträge," Op. 77, No. 5.
Mme. Wilt.
"Mit Myrthen und Rosen"
"Wanderlied," Op. 35, No. 3.
Herr Diener.
Andante and Variations for two Pianofortes.
Mme. Schumann and Prof. Ruedorf.
"Wehmuth," Op. 23, No. 9.
"Sonntag am Rhein," Op. 36, No. 10.
Mme. Joachim.
"Die Löwenbraut," Op. 31, No. 4.
Herr Stockhausen.
Pianoforte Quintet in E flat, Op. 44.
Mme. Schumann, Herren Joachim, Von Königs-
low, Straus, and Müller.

A more interesting selection could hardly have been made, every item being a gem. Each soloist was received with acclamations, Mme. Schumann, Joachim, Mme. Joachim, and Stockhausen carrying off the principal honors. Encores were given to "Aufträge," "Wanderlied," and "Die Löwenbraut." Suffice it to add that the fervent and impassioned delivery by Mme. Joachim of "Sonntag am Rhein" drew tears from many eyes. It is much to be regretted that Reinick's charming poem is so miserably translated to English as in Schubert's edition. The same remark applies to the absurd translation published with "Die Löwenbraut," which some Stockhausen transposed a tone lower, and on being much pressed for an *encore*, gave one verse of the ever-welcome "Frühlingsnacht." In the fine "Variations," written in 1843, Mme. Schumann was admirably assisted by the Berlin Professor, who also accompanied the songs. Nothing could have been better as the final piece than the glorious E flat Quintet—perhaps the most popular and entirely fascinating of Schumann's compositions—certainly the finest of quintets, and never was it better played. The success of this interesting "Feier" is mainly due to Herr von Wasielowski in preparing the chorus, and to Prof. Joachim, for the indefatigable zeal, care and enthusiasm, combined of course with consummate technical knowledge, displayed by him as conductor.

So ended a festival of unusual interest to its foreign visitors, whether considered as a popular gathering in a country well worth our study, or merely as a musical performance of rare excellence; or again, as a personal commemoration of a near and dear friend and benefactor. For, like all great creators, Schumann has stamped his works right clearly with the impress of a noble and lovable character, so that while we study in music the development of an art, *per passum*, we become familiar with a man. And it is an observation of interest that whether we regard the facts of the composer's life, as the biographers relate them, or the overtures and symphonies which we hold to be his life's history no less than his life's work, we trace in him that "gnarled" simplicity and rugged homeliness which has seemed to superficial observers of the German character so anomalous and inadequate a foundation for that fairy palace of music, which at the song of our modern enchanters from Bach to Beethoven has arisen, as—

"Whilst Apollo sang,
The towers of Ithum like a mist arose."

In this homeliness of character Schumann closely resembled many other great artists—for instance,

his mighty predecessor, Bach, as also our own poet "of the misty mountain heights," William Wordsworth. In the lives and in the works of such men, and again in the shallow criticisms which during their own lives were written against them, a singular likeness may be traced. Perhaps some readers may remember the amusing passage in which a sick American poet can find no more apt comparison for the interminable *ennui* of a voyage across the Atlantic than the "Ecclesiastical Sonnets" of Wordsworth, or the "organ fugues of my good friend Sebastian Bach." Even now there are, we fear, some English ears still deaf to Schumann, charm he never so wisely, just as (in the words of Sir John Coleridge) "even now the echoes of Lord Jeffrey's mocking laughter fill the ears of many men, and deafen them to the lovely and majestic melody of Wordsworth's song." But though there may still be a few recusants, in both cases the victory is won; and though it can hardly be said that in Germany there was ever any real question as to the claims of the composer, yet his shrine has received a kind of final consecration in the functions and festivities which attracted enthusiastic pilgrims to the Schumann commemoration of 1873.

Italian Opera.—The New Singers.

Sig. CAMPANINI.

(From the Tribune.)

There can be no question about the emphatic success of the new tenor in "Lucrezia Borgia," and if he can sustain himself at the high level of his *Gennaro*, we have made a most valuable acquisition. Sig. Campanini was received in a calm and critical spirit by an audience which, though large and experienced, was neither so crowded nor so brilliant as that of Monday. His fine stage presence and graceful bearing combined a great deal of favor before he had an opportunity to display his voice. He has only a few unimportant phrases to utter for the first half hour that he is on the stage, and it is not until near the end of the first Act that *Gennaro* finds his opportunity, in the "In pescato e ignobile." When he began this well-known air the house was hushed in expectation. The first line gave us his measure. He is by far the best tenor of the real Italian school whom we have heard in New York since Mario sang here with Grisi 18 years ago. His voice is not absolutely clear, and he delivers it too much from the throat; but its quality is simply delicious. It is a high tenor, of the graceful rather than the robust order, exquisitely even, firm, pure, and musical in every note. Better than all else, it is a truly sympathetic voice, the most so of any we can recall in a reminiscence of many years. Nothing could have been more tender, and refined, and graceful than his delivery of the opening measures of the romanza. The phrasing was beautiful. The liquid strains came forth without a break, without apparent effort; the emphasis was never faulty; the shading was refined and true. At the end he rose to a higher sort of eloquence, and brought forth a reserve of passion for which the smoothness of the first part of the song had not prepared us. In the subsequent scenes there was no falling off. The finale was perhaps the crowning achievement of the evening. In the connected music, and especially in the famous trio of the second Act, Sig. Campanini was a humbler, less big name of the fine points which the composer has there allotted to the tenor, but subordinating his own part properly to the general effect, so that we were only conscious of a soft, sweet sound pervading the scene with inimitable pathos and beauty. To his rich gifts and accomplishments as a singer, Sig. Campanini adds a decided dramatic talent. With proper care and study he is still very young; he may easily become one of the greatest singers of our time.

(From the Arena.)

The great interest of the evening centred in Sig. Campanini, who may be said to fully justify the reputation acquired in England. His voice is of pure tenor quality, perfectly even and regular throughout the entire compass, and every note is sung from the chest, without a suspicion of throatiness or use of the head voice. Indeed, so easily does he take his high notes, and so thoroughly in keeping are they with the lower tones, that one hardly realizes that he is singing A natural and B flat with such slight effort. The lower notes have nothing of the bristling quality, and we should doubt whether his voice extends far in the lower register; but of this there was scarcely any opportunity of judging. Campanini's style leaves little to be desired, his phrasing is natural and in good taste, there is no gasping for breath, and he does not use the *rubato*. Throughout the entire opera he sang well, not saving himself for any special points, but evidently doing his best in every number. We can safe-

point in connection with our subject, and starting from this we hope to offer a practical solution of the problem before us. A national conservatorio being dismissed from our further consideration, and the advantages and usefulness of a school of music being granted, it becomes necessary for the inhabitants of the cities to provide in each one an institution, which shall accomplish all they wish, and which it should be their pride and interest to sustain in the handsomest manner, consistent with the wealth, intelligence and population of their respective places.

Let there be a generous rivalry among the cities as to the number and character of their graduates; let festivals be arranged among different cities or States, or even, at periods, for the whole country, where tournaments of skill may be exhibited, and where prizes, in addition to those in each institution, shall be distributed among the most skilful and accomplished, whether it be in composition, or in the execution of instrumental or vocal music, care being taken that no favoritism or partisanship destroy the value of such awards.

There is a principle of compensation in the loss of governmental aid in this, that the objection to centralization dies out, and each city is put upon its pride and interest to offer the best inducements to students from whatever place they may come. We have seen that small and otherwise uninteresting cities, from the reputation and character of their conservatorios, attract large numbers of students, who pass sometimes five or six years or more going through their course of studies. This may not be an important source of wealth to a city, and it would, perhaps, be better not to mingle any commercial consideration with this important element of education; but, nevertheless, the character of this added population contributes towards the elevation and refinement of the general public.

Now, narrowing down the consideration of this important question of education to our own city, what are the chances of establishing a conservatorio among us? We believe them to be very good, more favorable, it may be, than in some of our sister cities, and this we shall attempt to show. In Philadelphia we have at least two established institutions whose charters enable them to open music schools, and happily they are possessed of real estate and other resources, so ample that the effort can be made by them, singly or conjointly, so as not to be embarrassed by the burden of such a praiseworthy enterprise.

Dwight's Journal of Music.

BOSTON, OCT. 18, 1873.

Opera in New York.

Our own musical season having scarcely begun (for not even two or three swallows make a summer), we place our New York correspondence in the foreground; there they have two operatic courses in full progress, if nothing else as yet of higher interest.

NEW YORK, OCT. 11.—The fall season of Italian Opera at the Academy of Music began on Tuesday evening, Sept. 30. The opera selected by Mr. Strakosch for the opening night was one in which his great prima donna, NILSSON, has always appeared to particular advantage, namely *La Traviata* of Verdi. The audience was a large one, but, it seemed not as brilliant as in the seasons past; a fact readily accounted for by the stringency in the money-market. If the house wore a sombre look there was, at least, no lack of enthusiasm in the reception which was given Mme. Nilsson, and she must have felt that America is no longer a foreign land to her since she abides in the hearts of so many here.

It was indeed a privilege to hear again that wonderful voice, so perfectly clear and pure in every note—those tones with such a depth of feeling and purpose in them, that no words are needed to translate them.

There are singers who equal, perhaps those who

excel her in feats of vocalization; but in the quality of her voice, in her artistic training, in the attractive simplicity and grace of her appearance, and the excellence of her acting, she stands alone, above all others.

The part of Alfredo was taken by M. CAPOPI, whose singing was very much the same as ever. He rendered the music which fell to his part with more care, or less pre-occupation than usual, and received his share of the applause. His acting was in some respects very bad, but that was inseparable from his style of singing.

I am glad to say that the orchestra, this season, under Sig. Muzio, is far better than it formerly was; and, although the musicians and the singers did not always agree, it was usually the latter who were at fault. Such imperfections, however, are almost unavoidable in a first representation.

The chorus was of course ——— (please select any number of adjectives to express general demoralization, confusion and wretchedness). Of the scenery I can speak only with that respect which I always pay to age.

On Wednesday, Oct. 1, there was a performance of *Lucrezia*, with Sig. CAMPANINI, the new tenor, in the rôle of Gennaro. This singer made a decided impression, and has won favorable opinions from most of the critics here. His voice is very sympathetic and, in the middle register, of singular richness and beauty; his upper notes, however, are less pleasing and not always true.

Miss ALICE MARESI, a débutante, took the part of *Lucrezia*. She is an agreeable singer, but unfitted for high tragedy.

Miss CARY, who always pleases, took the rôle of Maffeo Orsini; and Sig. NANETTI, a new basso, made an acceptable Alfonso.

We have also had performances of *Lucia*, *Faust*, *Trovatore* and *La Favorita*. M. MAUREL, the new baritone, made his debut as Valentine in *Faust*; and left an excellent impression. Sig. DEL PUENTE, the other baritone, is a fair but not a remarkable singer.

M. Maretek began a short operatic season at the Grand Opera House, Oct. 6. The names of Mme. LUCCA, Mme. ILMA DI MURSKA, Sig. TAMBERLIK and M. JAMET are sufficient to guarantee some excellent singing; but the manager relies wholly upon these artists, and has engaged no singers fit to support them. The chorus and orchestra are wretched beyond comparison.

A. A. C.

Concerts.—A Beginning.

In a comparative small way—but none the less significant for that—in the way, we mean of Chamber Concerts in small halls, the cool October month so far has not been wholly without musical attractions.

1. A matinée was given at Mechanics' Hall, on Friday, Oct. 3, under the auspices of the Boston Conservatory of Music. The chief end was to introduce, as a piano-playing artist, the new teacher of the Conservatory, Mr. FREDERIC BOSCOVITZ. A programme, rich and choice, had been culled from the piano works of Bach, Beethoven, Mendelssohn, Schumann, Chopin and Liszt, and quite an audience of musical persons were present. Unfortunately we arrived only in time to hear the very last notes of the rapid and vivacious finale of the fine Sonata Duo in G (Op. 30, No. 3) by Beethoven, in which Mr. EICHBERG played the violin part, the whole performance giving, we were told, great satisfaction. In all the rest Mr. Boscovitz was the sole interpreter. He made on us the impression of a clear, finished, strong, intelligent performer, with a great deal of execution, always clean and often brilliant. His rendering of Bach's "Italian Concerto" (a work which we are not sure whether we have heard be-

fore in public, though often in private) was such as to secure interested attention throughout the three movements. Our only question was whether he did not make too much of it, lending it more force and brilliancy than the quiet composition in itself pretends to; but it certainly gave pleasure. Some of the Etudes and gentler pieces of Chopin and Schumann were played with tasteful delicacy, as well as one or two Songs without Words by Mendelssohn, and there was fire and vigor in his rendering of one of Chopin's heroic *Polonaises*. But we should think his forte showed itself particularly in his bold, large, powerful delivery of Liszt's transcription of the March in *Tannhauser*. Judging from these efforts, Mr. Boscovitz should be no mean addition to our stock, already large, of competent pianists.

2. The other Conservatory (the New England) took its turn on Friday, Oct. 10, at introducing debutants, as well as artists of well-known excellence, in one of its invitation concerts at Wesleyan Hall. This was the programme:

Prelude and Fugue, op. 35, No. 1, Mendelssohn.
Mr. C. L. Capen.

Aria of Kunitzode, Spohr.
Mme. Marie Bishop.

Sonata in G, Piano and Violin, op. 20, No. 3, Beethoven.

Messrs. Capen and C. N. Allen.

Aria, "Le Vallon," Gounod.

Mme. Bishop.

Variations Concertans, Piano and Cello, op. 17, Mendelssohn.

Messrs. Capen and Wulf Fries.

Suite de Pièces, Longfellow.

a. Chaconne.
b. Revue.
c. Tran- cuit on Poétique;
"The day is cold, and dark and dreary."

d. Caprice et Marche, Mr. Capen.

There were so many untoward accidents, apparently, disturbing the conditions, the artistic atmosphere of a true concert, on this occasion, that we should be unwilling to judge of the artistic merits either of the singer, or of the young pianist who has just returned from his three years of study in Leipzig, from these performances. The tone of the place seemed somehow unsympathetic; still more so the tone of the piano used, one of those great "orchestral grands," which, when struck with any force, was over-loud. Mrs. MARIE BISHOP has a sympathetic quality in her tones, but they seemed to come out with difficulty as if she were suffering from a cold. She evidently has musical feeling and intelligence and is quite in earnest; but what with hoarseness (we trust not chronic) and with the very bad accompaniment, she failed to do herself justice. The second piece, however, was an improvement on the first.

Mr. CAPEX seemed to be very nervous; in the Mendelssohn Prelude and Fugue especially, but more or less in all his renderings, he seemed to be unconscious of the painfully loud, exaggerated emphasis with which he struck all the notes bearing a strong accent, and indeed all the *forte* passages. Otherwise he showed himself possessed of a fair share of execution and a familiarity with good music. His own little compositions, which he played at the end, were rather graceful and pleasing in their way, by no means without promise. We should think that the young man had overtasked himself in his too anxious course of studies, and needed rest before entering the concert field.

3. The MENDELSSOHN QUINTETTE CLUB, before their long winter tour of the West, vouchsafed us two fine chamber concerts in the Meinaon. The first took place last Saturday evening and gave much satisfaction to a goodly audience. The first selection was the No. 1 of Schumann's three string Quartets, op. 41,—a work full of genius and fascination, remarkably clear and readily appreciable for Schumann. It was very nicely rendered, Mr. HAMM taking the leading violin. In the transcription of

membered that at this early period chamber music was almost unknown. Miss Anna Jackson's quartette club and the Cross & Jarvis' success were yet unborn. The chief opportunity to hear the higher compositions had been afforded by the Germania Association Orchestra. This had been nearly ten years earlier than the Wolfsohn and Hohnstock winter, and, as we are far more prone to forget than remember, the influence of these opportunities had almost disappeared.

Mr. Hohnstock's departure for Europe was a blow to Mr. Wolfsohn, but in the following year he obtained the assistance of Theodore Thomas, then, as now, a masterly violin soloist. With Mr. Thomas and that king of cellists, the late Theodore Ahrend, as well as other prominent musicians, Mr. Wolfsohn gave continued series of soirees for several years up to the spring of 1865. How many of our readers will recall those Saturday nights when it always would rain, or snow, or hail, or the three together! What a struggle to brave the opposing elements, and what a reward followed in the choice programmes at the foyer! We shall never forget the night of April 5, 1864, when the Kreutzer sonata and the Schumann piano quintet were both given to an audience of about fifty persons, who had struggled through a blinding rain storm to get there. Neither before nor since have these wonderful works come ever more closely home to us than they did then from the masterly hands of Mr. Wolfsohn and his choice group of assistants.

In 1865 Mr. Wolfsohn introduced the celebrated *lied* singer, August Kreissmann, to his audiences. About this time also, he lost the services of Mr. Theodore Thomas, who was just then projecting that orchestra which has since obtained such astonishing success.

In the winter of 1865-6, Mr. Wolfsohn's efforts in the education of musical taste in this community reached their true level, and took their most appropriate direction. The ten Beethoven matinees given by him in that winter did more for household music than any or all single efforts up to that time had accomplished. The series gave us all the thirty sonatas—most of them for the first time here in public. For this great undertaking, Mr. Wolfsohn's character and previous studies had entirely fitted him. He had metaphorically sat at the feet of the sublime composer, and loved him with an affection most unbounded. That this series was successful we need not add, since the fact is still prominent in the reader's memory. Not one of the higher class of music teachers, who has not found his work easier since than before, for among such teachers it is always a pleasanter task to teach good music than bad, and Mr. Wolfsohn created, in these concerts, a taste for the good that was not only immediate, but has been in many cases, abiding. The entire series was given in New York the following year, and a portion of it in Baltimore. Two years later, by general desire, the ten concerts were repeated here. Since then Mr. Wolfsohn's labors have been on a large scale, and are too recent to need detailed comment. In 1869 he founded the Beethoven Society, and in 1871 organized the large and efficient orchestra which has ever since borne his name, and gave with it a list of concerts quite unequalled for the extent and value of their musical interpretations.

One other favor we owe to Mr. Wolfsohn which must not be forgotten. He was the first in Philadelphia to bring out the great compositions of Rubinstein, and that now famous name was introduced to us in his matinees of 1867-8. By personal effort he almost forced these splendid and romantic works on unwilling ears, just as the modern school is now forcing itself against the one-sided prejudices of the Boston public.* The result here we all know. The wonderful career of Rubinstein and its unparalleled success are not a little due to the skill and zeal of Carl Wolfsohn.

We have said more than our space warrants, but far less than we would like to say. And now one word to the intelligent, art-loving reader. We had, three years ago, the finest and most numerous chamber music organizations in America. To-day we have not one. The able and enthusiastic artists who have striven to entertain us with the high forms of musical thought have been, one by one, driven or enticed from the skirts of our city. Hohnstock left us long ago; Theodore Ahrend, after a long absence, only came back to die. His first able successor, Mr. C. Schmitz, left reluctantly a profession which did not prove self-supporting. Rudolph Hennig was bought up by the Bostonians, as have

been a large number of our best vocal and instrumental artists. Last year went Weizel Kugel, now it is Carl Wolfsohn. Whose turn comes next? Will we appreciate our few remaining treasures, or cast them all away? As for Mr. Wolfsohn, he goes to a new and enthusiastic community. It will afford a fine field for the exercise of talents which have long adorned the profession he has chosen and the loss of which we deeply regret.

Apropos of the above, the *Bulletin* informs us:

Mr. Carl Wolfsohn's removal from the city has made the election of a new director of the Beethoven Society necessary, and the members have called Mr. Michael H. Cross to the position. The choice is a singularly happy one, and we do not doubt that the Society, under the direction of Mr. Cross, will accomplish results of the best character. It is entering now upon its fifth season, which will be inaugurated by a rehearsal on the 14th instant.

MISS KELLOGG'S ENGLISH OPERA TROUPE gave the first specimen of its quality on Monday evening, Oct. 6, at the Philadelphia Academy of Music, in a successful presentation of Gounod's *Faust*, Miss Kellogg herself, of course, appearing in her admired rôle of Marguerite. Mr. Habelmann was disabled by hoarseness, and the part of Faust was taken by Mr. Joseph Maas (his first appearance in America), who has won good reputation as a tenor singer in England. The charming Mrs. Seguin was the Siebel; Mr. Henry Peakes, Mephisto; and Mr. William Carlton (first time), Valentine. Conductor, Mr. Edward Reylhoff.

Second Night, Oct. 8. In Wallace's melodious opera of *Maritana* Mme. Van Zandt sustained the character of the gypsy singer, and she not only played the part gracefully and well, but she gave the music, particularly the prominent and familiar airs which are allotted to her in a manner that was eminently satisfactory.

Mr. Wilford Morgan, a new tenor, played Don Cesar admirably, and he achieved a very considerable amount of success in his treatment of the music of the part. He has a pure, sweet voice, well-trained and capable of accomplishing even better results than are permitted in the particular character. Mr. Carlton appeared as Don Jose, and was recognized by every one who is competent to form an opinion as a thorough artist. His voice is not especially heavy, but it is a barytone of good quality, and he manages in a way which shows plainly that he has learned the art of singing in the best school. Mrs. Seguin's personation of the page and her vocal performances were wholly good.—*Bulletin*.

Third Night. The opera was *Martha*. Miss Kellogg, singing the leading part for the first time in English, renewed the triumphs that she has won in it in Italian. Mrs. Seguin was as charming as ever as "Nancy." Mr. Hall made an excellent "Plunkett," and Mr. Seguin a good "Lord Tristan," while Mr. Maas, the new tenor, surprised and delighted all by his admirable singing and acting as "Lionel." His voice has most excellent quality, and its full power was revealed last evening, which was not the case on his first appearance. He sang the popular romance in the third act, "How so Fair," so well that he was heartily encored, and throughout the opera he sustained himself admirably. It is long since we have had so good an English tenor in opera, and as Mr. Maas is young, painstaking and ambitious, he is sure to rise in ability as well as in public favor.

The success of the new English opera troupe may now be considered fully assured. They will repeat *Faust* this evening, Mr. Habelmann having recovered so as to be able to take the title rôle. This second performance will be sure to be far finer than the first one, when all the artists were more or less nervous. To-morrow evening *Bra Diavolo* will be produced.

A BURLESQUE ON "TANNHAUSER" at the Carl theatre, Vienna, appears to be an *alla padrona* of operatic fragments. In one scene, Venus, Queen Elizabeth, Desdemona, Othello, Selika, Norma, Masaniello, Henry VIII., William Tell, and the Flying Dutchman meet together and sing Wagner's music. The effect, however melancholy it may seem to us, is received by the Austrian intelligence as a most subtle joke.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment

- She must be mine 3 G to C. *Richards*, 30
"If she were mine and I loved her well."
One of Stanley's successful songs.
- In the Grove (Schubert's) 4 A to F *Carlsman*,
"Here in the shadowy grove."
Beautify from the German.
- Flowers of June 4 F to A *Oliver*, 40
Key changes to D^b and to E. Effective, Varied
accompaniment.
- Under the Lamp 3 A to F *Nash*, 35
Melodious song with a "moral."
- Rocked in the Cradle of the Deep 5 G to d *Knight*, 35
Known the world over, but here printed in the
key of G instead of the key of F; one step higher.
- L' Ombre. (The Shadow) *Flotow*,
No. 2. Romanza No weary hours (Pas-
de chagrin) For Tenor 4 F to A. 40
No. 4. Romanza Oh! be kind (Par-
piti) For Soprano 3 G to C. 30
Mr. T. T. Barker translates the words of these
songs from the new opera, which songs have both
French and English text. As to the music, it is
that same kind of sweet, pleasing music in which
the composer of *Martha*, (and every one else)
delights.
- Ah! could I ever deceive thee? Duet. 3. A^b
to G. *Daniels*, 50
"Truth made me first believe thee,
And ah! can true love die?"
A fine duet for two sopranos.
- Blue-eyed Lassie Jean 3. A to E. *Perry*, 30
"O! Scotland's fair hills
Over mountains and rills."
Unusually pretty ballad about a Scotch lassie.
The song, however, is not Scotch.
- Spring, gentle Spring. Song and Chorus. 3. D^b
to F. *Riviere*, 35
"With thy daisied drom
And thy robe of brightest green."
As musical as it can be.
- Nothing. 3. C to G. *Henriette*, 35
"Does looking up with sudden soft surprise,
Me no other?"
This song means a great deal, and is full of
character, and should be very effective.

Instrumental.

- Prière des Pèlerins. Tableau Musicale. 5. A^b
S. Smith, 75
Many players commence Sedgwick Smith's pieces
with some trembling. Although very taking and
brilliant, one's fingers in them are very apt to com-
plicate new, old and all the arrangements of
chords and passages which take one by sur-
prise. Mr. S. of late, however, has produced a
number of compositions which fit easily to the
hand, and this is a very good specimen of them.
Rich in good music.
- Bright Glen. Schottische 3. C. *Thayer*, 30
Glittering Star Waltz 3. E^b. " 30
Sweet it is by Tenor.
It is just that thing for a beginner.
Is a very good example as applied to J. W. T.'s
pieces. They are perfect in their way, and while
simple are very pretty.
- Danbury Waltz. With portrait. 2. F. *D'Souza*, 40
Mr. Bulver's good natured quizzical face ap-
pears on the title. Good waltz.
- La Sylphides. Polka Mazurka. 4. B^b *Antonin*, 40
The dance form causes an unwelcome "move-
ment" to pervade the music. "Jungman's work-
usually associate in one's mind with useful life."
But this retains his usual grace with unusually
marked rhythm.
- Hunyadi László March 3. C. *Pearl*, 35
"As played with immense success" by Thomas'
Orchestra. A quick and very spirited march,
that "carries you right away with it."

Books.

- CHOICE TRIOS For High Schools, &c.
By H. S. Tillen \$1.60
By the author of "Hymns of Singing." An ad-
mirable collection of useful music of the best char-
acter.

ABBREVIATIONS - Degrees of difficulty are marked
1 to 7. The *key* is marked with a capital letter: C, B,
D^b, &c. A small Roman letter in italics the highest note,
if on the staff, an *italic* letter the highest note, if above
the staff.

* Truly this is rich! -Ed.

VALUABLE MUSIC BOOKS.

Musical Literature.

Musical Literature, at present, must be restricted to a narration of incidents connected with the career of great composers and distinguished performers. There is really nothing else to be written except perhaps a good volume of musical history, and this again, at its 50th page, must arrive at Bach and Handel since their birth marked the creative era in music.

In the books below enumerated, is concentrated nearly all that is valuable in the history of musical events for a century or more, ending at every recent period.

All are handsomely bound. Some have tedious narratives. Interest is sustained to the end.

Every Student of Music should Read them.

They should be in every Town Library.

They should, in fact, be in all Libraries of any extent.

LIFE OF BEETHOVEN. *Schubert and Moscheles*. 2.00

BEETHOVEN'S LETTERS. 1766-1827. 2.00

"Beethoven's Music is, like as great as Milton's Poetry." *Franklin*.

LIFE OF MENDELSSOHN. *Trappes*. 1.75

Edited by W. L. Gage, and a most excellent story sketch by Benjamin, Charles, Reddy, Royal, Taylor, Wells and Dwight.

"I wish to see the only life of real value." *Knapp's Journal of Music*.

LIFE OF ROSSINI. *H. Schuler and Elmer*. 1.75

"Emmentally readable and interesting." *Franklin*.

LIFE OF CHOPIN. *F. J. F.*. 1.75

"We wish to know what Chopin was really and what he was not." *Musical Review*.

MENDELSSOHN'S LETTERS. With an Introduction by the author. 1.75

"This is a most valuable book, and one which would be a very matter of pleasure and interest to all who read it." *Franklin*.

"We wish to know what Chopin was really and what he was not." *Musical Review*.

MOZART. A Romantic Biography. *Franklin*. 1.75

"Has the charm of a fascinating narrative, and the value of a genuine history." *Franklin*.

MOZART'S LETTERS. 1769-1791. 1.75

"Delightful volume." *Franklin*.

POLKOS MUSICAL SKETCHES. 1.75

"Charming little book, from the pen of one of the most talented of writers." *Franklin*.

POLKOS REMINISCENCES OF MENDELSSOHN. 1.75

"The world has never known the POLKOS Mendelssohn. But they have known the POLKOS Mendelssohn." *Franklin*.

LIFE OF SCHUMANN. *Franklin*. 1.75

An energetic, struggling, laborious, successful life.

LIFE OF VON WEBER. *Max Weber*. 2 Vols. each 1.75

Max was the son of the great composer, and of course had abundant and reliable material for his narration.

LIFE OF HANDEL. *Victor Schuchter*. 2.00

Cannot fail to interest.

EHLETT'S LETTERS ON MUSIC. 1.50

"Topics selected from the most attractive questions of modern music." *N. Y. R.*

LIFE AND LETTERS OF GOTTSCHALK. *Franklin*. 1.50

Interesting as the experience of an American Composer and Pianist.

HISTORY OF MUSIC in the Form of Lectures. *Franklin*. 1.50

A sketch of the Rise and Progress of Music, in a most agreeable form.

HASTINGS' MUSICAL TASTE. 1.75

GARDNER'S MUSIC OF NATURE. 5.00

MASON'S MUSICAL LETTERS. 1.75

A Catalogue describing the above and about 100 other books, published by Oliver Ditson & Co., for retail price.

CATHOLIC MUSIC.

For the Catholic Service.

THE CANTATE. By Anthony Werner.

Late Organist and Director at the Cathedral of the Holy Cross, Boston.

Book 1st. Morning Service, \$2.25

Book 2nd. Evening Service, 2.25

THE MEMORARE. By Anthony Werner. 2.75

Six Masses, a Requiem, Mass, Vespers, and Miscellaneous Pieces.

Highly recommended.

MASSSES.

These beautiful compositions, originally fitted to the Catholic Service, have, however, no exclusive denominational character, but are favorites with all musicians. Ditson & Co. publish all that are of note, including those of Haydn, Mozart, Beethoven, Rossini, Weber, Gounod, De Meira, Camille, Lohndorfer, Thayer, Ziemer, Larnet, Mercadante, Niedermeyer, Stearns and others.

GLEE & CHORUS BOOKS.

NATIONAL CHORUS BOOK. \$1.50

Sacred and secular choruses.

CHORUS WRITING. 1.75

Sacred and secular choruses.

GREETING. *Franklin*. 1.75

New Glee, Choruses and Four-part songs.

EARNBY'S LIGHT FOUR-PART SONGS. 1.75

Mixed Voices.

ARION. Four-part Song for Male Voice. 1.75

Sacred and secular choruses.

SPRING AND FLOWERS. 1.75

Sacred and secular choruses.

OPERA CHORUS BOOKS. 1.75

Forty-five Opera Choruses.

THE YOUNG MEN'S SINGING BOOK. 1.75

For the Young Men's Singing Society.

NEW YORK GLEE AND CHORUS BOOK. 1.75

For the New York Glee and Chorus Society.

WORLD'S PLANT JUBILEE MUSIC. 1.75

Sacred and secular choruses.

CARMINA COLLEGIENSIA. *Franklin*. 2.25

For the Carmina Collegensia Society.

And since that day no other book of songs has been published that has so many of the best songs of the world in it.

The above books will furnish the best music for the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

For the young men's singing society.

CANTATAS.

SACRED.

As the Hart Pants. *Mendelssohn*. Pa. 40; Bds. 50

Hymn of Praise. " " 60, " 75

Ninety-Eighth Psalm. " " 60, " 75

Three spiritual works, universally considered as standards of musical excellence.

Woman of Samaria. *Haydn*. Pa. 40; Bds. 50

Modestly assuming the title of Cantata, it may be regarded as a most successful one, and has been received with marked favor.

Forty-Sixth Psalm. *Beethoven*. Pa. 40; Bds. 50

A truly classical composition.

Belshazzar. *J. A. Rothschil*. Paper, 1.50; Bds. 1.25

A sacred music library, the main objects of which are to furnish the Bible account of the fall of Babylon. A well-arranged, musical, and interesting production.

Belshazzar's Feast. *Franklin*. Pa. 40; Bds. 50

The same general subject as the preceding, but a different arrangement of the story.

Daniel. *Franklin*. Pa. 40; Bds. 50

Of the Captivity and Restoration. In 3 parts.

Esther. *Franklin*. Pa. 40; Bds. 50

This, with the three preceding, is previously named, and is a most successful production, and is a most successful production.

Secular Cantatas.

The May Queen. A Pastoral Cantata. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The Pic-Nic. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

A Spring Holiday. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The Haymakers. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The Pilgrim Fathers. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The Flower Queen. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The Culprit Fay. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

Fairy Bridal. *Franklin*. Pa. 40; Bds. 50

Subject from "Mid-summer Nights' Dream." A most successful production.

Quarrel among the Flowers. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

Twin Sisters. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

Musical Enthusiast. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

Winter Evenings' Entertainment. *Franklin*. Pa. 40; Bds. 50

A most successful production, and is a most successful production.

The above Cantatas are of a most successful production, and is a most successful production.

The above Cantatas are of a most successful production, and is a most successful production.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

THE BEST MUSIC BOOKS FOR SCHOOLS.

Dr. Lowell Mason's SONG GARDENS.

Dr. Mason will always be held in grateful remembrance as the one who was successful in introducing the study of Vocal Music as a branch of Common School education, in the schools of America.

Since this was an accomplished fact, many School Song Books containing "The Elements" have been issued, and Dr. Mason, in these, his last school books, places the record of the longest experience of any.

SONG GARDEN,—First Book. Price 50 Cents.

Is for young children. Simple theory, and many pretty little songs for note-beginners will be found therein.

SONG GARDEN,—Second Book. Price 80 Cents.

Is for the grade of Schools commonly called Grammar Schools. The theory is more advanced, and the numerous Exercises, Songs, Rounds, &c., furnish abundant material for study.

SONG GARDEN,—Third Book. Price \$1.00.

Is more especially at home in High Schools, Academies, and Seminaries, but will do for Adult Classes. The student walks upon a higher plane than before, and critically reviews the whole elementary course; and also studies the Cultivation of Voice, and engages in Part Singing.

Primary Elements of Music. BY Dr. H. R. Streeter. Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr's ideas impressed upon them, and also numerous examples and exercises, in all keys in lot of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panzeron's A, B, C, of Music. Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schools," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without skips, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

THE NEWEST.

SCHOOL SONG BOOK! CHEERFUL VOICES.

BY L. O. EMERSON. Price 80c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, therefore, its face is as that of a familiar friend. Since its issue, however, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with melodies that have made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs, more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs which are in use in High and Normal Schools.

Hour of Singing. FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the Hour of Singing. Its adaptability to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and in its theory has a general resemblance to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggi which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeggios, or "Songs without Words."

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended, according to the title page, FOR BOY'S SCHOOLS AND COLLEGES. As Boys voices and Girls voices are, previous to change, at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is exceedingly well selected, and conveniently arranged into Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,

Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large block type, they are visible from all parts of a school-room.

The charts save much inconvenience in the way of black-board writing.

Note that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there seems to be almost a necessity for introducing Concerts and Exhibitions, into the music teaching course of schools. To give brilliancy and success to these affairs, nothing can be better than such Cantatas as are mentioned below:

The Flower Queen;	G. F. Root. 75
The Culpit Fay.	J. L. Ensign. 1.00
The Twin Sisters.	H. G. Saroni. 50
Fairy Bridal.	Hewitt. 50
The Pic Nic.	J. R. Thomas. 1.00
Festival of the Rose.	J. C. Johnson. 20
Flower Festival on the Banks of the Rhine.	J. C. Johnson. 45
Spring Holiday.	C. C. Converse. 75
Quarrel Among the Flowers.	Shoeller. 25
Juvenile Oratorios. Containing "The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By	J. C. Johnson. 60

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

A Paper of Art and Literature.

VOL. XXXIII. No. 15.

J. S. SPOONER, PRINTER 17 PROVINCE ST.

MISSED BY MAIL.—When sent by mail the expense being two cents for every four ounces, or fraction thereof, and a cent for each additional ounce. Persons sending by mail must pay the postage in advance of time, and must use the registered wrapper. It can also be sent at double these rates.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [708]
SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [720]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 121 Chandler St., near
Columbus Avenue. [782-1y]

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Piano-forte and Harmony,
718-1f 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skillful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,

Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[792]

MR. G. H. HOWARD,

PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,

Pupil of the late Carl Tausig,
TEACHER OF

Piano, Organ, and the Theory of Music.

Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.

IMPORTERS AND PUBLISHERS OF MUSIC,

No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,

CARL REISSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 826 Broadway, New York.

No branch house anywhere. \$25-1 yr.

LYON & HEALY,

MUSIC PUBLISHERS,

CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club of Boston,

C. N. Allen, 1st Violin. H. Thacker, 2nd Violin. J. C.
Mottley, 1st Viola. Chas. Koppitz, 2nd Viola and Flute.
Walt Fries, Cello. Is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.

Address: C. N. ALLEN,
Care of Oliver Ditson & Co., Boston, Mass.
\$20-1y

CARED TO ORGANIST DEBTS. As I have
every year more application from Churches desir-
ing Organists at salaries from \$200 to \$2,000, than I can
furnish players for, Organ Students would consult their
present and prospective interests by communicating with
me. Very truly,
EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. 831-1f

MR. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [820-1y]

BOSTON UNIVERSITY, COLLEGE OF MUSIC.

THIS Institution the first of its kind in America, is de-
signed to furnish a complete artistic and scientific educa-
tion to advanced students in all departments of Music.
Its facilities are believed to be unequalled. The most dis-
tinguished professors engaged as instructors. Tuition af-
forded at much less than current rates. Musical degrees
conferred upon graduates. The College year will begin
Sept. 15th, 1873. For admission or information, address the
Dean,
\$43-5 E. TOURJEE Music Hall, Boston.

A Band in Every Village

is, or is soon to be, and the mellow voice of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Basses,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral; in fact all instruments in common use.
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,

(Op. the Court House.) 33 Court St., Boston.

BAKER'S THEORETICAL AND PRACTI- CAL HARMONY.

With a treatment of Thorough Bass.

By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and, while it omits nothing legitimately
within the province of such study, conducts the pupil by
easy and natural steps, to a complete and satisfactory
survey of the whole subject; by the aid of familiar illustra-
tions rendering attractive what would otherwise be dull and
uninviting, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles, on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the affinity of Chords,
Concords and Discords, (in Chapter VII) which abounds
with apt illustrations; and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and chromatic.
Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modulations, Pedal Point and kindred topics.

As is stated in the Preface that which is new in the work
is in the treatment, and not in the subject; the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the function of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions; and we think the treat-
ment is so judicious, that while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep and sustain to the close his growing interest
and love for this beautiful science.

We think the treatise can be safely recommended to the
critical judgment of the profession, and that a thorough
examination will increase our opinion of its merits, and
lead to its general introduction among serious students having
for their aim the study and practice of the highest forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flute, Accordion, Clarinet, Violin,
and Violoncello. Books designed for the young to use
they also keep. For persons who wish to learn easily and
pleasantly, and only go the right way, there is nothing better.
Price of each book 75 cents

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway New York.

Paris 1867. THE VIENNA 1873.

FIRST MEDAL

AT THE

VIENNA EXPOSITION

It was, by the concurrence of the SPECIAL JURY the
INTERNATIONAL JURY and two SUB-JURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed, Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power. \$110
STYLE T. Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell. \$130
STYLE S. Five Octave, Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
peler and Sub-Bass, very powerful and with
much variety. \$190

Other new styles at proportionate prices

ILLUSTRATED CATALOGUES with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,

Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,
Price 60 Cents.

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all Teachers will find in
this little work that material which every pupil must acquire
and it is presented in a logical, condensed manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats really
of the mechanics of tones; their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and Concert pitch is ignored in fourteen
of these series of exercises. This furnishes the pupils
with the different keys, and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tone, are here presented in a clear, concise, logical, and
condensed manner, and with a complete musical knowl-
edge can be acquired by the use of this work, and with less
expended time and labor than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice according to Dr. Streeter's method.

FIRST SERIES, 20 SECOND SERIES, 50

THIRD SERIES, 75

Just ready THE TRIO, a collection of three part
songs arranged especially for Male, Soprano, and Contralto.
An excellent companion or successor to the BOOK OF
SINGING.

OLIVER DITSON & CO. C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Dwight's Journal of Music.

Whole No. 849.

BOSTON, SATURDAY, NOV. 1, 1873.

VOL. XXXIII. No. 45.

J. S. Bach's Passion of St. Matthew.

By G. A. MacLAREN.

The music set by Bach to St. Matthew's history of the *Passion* is certainly an invention of the personal feelings of the composer; the vivid sense of the truth of the incidents it depicts, and his devotion, according to the divine Sufferer, which are to him the chief things to be regarded as of the highest importance. Had he played before with no other kind of music, or one, at least, who witnesses them by the second sight of a spectator, and it comments upon them with the affection of a participator in the benefits which have resulted from them, and who feels that his personal welfare is due to their influence.

From primitive times it was the custom of the Church to keep green the memory of the sacred history by a public recitation, on Palm Sunday, and Good Friday. The chapters on one or the other of the Gospels which relate the circumstances of the *Passion*. To give dramatic force to the narration, the several personages who speak in the course of it were represented by different individuals, whereas, he who recites the story was, throughout, the same.

It was the special design of Luther to retain, in the Reformed Church, this primitive usage of the periodic recitation of the *Passion*. According to his desire, the simple manner of its intonation, by two priests only in his own time, was early amplified; and a German version of the text was printed in 1573, with music for the recitation, and introductory and final choruses. As music advanced, its almost resources were always appropriated to the illustration, for Church use, of the sacred story.

The German opera was especially flourishing in Hamburg at the beginning of the 18th century, and Keiser, Handel, and other successful writers for the theatre, applied its style to ecclesiastical use, in setting, not the Gospel text, but original poems to the same purport, for Church performances.

When, in 1734, Bach went to Leipzig, as cantor of St. Thomas's School, and musical director of the churches of St. Thomas and St. Nicholas, he found the learned and zealous Solomon Deyling, already an important ecclesiastical office in that city. This eminent divine perceived the extraordinary powers of the musician, and had the happy foresight of turning them to the best account in the Church service. The above named works excited wide interest in the Hamburg celebrations of Easter. Still more was public attention drawn to the Dresden performances of the Roman Service, in which the singers of the renowned Italian opera, under the direction of Handel, took part. Deyling deemed that it would be for the welfare of the Reformed Church to present in its Service some counter attraction to these popular celebrations of the Mass, and he deemed our Lord's *Passion* a worthy subject, and the season of its commemoration a fitting period for the fulfilment of his design. He proposed to Bach, therefore, the composition of a *Passion* in which the texts of scripture should be rigidly preserved, but interspersed with reflective passages, and further interpolated with pertinent Chorals, of which the words with the tunes formed, as they have, the first step in North German schooling, and of which, therefore, the congregation at large could participate in the performance. Here were to be combined the ecclesiastical, the artistic, and the popular elements; and their concentration in a single work was to be confided to the man of

all others, in all times, best qualified for the task, whose competency was proved by the devout habit which fitted him to penetrate and expound the purport of the Gospel text, by the consummate musicianship which enabled him to bring all the appliances of art to bear upon the subject, and by the vast experience in teaching, accompanying, and elaborating the popular hymns, which familiarized him with the sympathies of the people and the capabilities of the tunes.

The *Passion* was first performed at the time at St. Thomas's Church, in Leipzig, at the Evening Service on Good Friday, 1729. After this the *Matthew Passion* lay in forgetfulness for a hundred years, and seems not to have been performed again until its revival in Berlin, under the youthful Mendelssohn's direction, on the 12th of March, 1829. The success of the *Passion*, when it was awakened from its hundred years' sleep, led to its frequent repetition in different German towns, where it is said to be performed more than in any other country.

The *Matthew Passion* comprises the 26th and 27th chapters of that Evangelist's Gospel. The first part proceeds to the 56th verse of the 26th chapter, and the second part includes from the 1st verse of the 27th chapter to the end of the Gospel.

The two parts were originally written for particular notice, since proving how especially the work was integrated in the Church Service, and showing how strongly the Lutheran divine felt upon a subject upon which there is an unfortunate difference of opinion among English authorities of the present day, namely, the superior fitness of the church to any other edifice for the performance of oratorio.

The Chorals with which the Gospel text is interspersed were written, under the direction of the late cantor, by the rich Henrici. The Chorals with which the Gospel text is further interpolated are selected from the hymns of the Lutheran Church, and consist of such as specially illustrate the several points of the story at which they are introduced. These hymns the verses nor the tunes—can, unfortunately, never produce elsewhere the same effect which they must always have in Germany, where they are inter-

fections of singers and hearers from childhood. In England, for instance, we can but admire them for their musical beauty, since they are to us divested of all those strong and endearing associations which spring from life-long familiarity, and of that inseparability of words from notes which

to whose enforcement it is thus applied.

The work is written for two complete choirs, each consisting of solo voices, chorus, full orchestra, and organ. The Chorals were originally sung by the congregation, that is, the tunes, of course, while the harmony was sustained by the two choruses, accompanied by the two organs, and sometimes other instruments of both orchestras.

In England, Bach is chiefly accredited for his figures. Who looks for a more complete illustration of the *Passion* will look vainly; and if he be not disappointed at the absence of fugal element throughout the work, he will be surprised at the poetical beauty of its declamation, the continuity of its melodies, and their truthfulness to the subject they aim to express, at the choral effects as fine as they are original, and at

the loving tenderness and intense religious feeling that infuse the whole.

The general character and prevalent expression of this oratorio are indicated by its title of the *Passion*. "He suffered and was buried" is the entire subject of the work, in the embodiment of which no tones but of sadness could appropriately be employed, since no feeling but of grief was to be illustrated. Despair, however, is as remote as jubilation from the purport and the rendering of the text; and thus all powerful means of contrast were

resource, therefore, in this respect was to vary the accents of one penitential outpouring.

glory, no ejaculations of great rejoicing, such as diversify the great sacred oratorio of Handel. The steadfast spirit in which this is uttered.

The number and variety of instruments employed in the course of the *Passion* are remarkable. Sweetness and roundness of tone appear to have been the composer's object rather than loudness; for in no instance are brass instruments employed, though Bach's frequent use of drums, and trombones in other of his orchestral works, proves that these were all at his command.

The consideration of this wonderful work naturally assumes a threefold division. Thus it will be, to speak separately, (I.) of the narrative portions set to Scripture text; (II.) of the choral tunes employed to connect these most intimately with the people's sympathy; and (III.) of the reflective passages, which may be considered as the sacred story.

I. The Gospel text is set throughout as recitative, wherein the part of the Evangelist or Narrator is assigned to a tenor, and those of the persons incidentally introduced are respectively allotted to different singers—these never having to repeat a single word, and scarcely ever having to sing a rhythmical phrase, far

ruses are indeed somewhat more extended, but the length of these is limited by dramatic propriety, and never exceeds what may well be supposed to be the duration of the embodied action; and where the words are reiterated in such extension, it is for the sake of increasing the vitality of the scene rather than for that of completing the musical idea. A happy instance of this is where, at the Last Supper, when Jesus has declared that one of the twelve will

The astonishment of all at what they regard

ious distrust of some in their own weakness, the steadfast confidence of others in the devotion they feel for their divine Master, the lov-

imputation and the possibility of fulfilling it—such is the various expression given to the heartfelt question as it passes from lip to lip, but is not more often uttered than it may have been on the actual occasion.

There needs some amount of reverence, on the part of the auditor, for the work, and still more for the subject, to secure him against any feeling of strangeness in the singer's rising to the fullness of the subject, and to the complete sentence at most, which if uprightly re-

than to continue and vivify the narrative. An auditor of the present day, hearing the oratorio, not in a church but in a concert-room, and habituated to the more elaborate and more

dom of the locality, may be liable to so much conceive the author's purpose and its fulfillment, but in this case the action of the whole Christendom would be felt against him, for it has been the Church's wont from primitive times to extend the relation after the pattern of the number, and Bach's treatment of the text differs only from long established precedent in the admirable truthfulness and the heart-entrancing expression with which it declares the whole, as distinguished from the back-clinging of Roman use and the scarcely more impressive recitative of earlier Lutheran musicians.

The single bass line with figures indicates the silence of the orchestra throughout this portion of the work, a device for giving full freedom to the singer's recitation and the utmost clearness to his enunciation. Be it not supposed, however, that the composer's purpose or the effect of the original performance would be in any way represented by the English practice of accompanying recitative on a violoncello and a double bass, and assigning the articulation of the harmony more particularly to the former. It must have been Bach's habit, as it certainly was Handel's, to accompany recitative upon the harpsichord—or, perhaps, occasionally upon a very soft stop of the organ—and to allow the bowed instruments to support the bass notes only. The words spoken by Jesus throughout the narrative, and these words only, are accompanied by all the stringed instruments, and mostly in long-sustained widely dispersed chords.

II. It is to speak now of the Choral tunes intended to be sung by the congregation. The character of harmony applied is not that, we may presume, which the author would generally have employed in writing for popular use, when the tunes are sung in the ordinary Service. On the contrary, instead of giving the broadest expression in the harmonization which might be applicable to each entire hymn, the aim here has obviously been to paint the purport of the particular verse that is selected, and to make this, so far as possible, an illustration of the point of the narrative at which it is inserted. It must have had a peculiar effect upon the singers when they found the character and expression of their well-known tunes qualified by the accompanying harmony, and found these tunes, with the selected verse of the hymns, thus specially appropriated to the situations where they are introduced.

One tune occurs four times in the course of the Oratorio. As "Acknowledge me, my Keeper," it follows the promise of Jesus, to go before His disciples into Galilee, when He shall be risen again; and to the words, "O Head all bruised and wounded," it is sequent upon the mockery of the soldiers, when they strike their enrolled prisoner. This repeated use of the tune may have been because of the pertinence of the words associated with it to the several situations of its introduction; may have been because of the beauty and the susceptibility of various treatment of the tune itself; and may have been because of the tune's remarkable popularity. Bach has wonderfully diversified its character by its different harmonization, fitting it thus to the various situations.

Another tune is twice employed. It is assigned to the congregation with the words, "O blessed Jesus," when its plaintive strains bespeak our sorrow at the Saviour's first announcement that his crucifixion will follow the Feast of the Passover—our sorrow, because we who sing and we who hear are assumed to lament his sufferings as much as repent the sin for which they were borne. It occurs again, but there for the select choir only, interspersing the infinitely pathetic tenor solo, "O grief," which reflects upon the agony in Gethsemane.

III. It is, lastly, to speak of the reflective passages, which constitute, abstractly as music, to the general hearer, and for ex-ecclesiastical performance, the most attractive, and, perhaps, most interesting portions of the work.

The oratorio opens with a double chorus, in which one choir represents Zion exhorting believers to weep for the sin of the world, and the other choir represents the faithful responding to the summons. A singularly effective application of the antiphonal form is felicitously appropriated to the distinction of these two individualities. The exclamations, "See Him, the Son of Man, so like a lamb!" of the first choir are broken by the interrogations of the second, "Whom, how?" and these separate syllables stand out with distinct prominence. An independent melodic figure for the instruments is a background to the vocal phrases; and all these very diverse musical characters are as the pillars of a mighty building, while the dome they support is the choral "O Lamb of God," which constitutes a ninth vocal part, and peers above the grand harmonic structure as its crowning glory.

The recitative, "Thou dear Redeemer," and aria for contralto, "Grief and pain," follow the incident of the woman anointing the feet of Jesus. The lasting pain of a bruised heart is laid bare in this most pathetic piece—for the two movements constitute but one whole—which must bring such relief as tears afford, on its earnest utterance.

Far more piercing is the anguish of the aria for soprano, "Only bleed, thou dearest heart," which occurs when Judas accepts the bribe for his treachery. In the piece last named is shown the heaviness of woe, but this pictures its acutest pangs.

Of a completely different character are the recitative, "Although mine eyes," and aria for soprano, "Never will my heart refuse Thee," which follow the dispensation of the wine at the Last Supper. Sweetness and tenderness are here the elements of expression, and loving hope the tranquil feeling they reveal. It is too often said by those who superficially know the author, that Bach's music is deficient in melodious interest. Let them hear this song, which is perfectly a tune from beginning to end, definite in its rhythm and charming in its phrases, and their false apprehension will melt away. The close of the recitative signally exemplifies Bach's mastery of expression, and his most delicate perception of the full meaning of the words he set; the purport of the German sentence is—for the English version follows it not exactly—that the Saviour can never mean unkindly to his own, so dearly does he love them to the end; and in the music to this, the pertinence of the dissonant harmony on the word "böse" (unkindly), and the heavenly sweetness of the change of key for the final phrase, attest the subtlest power of the artist.

* Mr. Macfarren means the version hitherto used in England, and from which he makes his citations. We have conformed these to the American edition, of Messrs. O. Ditson & Co., Eds.

[To be Continued.]

An American Conservatorio.

From the Philadelphia Age, June 2.

VI.

The institutions referred to in our last article are the "Musical Fund Society" and the "Academy of Music." Either of these, or both conjointly, might be used most advantageously as the basis of a conservatorio, whose benefits might be felt not only in this city and State, but even in the States of Delaware, New Jersey and Maryland, by which Philadelphia might easily become the distributing centre, whether in performances or publications, connected with the art of music. This is a large territory, extending north to Newark, south to Baltimore and west to Pittsburgh, and the commercial interests are not, by any means, beneath consideration.

By reference to the list of incorporations of the American Academy of Music, which has been made, we find that the eighth section says: "That it shall and may be lawful for the directors of the said corporation, in such cases as may be deemed expedient, to establish a school or institute of vocal and instrumental music, and to employ such persons as professors or other instructors for the teaching of such pupils as may be received into the same, and shall have pow-

ers to establish a school and necessary regulations for the government of such school or institute."

Here at our hand is the necessary authority, and nothing is needed but the disposition to put the same energy to operation, and a determination to do necessary work to attend to convene the learned and honorable gentlemen on the board of directors, of the expected corporation, establishing a Conservatorio of Music immediately, to which, among other arrangements of art and learning, we would be glad to point with pride as one of the pillars of the nation's progress from 1776 to 1846. Besides, it would redeem the title under which the corporation is known from its inconsistency and contradiction; for neither in Latham's Dictionary, nor in Webster's Dictionary is the word *academy* defined otherwise than as a school, college, institution or university. Nor can it be found in a practice somewhat in vogue in Europe, for it is condemned by the best and most learned writers on the subject of music. Berlioz, in his *Universal Lesson des Troubadours*, under the article *Académie*, in speaking of the "Académie Impériale de Musique" in Paris, says: "In fact, strictly speaking, the institute can make no pretension to the name of an Academy of Music." Again, in referring to various societies, associations, *Verbands*, etc., sometimes taking the title of academy, he writes: "But when simple musical performances, concerts, etc., often of an indifferent kind—even if one could be perfectly satisfied by true classical character of programme and execution—are designated with the name of Academy, it is a modern abuse, which it would be well to discontinue."

Lichtenhal, a learned Hungarian, who spent the greater part of his life in Italy, and devoted his best years to the study of music and its literature, in his "Dizionario Bibliografico della Musica" thus defines "Accademia di Musica." "This name is borne with more or less reason, by various sorts of institutions relative to music. First, Literary societies which occupy themselves specially with this art. Second, An association of artists and amateurs having the object to perfect the practical part, or even sometimes the scientific part of music. Third, Concerts, properly speaking, which are given in a theatre or hall in the presence of an audience admitted by paying a fee. Fourth, Simply theatres, which take improperly the name of academy, as for instance, the *Accademia Reale di Paris*."

An immediate need is a library of musical literature, and its collection should be entered upon at once, even in advance of any movement towards forming a Conservatorio, for this is a work of time, and its necessity is urgent. An examination of the printed catalogues of our two largest public libraries, the "Philadelphia" and the "Mercantile," reveals a poverty which is disgraceful to them and insulting to the art of music, that art in which, as Dr. Lobbington said in his eloquent lecture on Dante, *men think* in the nineteenth century. Since the removal of Mr. Joseph W. Drexel's fine collection of works on music, there is believed to be but one in Philadelphia at the present time, and that is the property of a professional gentleman. This is not creditable to the wealth and refinement of a large city ranking as the fourth in population of the cities under the influence of European civilization. With the real estate in its possession, and the resources at its command, the Academy of Music could readily, single handed, assume the responsibilities of a school, which its charter calls for, and thus it would be relieved of its misnomer, and become one of the most useful institutions of this rapidly advancing city.

Another need is apparent, and this is a sad reproach to the wealth and intelligence of the school-keepers of the Academy of Music. Not a score, not a sheet, probably, of music is owned by this rich corporation, at least we find no mention of such in any of their reports, which only give an exhibit of receipts, expenses and dividends. The Musical Fund Society once kept in view the formation of a collection of good and standard orchestral music, but probably at this moment not an overture or symphony could be found entire and perfect, so that a performance could be had without supplementing such parts as were missing. Philadelphia is without a library or institution in the possession of a repertoire worth considering.

The Worcester Festival.

From the Palladium, Oct. 15.

The sixteenth annual gathering of the Worcester County Musical Association took place at Mechanics Hall last week, opening on Monday morning, and closing on Friday evening. The aim of the or-

ever so intricate or indifferently. There was a small music shop on our way to school; there was an organ, looking for use on another way back from it. By this time I had been allowed a certain access to the pianoforte at home, partly as it having prevailed—and the recitations with which I packed out and picked up time—was produced to such visitors as were not too severely bound to quakers, such as I, to reject music. My uncle, too, had taken at one time an active part in the administration of the Blind Asylum, the musical pupils of which sang twice in the week, always, I think, accompanied by an organ. The selection of this was not very good; fragments of Haydn, Mozart, Handel, and Pergolesi, were included in it, as well as anthems by our later cathedral writers, and certainly I loved it. But that Blind School I was not permitted to enter, and many a time have I lagged and loitered on my way to my school to see if there could be a good thing—certain, that whatever my excuse, I should be punished for my truancy. In those days I would have run miles through the rain to look at the outside of an organ. What we were doing at St. Helens, I had been taken to church once or twice, and had heard what manner of rich and poor sounds those noble instruments can give forth. Even such comfort and decoration as the church at St. Helens showed, such as a clock tower and a rarity—had early impressed me. To this day I never see an organ-front without that sort of expectation with which children look at a window through which the view is known to be a more attractive green-house door to get a feast of color and odor."

Further on Mr. Dilke writes:

"The unmistakable indications in the boy's temperament and habits of mind, which have determined his career, were—however inevitably and excusably—wholly disregarded by his family; and, at an early age, he was taken from school and sent to a clerkship in the office of Messrs. Cropper, Bland, & Co., in the City of London. A very early acquaintance with Henry remained there does not appear; but the occupation not being to his liking, he was transferred to a seat in the office of Messrs. Woodhouse, Sicilian wine-growers. The result was the same. An employment more thoroughly distasteful to him than the checking of invoices and casting up of ledgers could scarcely have been chosen; and he appears to have performed his duties quite perfunctorily, without any interest but the hope of escape into a more congenial atmosphere."

A kind friend, however, exerted himself to make this condition as tolerable as possible. Mr. Rathbone gave him glimpses of London and its opportunities of hearing good music, and in other ways showed him kindness. The friendship between the two was a mutual one. Mr. Rathbone's grief for his loss was never quite healed. In 1827 the two elder brothers edited an annual, for annuals were then as numerous as magazines are now; it was called 'The Winter's Wreath.' It was one of the most popular of its kind, and more than many of its tribe. It afforded an opening to all the three brothers to publish their contributions, and brought them into correspondence, which in many instances resulted in valuable and permanent friendships. Among the persons the Chorleys became acquainted with may be named Mrs. Hemans and the other Mrs. Hemans, the latter's memorials of Mrs. Hemans testify to the pleasure and comfort intercourse with her brought to the whole family, whilst to Miss Jewsbury Henry Chorley was indebted for his introduction to Mr. Dilke and the *Athenaeum*, when was the turning point in his life.

When the opportunity of receiving some good musical training, through the kindness of Mr. James Z. Hermann, who was afterwards conductor of the Liverpool Philharmonic Society, Chorley never attained executive proficiency, but he learned to know and to understand. Good artists and good music came to him. He was now able to attend all the performances, having entirely broken the bond of the drear drudgery of the Desk's dry wood; but his occupation became more and more irksome to him, and he began to feel that he was not doing his duty. In 1831 he was introduced to the notice of Mr. Dilke, and wrote several lyrics and some musical criticisms, which were inserted in the *Athenaeum*. He was then introduced to Mr. Dilke for admission on the staff, resolving to break loose from Liverpool life altogether, or, as he

expressed it, "to take service on any terms to escape from the intolerable drudgery of a merchant's office." Mr. Dilke offered him an engagement for six months, on trial, and a remuneration which, given as it was to an entirely untrained assistant, was handsome. One of the stipulations being that Chorley should come to live in London, he bade his family farewell, and went up to London on the stage-coach on the last day of the year 1833,—arriving at Mr. Dilke's house, where he had been invited to take up his quarters, half frozen to death, and in the state of weariness that might have been expected after a journey of twenty-six hours on the outside of a coach!

But this was the last of his hardships; he had taken the right turning in life. During the early months of his probation, he had to exercise a rigid economy. At the end of the six months, the en-

and the first use he made of it was to repay to his Liverpool friends the money they had lent him to start on his venture. Writing to a friend, April

"It is a strange, confused, bustling life I am living, and were I much in society, I think I should go on yet, nor, in fact, have I time, as I am rarely done before ten o'clock at night, and never if I take up any of my own private matters. But it is (as I expected) a life of great interest, and I feel I am of use, and filling my place creditably, which I never felt before; so that I am very happy, though it would have been hard to make some folks believe that I could be so, living as much alone as I do, and so constantly employed."

"Chorley's connexion with the *Athenaeum* continued unbroken till a few years before his death, and formed, in fact, his only permanent occupation. Looking back upon it towards the close of life, he recalls with pleasure that this prolonged period of service was accepted and accomplished without a single angry word or failure of obligation on either side. I believe the secret of this to have been in the respect for punctuality maintained by both contracting parties. This, in the large sense of the word, implies honesty of speech, when speech is necessary, and integrity in dealing. It does not include agreement in opinion, still less a subservience beyond the obligations which regulate the position of superior and subordinate."

Henry Chorley found time to write works on his port Town, in which his Liverpool life was pressed into service; this was followed by novels, plays, songs, by works edited for publishers, &c.; but criticism was his strong point, and musical criticism the thing in which he best acquitted himself.

"That he was gifted with a singularly acute ear and retentive memory; that, thanks to his Liverpool teachers, his passionate love of his art was based upon a sound knowledge of the science of music; and that he had acquired a familiarity with the works of its greatest masters that was wide if not profound, are facts that admit of no dispute. It is evident that he quickly impressed his employers with a sense of his fitness, as within a year after his connexion with the *Athenaeum* he seems to have been entrusted with the direction of its musical department; and thenceforth the notices of opera and concert performances, together with the reviews of new music, continued to be written by him almost exclusively, down to the year 1868."

With slender success, but, on the whole, with quite gleams of promise of excellence, but he never produced any work of sustained excellence. His criticisms were able and earnest, and written with his whole heart and conscience; and knowingly or willingly he never permitted his judgment to be influenced by personal feeling. He was thoroughly and scrupulously "true and just in all his dealings," so far as he could see or know, and no man can do more. He made many friends and many enemies; the warm, tender, sensitive yearning for friendship and affection which filled his heart. After his mother's death, and the long illness that made his sister's latter years a life in death, during which, by the way, he devoted himself to her with a loving kindness that knew none of those

Chorley had to live alone, so far as domestic society and affection went, for his sole known overture of matrimony was a failure. He became morbid, sensitive, and subject to depression of spirits. The death of his gifted brother, John Rutter Chorley, left him in grief from which he had not the power to rally. The latter years of his life were overshadowed by a deep gloom, and broken by ill health, to which was added the certainty of a sudden death, owing to heart complaint; but this was rather a source of hope than fear. He had everything in the way of society, social position, and a handsome fortune in his later years. If he could have foreseen this prosperity in the days of his Liverpool office work, it would have seemed an earthly paradise; but he was yearning for the heart-love that never came to him,—the domestic relations that can only be found in wife and child. So his inner life was dark and sad. Those who think they have suffered at his hands will not read the record of his latter years without a touch of pitiful forgiveness.

German Song Composers.—Schubert.—Franz. —Liszt.

we find an article by Dr. Franz Hüffer on "Popular and Artistic Song in Germany." On the music of the popular song, or Volkslied, the writer says little; the subject indeed is, in reference to all countries, but marshy ground to tread upon. As for the modern German "artistic song," he traces its impulse to Beethoven. It was Beethoven, he says, who by urging in his great instrumental works, and particularly in the ninth symphony, the demand of a poetical basis for music, reacted inspiringly on his disciple Schubert, and through him on the progressive development of song;

cal works were originated, or even influenced, by Beethoven. The writer then goes on to say that Schubert's songs were the first to show the influence of Beethoven's music on the German song. He then discusses the work of Franz Schubert, and the influence of his music on the German song. He then discusses the work of Franz Schubert, and the influence of his music on the German song.

The foregoing may be taken as an instance of the very foggy lucubrations on music which sometimes come from German pens, and get into English periodicals. What follows is more intelligible, and interesting. In the artistic song, says the writer, we have to consider three different forms of equal importance, all of them known to, and used with

ferent from this is what the Germans call by the untranslatable but easily comprehensible title of "durchkomponirt." This is a form of song which is not based on a pre-existing melody, but is composed from the beginning to the end, and is therefore a more complete work of art.

important principle of which becomes distinctly recognizable in the work of Schubert. This is a form of song which is not based on a pre-existing melody, but is composed from the beginning to the end, and is therefore a more complete work of art. The writer then discusses the work of Schubert, and the influence of his music on the German song. He then discusses the work of Franz Schubert, and the influence of his music on the German song.

under-current of emotional pathos. Only where the lyric is not a mere play on words, but a genuine expression of the soul, does it reach the heart. The writer then discusses the work of Schubert, and the influence of his music on the German song. He then discusses the work of Franz Schubert, and the influence of his music on the German song.

forlorn. It is by songs of this order that Schubert has deserved the name of "le musicien le plus poétique," attributed to him by Liszt, a name which, at the same time, expresses most emphatically his claim to a place amongst the greatest masters of his art.

Dr. Huffer goes on to speak of "two living masters of song, both of strongly pronounced individuality," Franz Liszt and Robert Franz. Liszt and Franz, he says, are both poets before they are musicians. The strength of their musical renderings depends entirely on the beauty of the words interpreted by them.

In composers of the last century we often observe how very little their music is connected with, and therefore depends upon, the underlying text, and even Schubert makes us forget occasionally the silliness of his words by dint of absolute melodious charm. But both Liszt and Franz are in an eminent sense masters of the modern, or shall we call it the "future" school. Their inspiration is essentially of a receptive feminine kind, and the greater or less intrinsic value of a poem set by them may infallibly be guessed by perusing their music even without the words. Robert Franz was from the beginning conscious of the strictly lyrical nature of his talent, and with a self-criticism rare among artists, he limited himself exclusively to his own sphere, without even attempting a flight into the regions of the more absolute forms of music. His works, amounting in all to forty-four, consist, with one or two exceptions only, of songs. But this self-chosen one-sidedness is not in his case a sign of limited power. In the narrow space of the song our composer displays with more than ordinary skill the most intricate combinations of musical art, and even without his editorial labor, the world might recognize in Franz the thorough student of Bach and Handel by the fine contrapuntal texture of his lyrical accompaniments. In the piano-forte parts of his songs, with the strict and independent guidance of their single voices, we also see clearly a strong influence of the Lutheran choral, which, moreover, the composer himself is ready to acknowledge, and through which he traces his intimate connection with the *Folkslied*. Quite in accordance with this we observe in Franz a strong predilection for the strophic treatment of his songs, sometimes even where the altered character of the words seems to require the stronger contrasts of a new motive. But if in such cases we occasionally deplore the concession made by the poet to the musician, we cannot on the other hand, refuse our highest admiration to the manner in which Franz, by a slight alteration in melody or accompaniment, produces the most striking effects of at once musical and poetical beauty. In one of the finest of his songs called *Herbstsorge* [Autumn sadness], the sudden hope of a new spring is rendered with astonishing brightness by a slight change of the motive, and the introduction of A natural instead of A flat. To sum up, Robert Franz is a musical lyricist in the most eminent sense of the word, without the broadness of dramatic passion, but full of sweetest sentiment, and unsurpassable in his rendering of the subtlest change of human emotion.

As to Liszt, the writer of this article counts his songs amongst the purest fruits of his creative labor. Liszt entirely throws over the strophic treatment. As Dr. Huffer puts it—

His music, heard without the interpretation of the words, would seem an incoherent sequence of beautiful melodious snatches interrupted by declamatory passages, and only connected by an indefinable continuance of sentiment which occasionally takes the form of what I have on a former occasion described as the "leading motive." The laws of tonality are continually violated by the abrupt introduction of the most divergent keys, and occasionally the metrical structure of the poem itself is obscured by the composer's dramatic vivacity. Here we have reached at last the consistent carrying out of the poetic principle in music to its final consequences. The pros and cons of this radicalism are equally obvious. In one respect the sense of unity and consistent development in the musical part, so essential to the enjoyment of every true work of art, is in danger of being lost by means of the frequent intrusions of purely poetic effects upon the flow of the melody; but on the other hand the perfect blending of the two arts strikes the hearer with a feeling of beauty and harmony of a higher order, because it arises from the mutual surrender of two divergent elements in one common effort.

The doctrine of the "mutual surrender" of something by poetry and music for the sake of a compound which shall be more beautiful than anything which is compatible with the independence of either, as, be it observed, that of Wagner.

Dwight's Journal of Music.

BOSTON, NOV. 1, 1873.

Concerts.

Since our last report we have been favored with two chamber concerts of uncommon interest.

1. The second of the two Saturday evening concerts by the MENDELSSOHN QUINTETTE CLUB, which occurred at the Meinaon, October 18th. The audience was larger, and the entertainment even richer than that of the week before. It opened with a Quintet movement, in E flat, by Mozart, recently printed from a sketch in the library of the Mozarteum at Salzburg, and heard here for the first time. This movement proved so genial and full of beauty, all in the true Mozart vein, that one wished the Quintet had been finished. Von Koehel gives quite a list of such fragments in his exhaustive Mozart catalogue. The piece was finely rendered. Next came a clarinet solo, by Mr. THOMAS RYAN, a sort of *serena cantate* composed by Baermann (Mendelssohn's Munich friend) upon a sweet pathetic melody: "Die kleine Bettlerin" (The little Beggar Girl). The work is graceful and expressive, and was played in a very tasteful manner.

And now we were prepared to listen to one of the deepest and most thoughtful of the latest Quartets of Beethoven, namely the great one in A minor (No. 15), commonly numbered op. 132, although the critical "*Forscher*," like Tlauer, say it is properly op. 130. It was first played by the Club about eight years ago, and made such an impression even then that it was repeated during the same season; and it has never been taken up again till now. We hardly dare to say more of it now than we did then, and that is all expressed in two words: wonder and delight. We had never known so great a work on first hearing so to take hold of a whole audience. It was followed with breathless interest, every movement heartily applauded, reaching a fine climax of excitement at the end of the very impassioned Finale. It should have been heard since, season after season; indeed it is one of those works which, to be fully understood, and more and more enjoyed and inwardly possessed, might well be listened to as often as once a week throughout a season. Its beauty and its sentiment are inexhaustible. Beethoven composed it after a severe and painful illness, and in its successive movements gave expression to the various alternating moods of fever, convalescence, gratitude and joy. The first movement is a fitful, restless and imaginative Allegro, springing from a slow, deep musing introduction of a few bars of rich, strange harmony, in which the instruments appear to yearn and strain to reach above their sphere, the tenor and the bass soaring above the violins at times. The whole is strangely beautiful, the sickness of a great mind, clear, consistent, musical throughout, hope and faith and courage never lost. The second movement (*Allegro ma non tanto*), in the 3-4 Scherzo measure, is not a Scherzo in spirit, but does express the awakening of a new hope; the heavy palsy hand is lifted and we seem to move once more and with a measured content. Then comes the *Adagio molto*. Adagio it begins—over which he has inscribed the title "*Cantata di ringraziamento, in modo Laido, offerta a la divinità da un guarito*," that is: "Song of thanksgiving, in the Lydian mode, offered to the Deity by one recovering from sickness." The Lydian is that one of the old Church modes which makes our diatonic major scale of C begin with F; in other words it is our key of F major with a B natural always in the place of B flat. This gives a peculiar church-like flavor to the harmony, and as Beethoven

here handles it the expression is religious and sublime. But presently this broad 4-4 measure gives place to and alternates with an *Andante*, 3-8, in D major, as the convalescent feels within him a new force ("*Stando nuova forza*"). This is marvellously beautiful and full of delicate and subtle fancies: genius feels "the vision and the faculty divine" returning. And there is the deepest tenderness and loveliness in the lingering, fond variation of the Adagio where it comes back to close the movement ("*con calma sana calma*"). A most spirited and reassuring march (*Allegro Marcia assai vivace*), in A major, heralds the Finale,—a wonderful piece of eloquent impassioned recitative forming the transition to the still more impassioned and exciting last Allegro. Yet in all this there is nothing morbid; it is the conquering spirit looking down over its ascent of suffering and trial and celebrating the divine secret learned in infinity and pain. If ever for a moment the strain sickens, it is but the text and foil to instant glorious recovery. Wonderfully clear, too, is all this complex, subtle, ever varied musical discourse, or rather self-communion. And that it was found so speaks well for the conscientious study and the skill and unity of the performers.

Mr. HAMM gave fine proof of his fire and tasteful execution in two short violin solos: a Cavatina (first time here) by Raff and an "Album Leaf" by Wagner (with nothing individually Wagnerish about it), adapted for the violin by Wilhelmi.—A Quintet, op. 29, by Veit, in four movements, closed the concert; a rather light and graceful, sunny composition, commonplace but pleasing. It has a pretty fairy legend (*Märchen*) for the third movement.—It is pleasant to know that the Club intend more concerts of this kind when they come home again in January.

Another programme of rare interest invited to the (306th) Recital of the N. E. Conservatory, at Wesleyan Hall, Oct. 23d. Its most important feature was the opening piece,—a new Sonata—fresh and full of genius, which has been known among a few here for some months, and has surprised all who have tried it over as being about the noblest, richest and completest effort in that form which has appeared for many a year; indeed since the Sonatas of Beethoven few better than this (we make bold to say) have been produced. It is by SARAN, the pupil of Robert Franz, whose three or four first compositions of some fourteen years ago (op. 1, "Fantasie-Variations;" op. 2, "Fantasie-Stücke;" op. 3, Polonaises for 4 hands), so much admired here, threatened until now to be his last. For the then student of theology at Halle (where we once met him at the house of Franz), has since settled down as a devoted pastor in an obscure village away up in the North of Germany, and has given no musical sign of himself until the sudden appearance of this "Fantasie in the form of a Sonata," in B-flat minor (he still clings to the *Fantasia* element as if there he naturally belonged.) It is as regular a Sonata, however, as many of Beethoven's, certainly as much so as one or two which Beethoven calls "*Sonata quasi Fantasia*," and others which he might have called so with equal reason (for instance the "Tempest" Sonata in D minor). The first movement of the new work (*Allegro appassionato*) is a masterpiece of the most strict Sonata form; a short, bold motive, seemingly of not much significance at first, but proving pregnant of suggestion as it goes on, is treated and worked through and through the web of the whole long, elaborate movement as persistently as the four notes in the beginning of the Fifth Symphony. You soon feel that a very broad and rich ground is laid out, an unusual wealth of subject matter to be worked out together; great

the first of the series. Mr. Varley gave a "Missa" by Haydn, and the choir sang "The Lord's Prayer" by Handel and "Gloria" by Mr. Bach. The choir sang "The Lord's Prayer" by Handel, Mr. Rudolphson sang "St. John's" and Miss Phillips "Nobil Signor" (another of her old stand-bys). I understand that on Thanksgiving night a recreation of the "Messiah" will be given with Mr. Varley in the tenor part.

The musical prospects for the coming winter are brilliant; the Nilsson Troupe will be here in December, the Lucia Troupe is promised for February, and the English Troupe sometime in March. Mr. Gros has assumed the leadership of the "Beethoven Society," and of course we shall hear some fine choruses and part singing from that quarter. Mr. Wolfsteller, who led the Orchestra at the Maennerchor Gardens last summer, is to give a series of twenty orchestral matinees, and of course the "Abt" and "Orpheus" will give their concerts as usual.

Music Abroad.

London.

CRYSTAL PALACE. The programme of Saturday's concert ran as follows:

- Overture, "Nimrod" Spontini.
 Recitative and Aria, "Lascia ch'io pianga" Handel.
 Piano-forte Concerto in F minor J. S. Bach.
 Aria "Una aura di mormori" Mozart.
 Symphony, "The Scotch" Mendelssohn.
 Songs:
 a. "Tre giorni son che Nina" Pergolesi.
 b. Russian Song, "She is mine" Kotschetoff.
 Piano-forte Solos:
 a. Variations on Osmin's song in the "Seraglio" of Mozart Pauer.
 b. Finale from 1st Sonata for piano-forte Weber.
 Recitative and air, "The grey dawn steals" ("The Lord of Burleigh") Schira.
 Festival Overture, composed for the "Golden Wedding" of the King and Queen of Saxony.
 Dr. Julius Rietz.

In the above arrangement the concerto of Bach came as the first novelty; it was in fact an initial performance at these concerts. Written for clavier with orchestral accompaniment, it consists of three movements, of which the finale, presto in 3-8 time, is the most ambitious, full of color and susceptible of elaborate treatment. Herr Pauer rendered the pianoforte part with exceeding skill and spirit; and the whole performance pleased alike by execution and by reason of the quaint form and antique learning of the old masterpiece.

The concert to be given by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, during the coming season, will be in the highest degree interesting. Handel's Oratorio, "Theodora" (with additional accompaniments by Dr. Hiller), and Bach's Christmas Oratorio may be mentioned as amongst the most important works selected for performance, not only on account of their intrinsic excellence, but because they are great novelties in this country; and we are also glad to find that Mendelssohn's "St. Paul" is included in the prospectus. There will be a repetition of the Passion week performances, which were commenced last year, the only alteration being that on two evenings Bach's "St. John" Passion Music will be given. The first concert, Handel's "Theodora," will take place on Thursday, the 30th Oct.

The success of Mr. Carl Rosa's English Opera Company at the Theatre Royal, Manchester, is a proof that out of London, at least, there are audiences always ready to patronize native compositions sung by native artists. Balfe's "Satanella," with Miss Blanche Cole in the principal part, has attracted large audiences; and the local press speaks in high terms of the singing of Mr. William Castle, who has already proved himself a reliable tenor at some of our metropolitan concerts. The company also includes Miss Catherine Lewis, Mrs. Aynsley Cook, Messrs. Maurice de Solla, Arthur Howell, Aynsley Cook, Arthur Stevens and H. Jackson. The band and chorus are said to be most efficient, and, as in every work placed upon the stage under Mr. Rosa's management, the dresses and scenery are in the highest style of art.—*Mus. Standard.*

PARIS. An ambitious and interesting programme is announced for the series of concerts to be given this season by M. Colonne in Paris, under the title of *Le Concert National*. Paris is to hear the "Messiah," Bach's "Grosse Passion-Musik," Mendelssohn's "Athalia," Massenet's "Mary Magdalene," Franck's "Ruth" and "Redemption," the "Dahlia" of M. Camille de Saint-Saens, the "Paradise Lost" of M. Th. Dubois. Among the instrumental pieces will be a new symphony orchestra by Massenet, entitled "Scenes Pittoresques."

M. B. Ullmann, who claims the original idea of making concert tours in America and on the continent, and made his first grand circuit in America, with Henri Herz, Sivori, &c., in 1846, has issued a programme of 27 concerts to be given during November and December in as many separate towns of France and Belgium. For this circuit, with which M. Ullmann resumes operations after an interval of 8 years, engagements have been made with Marmon, Cabot, De Mene-Labbache (singers), Sivori, Alard, Leonard (violinists), Jaell (pianist), Franchomme (violinist), and Maton (accompanist). To these will be added "Timothy Trimm," who, it seems, will intersperse music with "causerie." The following paragraph from Mr. Ullmann's prospectus will be read with some amusement: "If the classical solo only demands one distinguished soloist, and the symphony a good orchestra and one able leader, it is not so in the quartet or quintet, which requires the co-operation of four or five performers of equal and superior order, penetrated with the spirit of this class of music, fired with the genius that is proper to it, uniting to knowledge a mechanical dexterity equal to every emergency, obtaining, in fine, that collective unity of style without which there is only disorder and obscurity in the best concerted music. Hence it results that, while the quartet is the expression of what is most pure and most complete in classical music, it is also the rarest and most difficult to meet with. This is so true that no great city, not excepting Paris, yet possesses this model quartet, so as to realize that perfection which has been for a long time a dream of mine, as it is that of all those who pre-occupy themselves with art in France and elsewhere. How is it that, notwithstanding the amount of progress accomplished, this cannot be arrived at? Why, up to the present moment, has it not been possible to establish such a quartet? Because it has hitherto been considered impossible to unite in the same concert and in the same piece four performers of equal and superior order of which two would consent to hold the part of second violin and alto. Because, in undertaking these parts, quite as important as those of first violin or violoncello, but placed by an arbitrary and certainly erroneous classification in the second rank, these great performers fear, not without some appearance of reason, that the public only considers them as occupying a secondary position. These apparently insuperable difficulties I do not hesitate to declare that I have surmounted, thanks to my long relations of friendship and intimacy with artistic chiefs; and every kind of incredulity on this subject will have ceased when it is known that I have succeeded by force of entreaty, of perseverance and useful reasons, in uniting in the same quartet, and for the same concert, these three great violinists of Paris (in alphabetical order), Alard, Leonard, Sivori. In the same quartet? It will be asked. Yes, in the same quartet or the same piece, for, forgetting personal motives, these three great masters will succeed each other in turn in the different announced pieces, exchanging parts—the first violin passing to the second, the alto to the first, &c., all having no longer but one ambition, that of rendering, in a manner worthy of themselves and the music, the sublime pages the interpretation of which is confided to them." M. Ullmann goes on to say that he will then be able, by means of this happy family of string-players, to render various pieces of classical chamber music, and a new fantasia concertante for "three first violins," specially arranged for the purpose by Alard, and to be executed by Sivori, Alard, and Leonard.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Thro' Night to Light, Sacred. 3. G. to C. Pratt, 50
 "Oh, weary one, who first and sigh"
 A very beautiful and comforting sacred song.
 The Rose and Nightingale. Canzonette. 3. B. to G. Bovenby, 55
 "The Rose is weeper for her love,
 Her love, the Nightingale"
 A bit of exquisite poetry from Bailey's "Festus"
 The music is admirably composed, and perfectly brings out the "feeling" of every word.
 Don't go in! Temperance Song and Chorus. 3. F. to F. Bovenby, 30
 "It is lighted, we know, like a palace"
 A warning against "Gin" and the other poisons.
 My Button-hole Bonnet. 2. G. to C. Bovenby, 50
 Amusing, harmless, comic and pretty.
 Good-Night. (Alto or Baritone). 4. Bb. to F. Abt, 35
 "Sweetly rest, thou my own beloved child."
 "Gute Nacht, du mein liebes Kind."
 "Dors bien, toi ma charmante enfant."
 Words in three languages, and a good enough song for any country.
 I never can forget. 3. F. to F. Danol, 55
 "Thou look! that smile!"
 Lady Caroline Lamb wrote it, and the man with the excellent memory of course is the well-known faithful lover who appears in numerous songs, but seldom has a more melodious one to sing than this one.
 Do the best you can. 3. F. to F. Youker, 30
 Excellent advice in a musical form.
 Give! 3. F. to G. Sullivan, 40
 "Give thy heart's best treasure,
 From fair nature learn."
 Very smooth and sweet, with a few long crescendo tones for high and full voices.

Instrumental.

- Spring, gentle Spring. Waltz. 3. C. Pratt, 30
 Anything with a gentle spring to it should make a good waltz, and this is a success. Both song and waltz [of the same title] are of the kind that, while yet new, "spring" at once into popular favor. Indeed they establish themselves as favorites.
 Perchance Mazurka. 3. C. M. V. 30
 With a ripe, rich, full harmony, and with all the lightness, grace and variety which belong to a good mazurka.
 Organ at Home. No. 15. Spring Morning Polka, and Golden Leaf Schottische. 3. 30
 The 43 numbers in this set of pieces are all taken from the new collection "The Organ at Home." Each number has as much good music as possible compactly printed upon it, and is priced, also, as cheap as possible. No. 15 is 11 stanzas, condenses on 3 pages what usually occupies 5 or 6 pages, and costs 30 cts. But the book, "Organ at Home" includes the whole 43 numbers, and is sold for \$2.50, or less than the price of ten numbers.
 Fanchette. Galop. 3. D. Pratt, 30
 "Waltz. 4. C. 30
 Melodies skillfully arranged from "Fanchette."
 The Polka has more variety than is usual, and the Waltz is on a par with first class compositions.
 Easy Sonatas. Op. 49. No. 1. 3. C. L. V. 60
 Has an Allegro Moderato movement, an Andante, and a Rondo. Has the form and "agreeableness" of larger sonatas, without their difficulty.
 La Fille de Madame Angot. Selection a la Valse. 4. Operati. 60
 Compactly printed, it contains a great deal of music in its 8 pages, is very sparkling and neat. The "extra" part may be played either by Flute or Violin.
 Towanda Mazurka. Solo. 4. D. Sharwood, 55
 "4 Hands. 4. D. 40
 A very brilliant and varied Mazurka. The Secondo of the 4 hand arrangement is easy, and the piece is a good one for a beginner and an advanced player.
 Mouse Trap Waltz. 3. F. Napoleon, 30
 If mice must be caught, they will do well to enter prison to this same tune. There is considerable "snap" to it, and the melody is sprightly.
 Love Song (Liebeslied). 4. Bb. Hausel, 30
 A beauty.

ABBREVIATIONS. Degrees of difficulty are marked 1 to 7. The keys marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed at the first on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and therefore a rich treasury of old tunes. Last, because it is now books become known and tried, and proved, their best tunes are from time to time preserved to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Church will not buy too many of it when the vast number of old tunes it contains will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Church Leaders were consulted at the first arrangement of the book, which now contains about 1000 musical numbers.

As *The Elements of Music*, by Dr. Lowell Mason, occupy its first pages, it is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books, by really excellent composers, are numbered and dated, but they are not the same as the singing books of the day. *Why?* The answer is, that the good ones of them have been prepared by men who are competent to select the best of the present music, and to put it in a form that is suitable for the present use of the Church.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson has prepared a series of singing books, and of it is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

The Standard

A Collection of Church Music, for Church, Congregation, and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The first and best of these is well known to all who are interested in Church Music. It is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

THE STANDARD

THE STANDARD

THE STANDARD

THE STANDARD

THE STANDARD

THE STANDARD

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

OF THE HARP OF JUDAH is a book of Church Music, for Church, Congregation, and Singing Classes, by

The first and best of these is well known to all who are interested in Church Music. It is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

A Catalogue describing the above and about 100 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

THE JUBILATE.

PRICE \$1.50.

The success of the very first success of the HARP OF JUDAH, Mr. Emerson's book, has been a great success. It is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and a great success, it is a work of varied singing classes, and may under some circumstances be preferred to other books for that use.

The HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, and THE STANDARD

Devotional Chimes,

By ASA HULL, Price 75 Cents.

For the day and night that a book like this for

Social Meetings,

Devotional Meetings,

Vestry Prayer Meetings,

Neighborhood Prayer Meetings,

with the HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE.

No one is so well acquainted with the value of a book like this for social meetings.

A book of this kind in the pocket is just the thing for social meetings.

The DEVOTIONAL CHIMES contains all that is best of the kind, and is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

with an average of one tune on a page, and more than 400 hymns. All are of the kind usually called Spiritual Songs, and half are standard

hymns. The book is a book of 240 pages of music,

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipsic Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67

Plain explanations of Elements, &c., connected with Piano-forte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$5.00

Compiled by a gentleman pre-eminently qualified for encyclopedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$3.00.

Also published in (6) parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive course of instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instructive" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Matthews. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then,—full of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTIS' METHOD for GUITAR. 3.00

Lessons, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar. 2.50

A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar. 75

New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, U. C. Hill. 2.50

Saunders' School for Violin. 1.25

Modern School for Violin. L. G. Fessenden. 2.50

Listeman's Method for Violin. 3.00

Four well-approved methods, ably presenting the same subject in different forms.

Wichtel's Young Violinist. (Junge Geiger). 3.00

To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00

W. H. Clarke. 120 airs for practice, with direction.

Winner's New School for Violin. 75

The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75

About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Suit yourself as to price. The above books are not "good, better, best," but "large, smaller, smallest" each one a good method, but the first filling the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two widely different books, the first containing instructions for playing on a horn and managing a band of 8, and the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-tf | 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,

Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Mr. G. H. HOWARD,

PUPIL of the Leipzig Conservatory, also of J.
W. Tufts, J. C. Lobe, August Haupt, and
Theodore Kullak, will receive pupils in Piano
Playing and Theory, after Sept. 1st, 1871. Ad-
dress at 22 Eliot St., or care of O. Ditson & Co.
[792-3m]

J. A. HILLS,

Pupil of the late Carl Tausig,
TEACHER OF

Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,

Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.

IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,

CARL HEUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1y.

LYON & HEALY,

MUSIC PUBLISHERS,

CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club of Boston.

C. N. Allen, President, H. Thayer, 2nd Vice, J. C.
M. Barry, 1st Vice, Chas. Kappitz, and Vienna and Philo.
West Times, Editor, is prepared to accept of contributions for
Christmas and Social efforts, and for the entertainment of
the Club.
Address, C. N. ALLEN,
Care of Oliver Ditson & Co. Boston, Mass.
[820-1y]

CARD TO ORGAN STUDENTS.—As I have
every year more applications from Churches desir-
ing Organists (at salaries from \$200 to \$2,000, than I can
furnish players for, Organ Students would consult their
present and prospective interests by communicating with
me. Very truly,
EUGENE THAYER
Care Mason & Hamlin, Tremont St., Boston. [824-1y]

MR. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [820-1y]

BOSTON UNIVERSITY, COLLEGE OF MUSIC.

THIS Institution, the first of its kind in America is de-
signed to furnish a complete artistic and scientific edu-
cation to advanced students in all departments of Music.
Its facilities are believed to be unequalled. The most dis-
tinguished professors engaged as instructors. Tuition af-
forded at much less than current rates. Musical degrees
conferred upon graduates. The College year will begin
Sept. 15th, 1873. For admission or information, address the
Dean,
[843-5] E. TOURJEE Music Hall, Boston.

A Band in Every Village

is, or is soon to be, and the mellow voice of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Basses,

or any other Band Instruments, which with

Violins, Guitars, Flutes,

all Orchestral; in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,

(Opp. the Court House,) 33 Court St., Boston.

BAKER'S THEORETICAL AND PRACTI- CAL HARMONY.

With a treatment of Thorough Bass.

By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and while it omits nothing legitimately
within the province of such study, conducts the pupil by
easy and natural steps, to a complete and satisfactorily
survey of the whole subject, by the aid of familiar illus-
trations rendering attractive what would otherwise be dull and
uninviting, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles, on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the affinity of Chords,
Concords and Discords, in Chapter VII which abounds
with apt illustrations and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and fundamen-
tal. Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth, in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modulations, Pedal Point and kindred topics.
As is stated in the Preface, that which is new in the work
is in the treatment and not in the subject; the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the formation of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions, and we think the treatise
is so judicious, that, while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep and sustain to the close, his growing interest
in, and love for this beautiful science.

We think the treatise can be safely commended to the
critical judgment of the profession, and that a thorough
examination will not only confirm our opinion of its merits, and
lead to its general introduction among organizations having
for their aim the study and practice of the higher forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Tif, Accordion, Clarinet, Flute
and Alto-sax. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go the right way, there is nothing better.
Price of each book 75 cents.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 B'dway New York.

Patented 1854

FIRST MEDAL

AT THE

VIENNA EXPOSITION

II AS, GOLD MEDAL OF THE FIRST CLASS, JULY 1873
INTERNATIONAL JURY and two SUBJURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN CABINET ORGANS

In competition with the best makers from all countries.
This is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed, Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power. \$110
STYLE T. Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell. \$130
STYLE S. Five Octave Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub-Bass, very powerful and with
much variety. \$190

Other new styles at proportionate prices.

ILLUSTRATED CATALOGUES, with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,

Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,

Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all Teachers will find in
this little work that material which every pupil must acquire
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this, it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats, really,
of the mechanics of tones; their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass but they are written
in different keys and Concert pitch is ignored in fourteen
of these series of exercises. This familiarizes the pupils
with the different keys and at the same time prevents
excessive, wasted tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of a clear, or the Mechanics
of Tones are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor, than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method

FIRST SERIES, 50 SECOND SERIES, 50

THIRD SERIES, 75

Just Ready. **THE TRIO**, a collection of three-part
songs, arranged especially for High Schools and Seminaries.
An excellent companion or successor to the HOUR OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Dwight's Journal of Music.

WHOLE No. 850.

BOSTON, SATURDAY, NOV. 15, 1873.

VOL. XXXIII. No. 16.

Toujours Amour.

Prithce tell me, Dimple Chin,
At what age does Love begin?
Your blue eyes have scarcely seen
Summer, thine, my fairy queen,
But a miracle of sweets,
Soft approaches, shy retreats,
Show the little archer there,
Hidden in your pretty hair.
When dost thou learn a heart to win?
Prithce tell me, Dimple Chin!

"Oh?" the rosy lip reply,
"I can't tell you, I'm sure."
"So long I can't remember
Ask some younger lass than I!"

Tell, O tell me, Grizzled Face,
Do your heart and I head keep pace?
When does heart Love explain?
When do frosts put out the fire?
Can its embers burn below
All that chill December snow?
Care you still soft heart to press,
Bonny heads to smooth and kiss?
When does Love give up the chase?
Tell, O tell me, Grizzled Face!

"Ah!" the wise old lip reply,
"Youth may pass, and strength may die,
But of Love I can't forsake;
Ask some older sage than I!"

F. C. Stebbins

A First Hearing of the "Egmont" Overture (1845.)

We waited with trembling expectation for Beethoven's Overture to "*Egmont*" to begin; so powerful a hold had it acquired upon us, in a mere piano forte arrangement, that to hear it announced for a full orchestra was like hearing that the friend had arrived, whose great soul you had long owned and loved through letters. It could not but be grand, however poorly performed, to one already imbued with it. What a perfect overture! how truly Egmont, and how thoroughly Beethoven's! An overture in the strict sense of the word, for it covers the gloomy page of history which follows in the play; it is a condensation of all that is to follow; it transports you to the place and time when such things could be facts; it colors your bright, every-day consciousness down to the sombre back-ground which befits the stern apparitions that are to play before it; it sends the tremulous heart-beat, the vague involuntary apprehension through all your nerves, till you are prepared for scenes in which the very air quaked with fear. All the terror, all the love, the wild commotion, the swift fatality, the grotesque contrasts of breathless tragedy and uproarious mirth, with which Goethe has known how to form a living picture of the dread entrance of the Duke of Alva into the Netherlands in the times of Philip II., are reproduced and anticipated in this wonderful music, and thus become emotions with the hearer before

they pass before his eyes and thoughts. Music enacts the drama within you. It draws out of memory all that could distract you from the world; it makes Art a whole into the very life of facts you can but feel, it raises from the actualizing presence of actual things about you, steeps you, as it were, in the atmosphere of the play, and then it is the part of the poet to lose any of his poetry. This is the true function of an Overture. And in this Beethoven has succeeded in no other effort. He has actually translated the whole play into that short dose of music, which, but for the music, would have been lost with the actual things, and he could create it in any form of music. O! for a performance worthy of it!

We were disappointed; the public of course, were disappointed, who were not to the performance wholly for their conception of the play. What a sight it is to see a man stand amid a dead, indifferent multitude, when music, sometimes so full of life, so full of sympathy with the hurry and the passion of life, was actually being performed! Why was it? Because the orchestra did not understand it; had not attained to anything more than a mechanical execution of it, each playing his part for himself, without feeling all the other parts; and chiefly because it was played altogether too fast. This is the common mistake with all our orchestras, especially when they undertake Beethoven. It is true that the expression, the sentiment of the Egmont overture, is rapid, fearfully and fatally rapid, like the tragedy of Macbeth. It allows the mind no pause, but rushes to its consummation. It is a very natural and childish mistake to think to represent this rapidity by playing fast, by starting all the instruments on a steeple-chase, helter-skelter, fast as you can, and all come out together. Even if they do get through it without breaking rank and file, it is an awkward business at best, the thought of the rapidity fills them, instead of the great conception of the composer. Not so does the poet create and fix into his poem, not by such obvious means. The music, as it goes, he creates in the hearer's mind the sense of rapidity; but by a subtler and deeper art; by an appeal to feelings, by quickening thought,—not fiddle-bows and elbows,—by a judicious poetic development of his theme. The swiftest time in music may check all motion of the hearer's imagination; as the loudest blowing or thumping of the instrument may utterly fail of power. There is a secret about these effects which Art can only learn by reverent and patient study of Nature. A poem may be written in slow, stately verse, which shall impart to the mind the speed of a race-horse, or a whirlwind. No one would think of reading Macbeth any faster than is consistent with the ease and dignity of good delivery; and yet how swift the bloody drama sweeps you away, in its arms of Fate, to its

close. Depend upon it, Beethoven, too, will be a tempo master to enough, even in his *Allegretto*, to show our dull physical ears and nerves to catch the full sound of his melody clear, and wish them one by one, or they have them by force. His masses are too great to sacrifice any of the grandeur of the movement to a quickness that does not quicken; there is a certain reserve about great things which will not let itself be run away with.

Undoubtedly, the time of this overture is rapid. But it is no limits to all this. An object may fly past you so swiftly that you will not see it; nor is the ear less subject to such deception. It is so that the rate of the difference of musical movement has been accelerated uniformly, and still tends constantly to go on, that which was once *Adagio* is now *Andante*, &c. Hurry, we know, is the tendency of the times in all things; and why not, too, of measured time, in music? But whatever the bustle here below, the stars keep on their quiet round, and the Gods lose not their serenity. Art is the Olympus of this work-day world; its great master-spirits are stately and self-poised, and independent of the whirl. Caricature them not by making them march to the double quick time of your restlessness.

Besides the feverish spirit of the age, there is another reason why the musical chronometer keeps gaining. It is the fashion of Solo-playing. "Virtuosos" have it their own way; their aim is to astonish; their study to master the greatest difficulties, and bring out hitherto unknown capacities in their instruments. The music must be written accordingly; the public taste has been so long pampered by it, that now men go to concerts with set purpose to be dazzled and astounded, and not for any deep enjoyment, or lasting influence. The piano, for instance, must do the impossible, and represent a whole orchestra, speak through all its octaves at once. This cannot be done by simultaneous strokes with one pair of hands; the natural recourse is to lightning-like rapidity of successive strokes; swift runs, arpeggios, and tremolos, by taxing execution to the utmost, leaving but so little space between note and note, that a great breadth of tone results which you would scarce suppose one instrument capable of. But in the orchestra, and in great choirs, there is no occasion for such arts as these; there, great effects require not to be represented, because they actually exist; the spaces need not to be imitated in fresco perspective, as in some of our churches, because they stand there bodily. Certainly, a respect is due to great classical compositions; and when they come upon the stage, they should come to give law, and not to receive it; for are they not greater than all we have now? Is not Beethoven the source whence many an arrowy mountain stream, like Liszt, and many a shining mill-fall, like Thalberg, and many a jet-

dean of Ole Bull's and Paganini's, to say nothing of numberless canals, derive their waters; let them rush to glory as they will; but when they lead us to their spring, their master, we would see it well up calmly, strongly, as its own force impels, as it would if they were not. Why must the grand old masters be whipped into unnatural speed by the fiddle bow of every modern concert-master, and made to serve an end for which they never wrote, the gratification of a public before which they would not have condescended to appear? J. S. D.

J. S. Bach's Passion of St. Matthew.

BY G. A. MACFARREN.

Concluded from page 111.

Allusion has been made to the recitative, "O grief," which is succeeded by the aria, "With Jesus I will watch and pray," for tenor, with chorus. In this and all the accompanied recitatives there is not the freedom for the singer which mark those of Mozart and Beethoven, and some—such as "Deeper and deeper," in *Jephthah*—of Handel. Bach's are rhythmical declamations exacting the highest dramatic powers of the vocalist, but denying to him the liberties that mostly belong to recitative singing. The solo phrases constitute the interludes to the choral, which is here given with the verse beginning "Why must Thou suffer." Its melody is slightly varied, so as to make the more gentle its expression of the touching sentiment, and such variation may indeed be called embellishment. The resolve set forth in the aria, to excel in devotion the three chosen apostles, and to watch ever with Jesus, is beautifully relieved against the phrases for chorus, "So slumber shall our sins befall," the rocking motion of which has a soothing, lulling effect, that realizes the sweetly calming influence of prayer. The wondrous harmonies of the recitatives, the double counterpoint to the first phrase of the aria, and the chromatic progressions in the phrase that ensues, must be studied to be understood, and heard to be admired.

The most picturesque piece, perhaps, in all the oratorio is that which ensues on the capture, "Alas! my Jesus now is taken." It begins with a duet for soprano and contralto, in which the counterpoint of soft instruments, without basses, is intricately interwoven with the plaintive vocal phrases. These are from time to time interrupted by the exclamations of the chorus, "Leave Him, bind Him not," with the accompaniment of basses, organ, and all the force of the opposite orchestra. The movement ends with a half close preparatory to the fiery outburst of the succeeding allegro, for double chorus, which, opening in a different key from the commencement of the piece, concludes in that of the beginning; and so its termination rounds the whole into just completeness, after a course of seemingly wildest freedom. Amazement that all nature was not convulsed, that the eternal laws were not suspended, that the end of all things evened not upon the impious insult to the Son of Man, is expressed better in the music than in the words beginning, "Ye lightnings, ye thunders." Its indescribable power of excitement might exhaust itself were its character unvaried; but at the words, "Burst open, O fierce flaming caverns of Hell then!" after a pause of silence, a newly introduced idea proclaims the indignance of the Christian world at that enormous deed of which the obloquy of all time is the retribution.

The portion of the Oratorio designed to succeed the sermon, the second part according to the usage of concert performance, opens with a solo for contralto, with chorus, "Alas! now is my Saviour gone." Herein Zion, or the Church, mourns over the lost Jesus, and the Faithful, half enquiringly of its cause, half consolingly for its pain, muse on her deep affliction. It has the form of a dialogue be-

tween the solo voice and the chorus, and the distinct character of the two is always obvious, the latter having the air of solace to the keener anguish of the other. The pathetic effect of the piece is heightened by its fragmentary termination.

Thus prepared, we have now the scene before Caiaphas. At the words, "And Jesus held His peace," is inserted the recitative, "To witness false," for tenor, as a commentary on the situation.

"O pardon me, my God," is the aria for contralto, with accompaniment for violin *obbligato*, which is more generally known than any other separate piece. It occurs after Peter's threefold denial, when his bitter weeping tells the torture of his self-conviction. The deep, deep grief of a tormented conscience finds here an utterance which fulfils the purport, and far transcends the expression of the words. One might suppose the power of the artist to have been concentrated upon this one incident, so infinite is its beauty; one might suppose Bach to have regarded the situation it illustrates as more significant than others of man's relation to Deity in his sense of sin and need for mercy, and as requiring, therefore, peculiar prominence in the total impression the Oratorio should convey. If this was his aim, it is all accomplished. The penitential feeling embodied in the song is that which will longest linger in a remembrance of the work. The soft tone of the contralto voice, and the keenness of that of the violin, are accessories to the effect which the master well knew how to handle; but these judicious means are little to be considered in comparison with the musical idea of which they are the adjuncts.

The soprano recitative, "He hath done only good to all," constitutes the reflection upon Pilate's inquiry, "What evil hath he done?" It recapitulates the mercies by which Jesus testified His divinity, and with the exquisite art elsewhere manifested in giving similar pointedness to meaning that would else be lost, the change of key upon the words, "Besides this, Jesus naught hath done," marks the purport with beautiful significance.

When Jesus is delivered over to be crucified, the narrative is suspended for the contralto recitative, "Look down, O God." The remarkable modulation from the key of F sharp minor into G minor that distinguishes the appeal for pity from the description of the taunting and scourging of the condemned Saviour, is another of those traits, which, as in the preceding song, test the artist and the special power of his art. Neither painting nor poetry has anything analogous to this beautiful resource in music, the power of showing an entire revulsion of feeling by an unexpected change of key.

The contralto recitative, "Ah! Golgotha," and aria with chorus, "Look where Jesus beck'ning stands," occurs after the account of the crucifixion. Zion points to the arm extended on the cross as the haven of rest for the Faithful, in a sweetly persuasive melody. The more than once repeated phrase on the words, "See" and "Rest" is one of charming tenderness, and the accompaniment, for low oboes and organ only, shares with the voice-part the interest of the whole. Once more, the interrogatives of the chorus here break the general stillness, and influence as much the material effect—for with them the full orchestra is introduced—as they bring out the expressive power of the music.

The recitative, "At eventide, cool hour of rest," for bass, is inserted in the Gospel narrative, where Pilate grants the body of Jesus to the request of Joseph of Arimathea. The purpose of the artist was gradually to calm his hearers from the excitement to which they had been wrought, and by means of a succession of soothing pieces, to dismiss them in hopeful, happy tranquility. Tending to this result is the effect of the choral, "When I too am departing," which is strengthened by that of the present song, and quite confirmed by the final

chorus. Allusion to the chief events in Scripture history that have befallen at the close of day give scope for further coloring; but the variety does not detract from the softness of the hues.

The narrative closes with the sealing of the sepulchre, sequel upon which is the concluding piece, the recitative, "The Lord hath lain him down," and double chorus, "Around Thy tomb." The first movement is a series of passages, for each of the solo voices successively, divided by short phrases, for the chorus, the former reflecting on the termination of the Saviour's earthly troubles, which were the price of peace to man, and the latter breathing a sweet farewell to Him whose body is departed, but whose spirit rests with us forever. The purpose of bringing the oratorio by gentle degrees to so tranquil a close that the hearers may depart from its performance in a condition of perfect peace, is beautifully completed in the final movement. Death is imagined as sleep, and the tomb is the couch of rest, and the music is a lullaby invoking softest slumbers. It is a stream of melody of the most refined character and exalted beauty. One phrase of touching sweetness is set to the words, "Ruhet sanfte, sanfte ruh't" (Rest Thee softly, softly rest); and it derives special tenderness from the commencement of the first syllable upon an unaccented quaver, and its continuance with the effect of syncopation upon the next accent. This character of soft persuasion is lost in the English version, by the assignment of a separate syllable to each of the notes; indeed, the line, "Eternal peace be henceforth Thine," as addressed to the Saviour in the sleep of death, is perhaps anomalous, and as little represents the sense as the accents of the original. If the object of the proposer of the work was to impress the lesson that, however severe our ordeals, the Christian principle brings "peace on earth to men of good will," it could not have been summed up in language more penetrating.

If ever artist poured out his whole heart in his work, that certainly did Bach in the oratorio of the *Passion*. The man himself speaks and lives in every phrase of it, for such truthfulness, such fervor could not characterize any subjective treatment. Immensely much has to be accomplished before English audiences can do that justice to his wondrous composition which is only to be reached through familiarity with its beauties.

April, 1870.

Mendelssohn.

BY EDWARD SOBOLLEWSKI.

[From the Journal of Speculative Philosophy, Oct. 1873.]

The beginning of this century boasted four distinguished composers: Felix Mendelssohn-Bartholdy, 1808; Robert Schumann, 1810; Franz Liszt, 1811; and Richard Wagner, 1812. At that time Beethoven was already in his glory, and consequently the idol of every student of the art of music. The four masters before named, although very different in their inner nature, made no exception in this respect, but looked upon Beethoven as their "beau-ideal" of composition. They climbed on, like cypress-vine and morning-glory, striving to excel each other, to that mighty tree which had grown in Haydn and Mozart's flower garden, yet no one of them reached the top.

Beethoven, having brought the old fashion of instrumental music to the highest pitch, suddenly departed from this known track of his art, and, with his last string-quartets and the *Missa solemnis*, vanished, for the majority of his contemporaries, into a nebular world.

Even some celebrated composers, like von Weber, could not comprehend him, as is proved by Weber's criticism of Beethoven's A major Symphony. Mendelssohn and Wagner shared in this want of comprehension, as they have scarcely climbed higher on that glorious tree than the roses clustering around it.

Beethoven was fully understood by Schumann and Liszt, who, endowed with a very

According to the by laws of the Musical Fund Society, there is no inducement for a professor of music to become a member, even if the committee on admission did contain the name of one of their fraternity, and might report favorably on his application, for, as far as music is concerned, the Society is useless for its improvement, and its tariff of dues, benefits and fines is so burdensome upon the professional member that he would find himself better protected in a lodge of Odd Fellows. For instance: "Every professional member shall be subject to an annual contribution of ten dollars." Again, in case of disability, the "Board may then grant to the distressed member a weekly allowance not exceeding five dollars." In an Odd Fellows' lodge he would receive eight dollars per week. Yet again, "should a professional member die in needy circumstances, the Committee of Relief may give to his widow or executor a sum not exceeding thirty dollars to defray the expenses, and should the wife or any of the children of a professional member in needy circumstances die, the Committee on Relief may give such member a sum not exceeding ten dollars to assist in the funeral expenses." In an Odd Fellows' lodge sixty dollars would be voted to a member at the death of his wife, and at his own death his estate would receive one hundred dollars, and this without the humiliation of asking a charity from amateurs, who are dispensing money amassed by himself and his professional co-laborers. A professional member is liable to be fined, his membership is forfeited, as is also his claim on the fund, if he fall a year in arrears to the Society, and he must be three years in good standing before he can be an applicant for the charity that may be given to him. Observe the difference in the treatment by a lodge of Odd Fellows. His manhood is not insulted, and he receives his money as a right, and cannot refuse it. These distinctions are only cursorily glanced at to show that there is no inducement, even where there might be a desire for a respectable professor of music to offer himself for membership, and even then there would be small probability of election, for the Committee on Admission is composed entirely of amateurs, and two of these are dead.

We respectfully submit, that if the art is to be elevated, its professor must not be degraded. This is like loving the treason and despising the traitor. Can this Society any longer claim the sympathy of the public in its present comatose condition? Will it continue growing beautifully less in numbers until some future Oily Gammon, Esq., steps in, and, appointing himself on the committee that has "custody of the muniments of title," find some legal means to divert this beautiful and valuable property to his own use and possession? We would apply the remedies prescribed by the doctors in a case of coma, and would use the galvanic battery of public opinion to rouse these worthy gentlemen from their lethargy. This is a period of successful mergers, and we would pray for some musical Gowen or Scott, who would bring a railroad energy and enterprise into the artistic field, show us a way by which to combine the forces and resources of our noble institutions—in design at least the Academy and the Fund, and upon them establish a Conservatorio that shall be a permanent and powerful institution for the cultivation and conservation of music in our midst.

Tamberlik and his Repertoire.

The great lyric artists of the day, and especially those of the old school, carry in their memory a vast number of operatic parts. Of our resident artists Cairoli and Gazzaniga possess the most extensive repertoires. Lagrange, who has a marvellous memory, includes in her repertoire all the prominent operas of the period. On the other hand there are artists who jog serenely along with a stock of half-a-dozen operas at the most. These are mostly young singers, who have pushed themselves upon the stage and find that, after all, the public demand less novelty in operatic entertainments than in any other class of public amusements.

Tamberlik has perhaps the largest repertoire of any living tenor, including some seventy different operas, of which the following is a tolerably complete list:

William Tell, the Prophet, Poliuto, The Huguenots, The Jewess, L'Africain, La Forza del Destino, Othello, Trovatore, Traviata, Don Juan, Ernani, Cenerentola, Benvenuto Cellini, Rella, Anna Bolena, Maria Padilla, Maria di Rohan, Italiani in Algeri, Fidelio, Lombardi, Rigoletto, Freischütz, Giovanna d'Arco, Aroldo, Ballo in Maschera, Gemma di Vergy, Parisina, Il Giuramento, Fra Diavolo,

La Marina, Spagnola, Masnadieri, Semiramide, Linda di Chamounix, Il Barbiere, Provezza, l'Opera Seria, Masaniello, Norma, Lucrezia Borgia, Romeo and Juliet, Sonnambula, Favorita, Il Bravo, Robert le Diable, Templario, Due Foscari, Martha, Menestieri, Falsi, Faust, Puritani, Montanari, Svedese, Regina di Cipro, Illustri Rivali, Le Pardon de Florencia, L'Ebreo, Beatrice di Tenda, Truamonte del Sole, Lucia di Lammermoor, Adelia, Il Proscritto, Idanzata Corsa, Moise, Le Regina di Goleconda, Saffo (by Gounod), Saffo (by Pacini), Marino Faliero, Vestale, L'Abate, Zampa, and Anna la Prie (by Battista).

Among his greatest successes are *William Tell*, *Jean* in "Le Prophete" and the tenor part in "Le Pardon de Florencia," and while singing these in St. Petersburg, he received two decorations from the Emperor Nicholas, besides being appointed "chief singer of the court." In Paris his *Othello*, *Don Giovanni* and *Poliuto* were special favorites.

Some critics say that Tamberlik's voice has not retained its original freshness. This may be true, but certainly it is excusable in a man who has sung eighteen seasons in St. Petersburg, ten in Madrid, eight in London, seven in Paris, three in Lisbon, two in Barcelona, and we know not how many in the leading cities of Germany, Brazil, the Argentine Republic, Mexico and Cuba. It is rather singular that in all these journeyings Tamberlik should have so long escaped New York, but he is most welcome here even now.—*Even Post*.

FAL, LA, LA.—A writer in a late number of *All the Year Round* has discovered that the seeming nonsense choruses of many old English ballads are in reality the remnants of the songs sung by the ancient Britons in the celebration of their sun-worship. "Fal, la, la" is written in Welsh, "fal là," fal meaning a circle or sun, and là a day, and both words expressing a completion of a day. As the Druids marched around their stone circles, like those still discernible at Stonehenge and on the Sussex Downs, they chanted their meaningful chorus, "Fal-là, fal-là" as the gods they worshipped sank behind the western hills. So "Down, down, derry down" in the original is "Dun, dun, daragan dun," and it means "To the hill, to the oaks, to the hill," and was therefore a call to worship. The old Puritan poet, George Withers, used another of these Druidical choruses in one of his pleasant ditties:

There was a lass, a fair one,
As fair as e'er was seen,
She was, indeed, a rare one,
Another Sheba Queen;
But fool, as then I was,
I thought she loved me true,
But now, alas! she's left me,
Fal, lero, lero, loo!

The original of this refrain was "Fal, lear, luadh dh," and it hailed the sun rising above the sea. "Tooral, looral," "High trolollie," and many other of these apparently meaningless burdens to old songs, have a similar curious origin.

HOW PIANOS ARE INJURED.—According to a prominent manufacturer, there are more pianos injured by improper tuning than by legitimate use and the consequent natural wear of the instruments. The frame of a good piano, fully strung and tuned, is made to resist a tension equal to about seven tons. This severe strain relaxes as the strings recede from the pitch, but is renewed when the piano is tuned; and it is frequently discovered, as a result of this repeated process, that the frame is bent or bellied; and, at the hands of an ignorant tuner, or one lacking good judgment, an instrument at this stage is soon injured beyond remedy. With reasonable use, a piano is expected to remain in good condition for seven years, and the best makers will so guarantee their instruments; but the incompetence and malpractice of certain so-called tuners sets the seal of destruction on thousands of instruments in from two to five years. The piano manufacturers advise purchasers to have their instruments tuned by representatives of the respective factories from which the pianos are sent, as they are aware of the terrible ordeal through which the instrument must pass at the hands of tuners of every degree of intelligence and ability. It is but a fair presumption that the makers of an instrument ought to know how to tune it properly and without injury to its most important parts; yet there are, comparatively, very few persons who profit by the well meant advice, an impression prevailing in some minds that the suggestion is not entirely disinterested, as the makers charge \$2 for tuning, while professional tuners and

the music stores ask but \$1.50, and because of the Bohemians but \$1. But were the matter fully and generally understood by the owners of pianos, they would consider it greatly to their interest, even in the light of an investment, to have their instruments tuned by parties in whose hands there is the least possibility of accident or injury.—*Scandinavian American*.

Madame Malibran, (1838.)

[From the Memoirs of MOSCHESLES.]

Malibran's protracted stay in London led to a close intimacy with the Moscheles, at whose house she was a constant visitor. She was married to De Bériot. Her sparkling genius, sunny cheerfulness, and never-failing spirit and humor contrasted forcibly with his apathy, not to say sadness, more especially as the two artists were constantly seen and judged together. Other singers may captivate by their art, and gifted and amiable women by their manners and conversation, but Malibran had magic power to lead us captives, body and soul. In Moscheles' house she had every one at her feet, the children looked on her as their own property, she alone knew the right way to play with the doll's house, and none other but Malibran had a certain black silk bag of irresistible attraction to the little ones. The contents of this bag were not, however, the common-place things—toys or sugar-plums—but a paint-box, paper, and brushes. She would come into the room, and the minute afterwards she would be down on the carpet with the children, letting them pull out everything, and then the picture-making began, and she would throw her whole energies into the work, and share the children's intense delight.

We quote from the diary of the 12th of June: "Sunday.—I began my day with setting Goethe's 'Meeresstille und Glückliche Fahrt' as a song for Malibran. We had great fun the other day, when she and De Bériot joined our early dinner. The conversation turned upon Gnecco's comic duet, which Malibran sang so frequently and charmingly with Lablache. Man and wife ridicule and abuse one another, caricaturing alternately each other's defects—when she came to the passage: 'La tua bocca è fatta apposta pel servizio della posta,' 'just like my mouth,' said Malibran, 'as broad as you please, and I'll just put this orange in, to prove it.' One must have known De Bériot to appreciate his amazement and agony at seeing his wife open her mouth wide, and discover two beautiful rows of teeth, behind which the orange disappears. Then she roared with laughter at her successful performance.

"She came at three o'clock; with her were Thalberg, Benedict, and Klingemann. We dined early, and immediately afterwards Malibran sat down to the piano, and sang for the children, as she used to call it, the Rataplan and some of her father's Spanish songs; for want of a guitar accompaniment she used, while playing, every now and then to mark the rhythm on the board at the back of the keys. After singing with exquisite grace and charm a number of French and Italian romances of her own composition, she was relieved at the piano by Thalberg, who performed all manner of tricks on the instrument, snapping his fingers as an obligato to Viennese songs and waltzes. I played afterwards with reversed hands, and with my fists, and none laughed louder than Malibran. At five o'clock, we drove to the Zoological Gardens, and pushed our way for an hour with the fashionables. When we had had enough of man and beast, we took one more turn in the Park, and directly we got home Malibran sat down to the piano and sang for an hour. At last, however, she called out to Thalberg: 'Venez jouer quelque chose, j'ai besoin de me reposer,' her repose consisting in finishing a most charming landscape in water-colors, an art in which she was self-taught. Thalberg played by heart, and in a most masterly way, several of his 'Studies,' and fragments of a newly written Rondo; then my 'Studies,' 'Allegri di Bravura,' and 'G minor Concerto.' We had supper afterwards; there again it was Malibran who kept us all going. She gave us the richest imitations of Sir George Smart, the singers Knyvett, Braham, Phillips, and Vaughan, who had sung with her at a concert given by the Duchess of C.; taking off the fat Duchess herself, as she condescendingly patronized 'her' artists, and winding up with the cracked voice and nasal tones of Lady—, who inflicted 'Home, sweet Home' on the company. Suddenly her comic vein came to a full stop; then she gave in the thorough German style the scene from Freyschutz, with German words, and a whole series of German songs by Mendelssohn.

The accomplished musician, Mr. Geo. W. SMITH, formerly of your city, is the pianist and organist to the Society; in mentioning which fact, we would add that his onerous and arduous duties are performed in the most thorough and acceptable manner.

PHILADELPHIA, Nov. 8.—On Saturday afternoon, at Horticultural Hall, the first of the series of the Wolsieffer Orchestral Matinees was given. The hall was completely filled, and the performance was most satisfactory, especially in the Strauss Waltz, the beauty of it being the careful discrimination between *ritardandi* and *accelerandi*. I append the programme:

Symphony in C major, ("Jupiter") Mozart.
Farewell Lacenge.
New Vienna Waltzes Strauss.

Die Frau Meisterin. Overture..... Suppe.
Zither Solo Koelling.
"Caar and Zimmermann. Potpourri. Lortzing.
Fantase "Long Ago" Voigt.
Galop "Over sticks and stones"..... Faust.

This you see is rather of a popular character, but the people that are drawn there by reason of this will always hear a symphony and one or more other standard works, and as the season wears on become more and more educated to the proper musical standard.

In the evening of the same day Mr. Guhleman gave the first of his series of six Classical Soirées of chamber music at the "Chickering Rooms." Mr. G. contributed to the entertainment both with violin and piano solos. His principal performance upon the latter was Weber's "Invitation a la Danse" (Tausig's arrangement); and as far as the mechanical execution was concerned it was a successful effort, but the spirit was not present. The Beethoven (C minor) quartet, and the D minor Mendelssohn trio were delightfully given. The Maretzek Italian Opera Troupe are to give three performances next week, at the Academy, and on the 14th and 15th Theo. Thomas's Orchestra are to give two concerts.

Dwight's Journal of Music.

BOSTON, NOV. 15, 1873.

First Symphony Concert.

The ninth season opened on Thursday afternoon, Nov. 6, with the following programme:

Overture to "Der Freyschütz"..... Weber.
*Aria: "D. h. per questo istante solo," from
"La Clemenza di Tito"..... Mozart.
Miss Clara Doria.
**Piano-Forte Concerto (No. 4), in F minor, op. 19.
Sternidale Bennett.
Allegro - Barcarolle - Presto.
Ernst Perabo.

Songs, with Piano-Forte:
a. "Requiem: Requiescat a labore," Old Latin
Hymn, attributed to Heloise. Op. 90
Schumann.
b. Serenade: "Der Mond ist schlafen gegangen,"
Op. 17..... R. Franz.
c. "Frühlingsnacht" (Spring Night), Op. 39.
Schumann.
Miss Clara Doria.
Second Symphony, in D, Op. 36..... Beethoven.
Adagio; Allegro con br.o. Larghetto. Scherzo.
Allegro molto.

Musically, the concert was an encouraging success; at all events it has called forth praises on all hands, and was evidently very much enjoyed by an attentive, cultivated and appreciative audience, in which it was pleasant to recognize so many faces associated with these musical memories of seasons gone before. It was a large audience for these times, although, by reason of the money "panic," against which the concerts this time were not fortified by any private guaranty subscription among the members of the Harvard Association and their friends, not so large as usual. It would seem as if the "panic" came to show what virtue there was in the old method; while as to the choice of seats it is clear that the five hundredth or one thousandth chance is no more desirable under the free than it was under the exclusive system. Nothing but a music hall in which every seat is the best seat can ever meet the difficulty; but every listener can

make his seat the best if he be philosophically and truly musically disposed.

The orchestra, for a beginning, was in excellent condition. Here were nine good first violins, with AUGUST FRIES at their head, leading with fire and certainty, and the old concert-goers were glad indeed to see him once more after fifteen years. The middle strings sounded fuller than usual, and there were six 'cellos, headed by WULF FRIES, and six double basses. The wind band is more satisfactory than ever before. The *Freyschütz* Overture was an old story, to be sure; but as all the great standard overtures had been played over and over in these concerts, while this on the mere ground of familiarity had never figured in a single programme, it was thought to have a right to take its turn for once. And if its presence needed further justification, was it not found in the effective and impressive style in which it was performed? We often hear it but not often so.

The second Beethoven Symphony, if not one of the greatest of the immortal nine, is beautiful enough, inspired enough to share their immortality. After the No. 1, it must have been almost as wondrous a revelation and as great an advance, as was the "Eroica" coming after it. Broad, majestic, big with expectation, in the Introduction; stately, gracious, reassuring, cheering with a serious and a heavenly voice, in the lovely *Larghetto*; full of fresh, youthful fire and glowing fancy in all the lively movements; for a moment frolicsome and free, as if it were a dance of Pan and all his satyrs, in the rustic Scherzo and Trio; clear and perfect in its form throughout, full of felicities, and nowhere disappointing,—it is too original and vital, too edifying and too full of genius, to be dismissed as simply "the least interesting" of the nine. Those who listened to the end (and they were nearly all,—there are impatient ones in every audience, whose minds are so preoccupied about their own next move, that they would run from the best and shortest entertainment, of whatever kind, before it is over) were certainly delighted and much raised in spirit by that music. Mr. ZERRAHN's orchestra gave proof of having rehearsed it carefully, and the performance was mainly unexceptionable; though there was room for more relief of light and shade, more buoyancy of movement, especially in the *Larghetto*.

MISS DORIA sang the beautiful Aria of Sextus in *La Clemenza di Tito*, in a clear, sweet, even voice, with a finished elegance of execution, and a sincere and chaste, not cold, expression, which wins the heart more truly than the affected and exaggerated Italian Opera sort of "passion." Mozart's orchestral accompaniment, too, is very beautiful. In her songs with piano (Mr. Dresel's masterly accompaniment), she was not in her best voice, suffering from chill in an unwarmed room between the parts; nevertheless she sang them with a most refined and pure expression, and their charm was felt. The Schumann "Requiem" proved less suited to the great hall than the two smaller pieces; it really is very beautiful, with a certain medieval low tone of antiquity in its melody, and the ceaseless murmur of harp-like accompaniment; but it must be heard in a small room in the circle of a few. The most effective was the "Frühlingsnacht."

Of the Bennett Concerto, Schumann (who had not heard it with orchestra—and the instrumentation is a great part of its charm) wrote:—"Its form is the old one in three movements, the key F minor, the character inclined to serious, not gloomy. A friendly Barcarole leads from the first movement to the last; and this particularly, I hear, won the hearts to the Concerto, when the composer played it here in Leipzig. In a different sense from that in which other composers wittily assert it, the *water*

plays a leading part in Bennett's compositions, as if even here the Englishman could not deny himself. This Barcarole, which must have a charming effect with the orchestra, groups itself with his most successful works: the "Naiades" Overture, those masterly sketches "The Lake,"—"The Forest Brook,"—"the Fountain." The other movements offer nothing new in their form, or rather, they do not seek the new in what is striking, but rather in something unpretentious; thus Bennett at the end of the *soli*, where in other concertos trills gush forth upon trills, lets the trills break off and softly die away, as if he even wished to hinder the applause. Nowhere in the whole Concerto is there any eye to bravura and the clapping of hands: only the composition is to show itself, the virtuosity of the player is a secondary matter, a thing presupposed. New mechanical combinations, finger tasks, you do not find in it, although for its execution it demands a master, more in a musical than a technical sense,—one who understands how now to subordinate himself to the orchestra, and now to control it. Beautiful melodies abound in it; the forms are charming and flowing, as they always are in Bennett's compositions. The last movement, contrary to the composer's individuality, becomes more humoristic; but his lyrical nature breaks through even here at last."

Schumann was a generous critic in those days (1840); whether he would have written in the same strain ten years later? The Concerto certainly is beautiful and graceful; there is a certain delicate, romantic vein of sentiment pervading it; the Barcarole especially is fascinating to almost any audience; while there are fine ideas, wrought out consistently and genially in the two quick movements, and enriched with much wealth of orchestral coloring. The long orchestral introduction enlisted our attention soon, and held it, and one felt that there was something well worth hearing throughout the whole movement. A great deal of subtle fire and brilliancy likewise in the Presto finale. Yet, like so many things by Bennett, it begins to pall somewhat upon repeated hearings; it is a plausible, graceful work, but not a very earnest one; its sentiment is not the healthiest and strongest; you feel, for instance, in that Barcarole, with its witching little figures (which the pianist touched so exquisitely) that he is coquetting with the easy sensibilities of an audience and only flattering the ear. Hear the Schumann, not to say a Beethoven, Concerto after it! But for once, at least, it was a very interesting work to hear,—considering, too, that the round of really great Concertos is quite limited, and has been traversed over and over in these Symphony Concerts. Mr. PERABO's interpretation was good enough to satisfy the most exacting taste; clear and elegant throughout, full of all needed power as well as delicacy; alike in technique and in feeling and conception all that could be wished. He seemed to be in remarkably good condition, physically and mentally, and never did himself more justice. Bennett's work, however it may wear intrinsically, did not suffer in his hands. And the orchestra did their part well.

The second concert (next Thursday) will open with the *Egmont* Overture, and the Symphony will be the magnificent No. 1, in B flat, by Schumann. The other instrumental pieces will be the exquisite *Allegretto* from the "Midsummer Night's Dream" music, and for a novelty, Mozart's *Sinfonia Concertante* for Violin and Viola, played by Messrs. C. N. ALLEN and H. HINDLE. Mr. NELSON VARLEY will sing the tenor song: "When the evening bells," with orchestra, from Mendelssohn's *Heimkehr aus der Fremde*, and Beethoven's "Adelaide," with Mr. Dresel's accompaniment.

Italian Opera.

The Maretzek company have done a losing business here. Yet their fortnight's season, ending last Saturday, was not without its encouraging symptoms for the cause of Art. In the first place it was

Music Abroad.

LIEPZIG.—The second Gewandhaus Concert, Oct. 24th, offered Schumann's Overture to Schiller's "Bride of Messina," Violin Concerto (No. 22) by Viotti, played by Carl Bargheer, Kapellmeister at Detmold; Aria from Glinka's "Life for the Czar," sung by Frau Larowska from St. Petersburg; Adagio and Allegro from the violin Concerto in G minor by Spohr; Songs: "Death and the Young Girl," by Schubert, and "Ich grolle nicht," by Schumann, seventh Symphony by Beethoven.

In the 3d concert Miss Anna Mehlig played the F minor Concerto of Chopin. The Symphony was Schumann's "Cologne."

BERLIN.—The Singacademie includes in prospectus for the winter Mendelssohn's "St. Paul," Handel's "Solomon," Bach's "O Shepherd of Israel," and Cherubini's Mass in D minor.

PESTH. The chorus will consist of 400 persons and the band of 150 at the approaching performance of the Abbate Franz Liszt's oratorio, *Christus*. Herr Hans Richter will be the conductor. From statistical returns just published concerning the National Theatre, we learn that, from the opening of the building down to the present time, no less than 344 original dramas by 89 different authors have been represented on some 3,800 evenings. Opera is more attractive than drama. This has been especially the case during the series of starring performances given by Miss Minnie Hauke. The young lady has been re-engaged for this month and the next. She sings seven times a month here and twice in Offen. She will also appear in a Magyar "original opera," and great things are predicted of her in it. She will sustain the character of Maria Gara in Eikel's *Illyriada Laszlo*.

PARIS.—The Popular Concerts recommenced on Sunday under M. Pasdeloup. The programme was:—Overture, "Euryanthe" (Weber); Symphony in D minor (Schumann); Suite d'Orchestre (L. Massenet); Russian air, "Kamarinskaia" (Glinka); Symphony in C minor (Beethoven).

The Italian Opera will produce this season Ciro Pinsuti's "Merchant of Venice," Gomez's "Il Guarany," by Fumagalli; "Maria Antonietta," by Badiali; and Petrella's "Confessa d'Amalfi."

LONDON. The *Musical World* (Oct. 18) assures its readers:

Our musical institutions are rapidly unfolding their plans for the coming season. Three schemes are now before us, and each is worth looking at. We will begin with the scheme of the Albert Hall Choral Society.

Mr. Barnby (representing the "managers") proposes to give eleven concerts, beginning on Thursday, October 30, and ending on Thursday, March 19. The band and chorus are to number 1,200 performers, and among the artists engaged are Mme. Sherrington, Alvsleben, and Patey, Messrs. Sims Reeves, Cummings, Agnesi, and "Signor" Perkin. But we are more concerned about the works to be given than about the number, or even the quality of the givers. The list is a good one, and remains a good one when the standard items are taken away. Eliminate *Elijah*, the *Creation*, the *Messiah*, *Israel in Egypt*, the *Stabat Mater*, and the *Lobgesang*, there are still left *Theodora*, Bach's *Christmas Oratorio* and *Passion*, Macfarren's *Outward Bound*, Mendelssohn's *Psalm*, "When Israel out of Egypt came," Miller's *Song of Victory*, Gounod's *Gallia*, and *St. Paul*. It is not enough to say that each one of these deserves a hearing now—each one ought to have had hearings many in time past. But "better late than never," and if Mr. Barnby can carry out all the promise of his prospectus, he will deserve the sincere gratitude of music-lovers in general, and of those who are anxious to extend the repertory of accepted classical works in particular. Not a word need be said to create an interest in *Theodo-*

ra, the *Christmas Oratorio* or *St. Paul*—such names as those of Bach, Handel, and Mendelssohn being recommendation sufficient; but the case is different with regard to some of their companions. Macfarren's *Outward Bound*, for example, has been neglected—not *strangely* neglected, we are sorry to add—since its production at the Norwich Festival last year. Such a work, by such a musician, ought not to drop into limbo; and those who know the merit of the composer, even if they are ignorant of his cantata, will rejoice to find that both are to receive a measure of justice. Miller's *Song of Victory*, produced at the Cologne Festival of 1871, has never been performed in England, though it is unquestionably one of the veteran composer's finest choral works, if not the finest absolutely. It was written under the influence of the astounding German victories in the late war, and reflects the powerful excitement of the time and the occasion, just as, in another way, M. Gounod's pathetic *Gallia* embodies the grief and desolateness of a stricken people. Both compositions ought to endure as works of art, and without reference to their interest as memorials, for which reason we are glad to see both in Mr. Barnby's scheme. The prospectus adds that nightly performances of sacred music will again take place during Passion Week; the John *Passion* alternating with that according to St. Matthew. On the whole, the Albert Hall Society bids fair to increase by a great deal the reputation it has acquired since Mr. Barnby's appointment as conductor.

The Council of the Wagner Society have just announced the plan of their second season, from which it is easy to gather that they found the position at first taken up quite untenable. We are not in the least surprised. A Society devoted to the concert-room performance of Wagner's music exclusively could not exist. Its speedy death from inanition would be inevitable for the simple reason that but little of Wagner's music is adapted for presentation off the stage—how little is seen at once in the fact that the selections now promised are chiefly those given again and again during the first season. The Council have done wisely therefore to "lengthen their cords" and take in "the great classical masters from Sebastian Bach to the present time." Of course the result is to lose Wagner in a crowd of greater men, but we presume this will be looked upon as a lesser evil than the extinction of the Society. Appealing, as it now does, to the indisputable claims of high art in general, and not to the questionable pretensions of a single individual in particular, we may promise the Society a hearty support. The list of "works intended to be performed" is rich in admitted excellence and in attractive novelty. With such a scheme, such an orchestra as that of last season, and such a capital director as Mr. Dannreuther, the Wagner Society ought to flourish, even in spite of its name. We observe, with special gratification, that the profits of all seasons after the present will be devoted to the foundation of a scholarship for *English* students of music.

The new season of M. Gounod's choir is to include five concerts, with, if possible, a full orchestra and chorus. M. Gounod will, therefore, have the rare advantage of presenting his works in their complete form; and we may expect to hear his new music to Barbier's *Jeanne D'Arc*, his *Messe Solennelle*, with a new offertory, his two symphonies, and numerous other examples of his genius. However M. Gounod may have exercised the minds of the musical public lately, it is certain that all will join in wishing success to the scheme now in his hands.

A committee of London gentlemen have issued a proposal for the representation of a series of ancient Italian operas, to be given under the direction of Signor Monari Rocca, the spirited buffo singer. Among the operas will be Paisiello's "Il Barbiere," Pergolesi's "La Serva Padrona," Cimarosa's "Gianina e Cernadone," and Rossini's "Turco in Italia." The St. James's Theatre is spoken of in connection with this enterprise. The subscription is £12 12s. for forty nights.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Esmeralda. 4. A♭ or F to G. Lovey. 50
"Esmeralda" Gounod's "Zingara"
Very showy concert song. Published in two keys for voices of varying compass.
- Love's Requital. 3. E to C. Gabriel. 40
"Never, O, never a word did she speak,
But raised her sweet eyes with a smile."
Very pathetic and beautiful.
- Roses. 2. G to A. Hoag. 50
"A child sleeps under a rose bush fair,
The buds swell out in the soft May air."
Full of the spirit of the time. Graceful and musical.
- I await thee my darling. 3. A to E. Hoag. 30
"I await thee, my darling,
In Hope's happy dreaming."
A sweet love-song.
- Eyes of the Past. 3. F to F. Dinmore. 50
"Clasps of the hand, in days of old,
Dearer by far than greetings new."
There is a curious "intercepted" movement, which is original and pleasing, and which imparts a declamatory nature to the music.
- Sea Swallows. 3. F to F. Gabriel. 40
"Oh! if this be so, lend me thy wing,
That round his neck I still may cling."
Full of pathos and deep expression.
- Violets in the Snow. 3. G to C. Towns. 35
"The maiden blushed and smiled,
And to her lips the cold flowers pressed."
A very pretty idea. The lower leaves violets at his lady's window each winter morning. Good melody.
- My Heart is still in Michigan. S'g and Cho.
3. A♭ to C. Webster. 35
"In dreams the dear old roses blow."
One would hardly choose "Michigan" as a word to sing, but still it is here so well managed that the piece will generally provoke an encore.
- Beneath yon beauteous Star. 3. D to E. Carpenter. 30
"It shines the same for all."
Adapted to the music of the "Murska Waltz," and is of course very sweet.
- Mamma, come sing me to sleep. S'g & Cho.
3. B♭ to F. Hurdley. 30.
"I cannot in slumber repose
Until I have heard your sweet song."
A child's slumber song, which mothers will like to hear.

Instrumental.

- La Danza. Tarantelle Neapolitana. 5. C. S. Smith. 75
Played with true Tarantella rapidity, it may possibly be of the 6th degree of difficulty. As an instrumental piece it is just what "Figaro, Figaro!" is in singing. Moves rapidly, is "Jolly" and a most capital exercise for the fingers.
- Bohemian Girl. Potpourri. 4. Cramer. 75
Brilliant arrangement of "Come with the Gipsy Bride" and a few other favorite airs.
- Polonaise. 6. D♭. Teresa Carreno. 75
Teresa's talents as composer are of no mean order, and this Polonaise should be a great success as an exhibition piece.
- Triplet Polka. 3. F. Fox. 35
Triplets are the noticeable things, and they are very skillfully used, so as to produce a very novel and pleasing effect.
- Katy Gulop. 3. C. Stuckenholz. 30
The ladies, to whom it is dedicated, should feel complimented, as it is really quite taking.
- Carnival Scenes (Carnivalsbilder). 3. Strauss. 65
Nobody has contributed more to the gaiety of Carnivals than Strauss, and therefore no one has a better right to the above title.
- Yachtman's Song. 4. A♭. W's. 40
A wide-awake, cheerful song, which would ring merrily over the blue waves, but here rendered without words.
- La Murska Waltz. 3. Godfrey. 40
Godfrey's "smooth" style is recognized throughout, and recalls pleasant memories of the magnificent playing of his band. There are 4 fine waltzes in the set.
- Aida Potpourri. 5. W's. 75
A bit wild "Arabic" character to the music, which, with this brilliant arrangement, cannot fail to be effective.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The keys marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

A GRAND LIST OF CHURCH MUSIC BOOKS.

AS ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a congregation, and that a choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

At 500 prominent Music Teachers and Choir Leaders were consulted at the last rearrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers lie unnoticed and almost forgotten on the least conspicuous shelves of the dealers. Why? The books are evidently good. Some of them may be popular in after years, but the composers failed in the great requirement of providing for the "present" musical taste of the people.

Now for keen appreciation of a public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled, and as it happens that his music is itself pleasing and classically correct, there is no reason why his new book should not equal in popularity either of the old ones. It is called

The Standard

A Collection of Church Music for Chorus, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The last named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor in the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success, and such it is proving.

- THE STANDARD has a 400 page book.
- THE STANDARD has an excellent Singing Book.
- THE STANDARD has a fine Collection of Chorus, Quartets and 4 Part Songs.
- THE STANDARD has a large number of Tunes, and M. Tunes.
- THE STANDARD has a supply of Anthems.
- THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it made the reputation of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear, bright melody, the beautiful harmony, and with what might be called the "divine spirit" of the music. Certainly music of this kind is needed in every church. Carefully avoiding all constructions that remind one of the Operatic "The Fall of the House of Ashtorah," the work is in a measure, if it is not directly to the point, a new spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is however now as good as sold out, for those who have never used it, perfectly new.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH, Mr. Emerson, after a proper interval, brought out THE JUBILATE, which is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and dedicated to the same purpose, is THE CHORAL TRIBUTE, which is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

THE HARP OF JUDAH, THE JUBILATE, and THE CHORAL TRIBUTE, are THE STANDARD.

for a perfect of very popular singing books, if we feel the author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The Temple Choir is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

Dr. Lowell Mason was a man of great ability and good taste, and his suggestions were of great value.

WM. B. BRADBURY was a man of great ability and good taste, and his suggestions were of great value.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As the first of these books has been sold and already a large advertisement. It is still in demand. The KEY-NOTE is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

The Diapason is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is hardly desirable that a book like this should

Social Meetings, Devotional Meetings, Vestry Prayer Meetings, Neighborhood Prayer Meetings,

with the best of all light portable and comprehensive. No one could afford to carry a book which singing. A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES, states all that it should, and is shown by the fact that it has 24 pages of music, with an average of one tune on a page, and more than 400 tunes. At the back of the book are 100 tunes, of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

GREATORIX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATORIX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorix has a book of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

These are better days, and many thousands are now competent to grapple with this truly first class music.

GREATORIX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Chorus.

Baumbach's Sacred Quartettes.

W. O. P. Quartet, A. Impairment. Price Cloth \$2.75; Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection. Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection. Price, Cloth \$2.75; Boards \$2.50.

Musical Book and Record, these four books are a complete set of church music.

FOR QUARTET CHOIRS

The following are a few of the best of the new books, and are all of the same kind, but with the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who knew it by reputation, to find that reputation a good one.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motets, and other works, by H. W. GREATORIX, Boston. Wm. B. Bradbury, New York. George F. Root, Chicago. E. G. Root, New York. E. G. Root, New York. E. G. Root, New York.

A collection of Anthems, Motets, and other works, by H. W. GREATORIX, Boston. Wm. B. Bradbury, New York. George F. Root, Chicago. E. G. Root, New York. E. G. Root, New York.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses. Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS. Price, 75 cts.

Mr. Emerson has the best named book, provided a goodly number of anthems, and a great variety of other tunes. The Episcopalian Chants, but a volume for a volume.

Wilson's book has been in demand before the price was a fair one, and is now a great desideratum for all church choirs.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co. sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophecy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me echoed soft and low,
Still your Memories linger near me.
Chiming Bells of long ago.

Sweetly fell your silv'ry numbers,
Down the still and fragrant air,
Woke my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow,
Softly rung o'er grove and wildwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Dreaming, Still Dreaming!

Song by Mrs. Zelta Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain.
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles,
Dreaming still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

I can see the Shining Shore.

Words by Rev. J. W. Carhart. Music by J. P. Webster. Song and Chorus. Price 25 cents.

I am drifting, drifting, mother,
From the earth so rocky here,
But I'm going home, sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the mist across the sea,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dying lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail.
Price, 30 cents.

Let us gather up the sunbeams
Lying all around our path.
Let us keep the wheat and roses
Casting out the thorns and chaff.
Let us find our sweetest comfort
In the blessings of to-day.
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips's singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one near to mark!
Some one by your side,
Happy as a lark.
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree of difficulty. By Engelbrecht.

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness (at least to the wedded pair) at each repetition. Still, another good march is quite desirable, and Mr. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms expectant.

Chant du Matin. 60

Author's edition, improved. Key of A. 4th degree of difficulty. By Boscovitz.

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece, as a whole, is already well-known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Lithograph Title. A Reverie for Piano. Key of F. 3d degree of difficulty. By Wilson.

A graceful title page, on which is depicted the rustic chapel, of simple architecture, but well designed, and in no point offending the eyes. Being such, it is a good type of the composition within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 75

A transcription. Key of Db. 6th degree of difficulty. By Chaloner.

"It's the encore pieces that please," a fact occasionally verified by Thalberg, when he occasionally condescended to play his (to him) easy transcription. Since those days the piece has been the *Ultima Thule* of the practice of multitude of learners.

Thalberg's composition, however, like many other perfect things, may after awhile weary. It is only Sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well known one of Thalberg.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by perplexed teachers in search of the "first pieces for scholars."

Maple Beach Waltz.	Hall. 30
Adalyn Waltz.	Riley. 30
Banner Schottisch.	" 30
Iola Waltz.	" 30
Echo Villa Mazourka.	Turner. 30
Vivienne Waltz.	Fisher. 30

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

A Paper of Art and Literature.

WHOLE No. 851.

BOSTON, SATURDAY, NOV. 29, 1873.

VOL. XXXIII. No. 17.

Dwight's Journal of Music.

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St. Boston, Mass.

JOHN S. DWIGHT, EDITOR.

Cash-TERMS - If mailed or called for \$2.00 per annum, delivered by carriers \$2.50. Payment in advance.
 Advertisements will be inserted at the following rates.
 One insertion per line 3 cents
 Each subsequent insertion, per line 2 cents
 Cards, six lines nominal, per annum \$2.00,
 do four do \$1.00.

J. B. SPOONER, PRINTER 17 PROVINCE ST

Advertisements.

CHARLES LEMUEL CAPEN Pianist, Teacher of
the Theory of Music, embracing a thorough study of
Counterpoint, Fugue and Composition. P. O. Address,
Evans House, Boston. \$15.00

L. P. WHITNEY,
TEACHER OF PIANO, ORGAN AND VIOLIN.

AUGUST FRIES,
(Formerly leader of the Mendelssohn Quartette Club)
TEACHER OF PIANO AND VIOLIN.

Mr. Fries is also prepared to accept engagements for Concerts, etc., as Conductor or Soloist. Address, Oliver Ditson & Co., 845 Broadway, New York.

ZILLA LOUISE McQUESTEN. SOPRANO
SOLOIST. Address 69 Clarendon Street, or Oliver
Ditson & Co., Boston. 840—3m

MADAME MARIE BISHOP, SOPRANO VOCALIST
and Teacher of Singing has just returned from
Europe where she has been studying under the best mas-
ters. For terms etc., address: 140 JONES & CO. ST. L.

W. H. DANIELL, Teacher of the Voice, will receive Pupils on Wednesdays and Saturdays, at Rooms of A. M. McPhail & Co. 485 Washington Street. Lessons a Class of Two, or Singly if preferred. Charges of J. C. Warren, at rooms

Ditson & Co's Celebrated
Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC
FOR SALE

GENE OF GERMAN SONG!
GENE OF SCOTCH SONG!
GENE OF SACRED SONG!
WREATH OF GENE!
OPERAIC PEARLS!

NEVER CENSURED?
NEEDY FOR OPINIONS? Does
MUSICAL TREASURE? Vocal & Instrumental
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!
HOME CIRCLE! Vols. I and II.

Price of each Book, in Cloth, **\$3.00**; In Boards, **\$2.50**; Fine Gift **\$4.00**.—The above splendid books are the best treasure-houses of the best and most popular music, being selected as the "treasures" from an immense stock of 200 to 250 pages, full sheet music, each one a Ray these books for presents. In addition you get \$2 worth of music. In the whole library, costing, according to binding, \$80, \$42, or \$35 you will get Three Hundred and Fifty Dollars' worth.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N.Y.

MUSICAL GIFTS

For Christmas & New Years.

GUITARS:	A look at the new 100-watt 4x10" amplifier	GUITARS
VIOLINS:	Colt's new model plus a new solo album	VIOLINS
FLUTES:	Gracie's new album on the new album	FLUTES
CORNETS:	Gracie's new album on the new album	CORNETS
DRUMS:	Gracie's new album on the new album	DRUMS
CLARINETTES:	A new album, a new album on the new album	CLARINETTES
ACCORDIONS:	Gracie's new album on the new album	ACCORDIONS

Music Boxes

These are the instruments of excellent quality, for sure.

J. C. BAYNE & CO.,
Opp. the Court House, 100 N. 4th St., St. Paul, Minn.



The Great Sunday School Song
Book of the Age

THE RIVER OF LIFE.

By **Dr. Henry S. Perkins** and **William W. Bentley**, U.S. and British physicians, respectively, who were instrumental in the discovery of the Salk vaccine. It is available for every child of school age in the United States. Also, here is the first "Salk" vaccine for the sickly, convalescent child. Also, it is available for the adult who wishes to protect himself against the disease. Write for literature and order form to: **Dr. Henry S. Perkins**, 1000 Broadway, New York 10, N.Y. or **Dr. William W. Bentley**, 1000 Broadway, New York 10, N.Y.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

**Immense Success of Ditson & Co.'s New Col-
lection of Organ Music, entitled**

"The Organ at Home."

[illegible]

AMERICAN TUNE BOOK!

Contents: 1000 of the very best poems, from the 17th century. Has a superb index, including the most approved editions of Thomas Warton's editions, and others. 40 pages. Price 5s.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.
Boston. 711 Broadway, N. York.

New Music for November.

V O C A L .

Old Canon Song & Cho	Webster.	40
The Mother and her child	Cecilia.	50
Woe! woe! shadows	Gabriel.	50
I. On the Shore,		
When ascending Cocotte	Quand je monte	
Cocotte, Bas Sang		49
Alto, with the Singiamo gli ardori	Duetto	
for Soprano and Tenor	From Aida	49
Of Sorrow and the One (On l'aura azzurra)		
Requiem for Soprano	From Aida	60
Teach the New Birds to fly	Carroll, each	50
1. A voice		
2. The voice of the white		
3. A voice to fly		
4. A voice of a part,		
5. A voice of a part		
6. Song of a Bird		
My Heart and the Tree	Song and Cho	Webster, 30
The Star of Bethlehem	Solo, Duet and Cho	
	Indrick	40
Chorus	Grieg	50
Chorus	Grieg	50
The Mother and the Child	Love	55
Love, the heart of all Truth	My card	55
Love, the heart of all Truth	Love	55
Lost!	Gabriel.	35
Love, the heart of all Truth	Sing & Cho	
	Grieg	50
The holy Father (I sacri nomi)	Scene ed	
Aria, Soprano	From Aida	Ferdi, 40
Humming like the Bee	Blomph	50
Love, the heart of all Truth	Barnett	40
Love, the heart of all Truth	Rosen	55
Annie's death	Christopherson	30
Love, the heart of all Truth	Song and	
Chorus	Webster.	50

INSTRUMENTAL.

Ass. de. Muzikla	Zalozni	30
S. and. from Tautenhauer	(Nachklänge aus	
Tautenhauer)	Spindler	75
Waltz, Op. 4.	Peraheau	40
H. and. S. and. H. and. Transcription.	Chadiner	75
S. and. from the Allegretto Waltz	Wieber	40
by Strauss, No. 1 and 2 Good Morning and		
Waltz, No. 3 Weeps, No. 4 Rippling Brook,		
No. 4 Good Night, No. 5 Little Prate-		
ling, No. 6 Summer	each	20
Good Morning, Spring, Summer	Doen	75
Shades of Paris, March (Persian Airs)	Nava	
Marches, Triumphal	Campano	40
Bandit's Galop. (Bandittenstreich).	Deems	
The Black and White Reveil au Matin.		
Reveil au Matin	Ardit	40
Landscapes, 3 pieces	Smith	100
De Profundis They softly sleep Improvise		
Softly	Bodoira	40
Love's Rose, Op. 404 Idyls.	Oester	60

BOOKS.

The Revival of Love: A Sabbath School Song Book. By H. S. Perkins and W. W. Bentley.	35
By the hundred, \$30.00	
Specimen copies sent post paid for	50
Unofficial Copies. By Asa Hall.	75

MUSIC BY MAIL.—Musical scores and the expense between the publisher and the reader or fraction thereof are not to be considered in the purchase of music. Persons at a distance will find the convenience, saving of time and expense in ordering by mail. Books can also be sent at double the above rates.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

PROF. & Mrs. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign
Music*. [794-3m]

**The Beethoven Quintette Club
of Boston,**
(C. N. Allen, 1st Violin; H. Himmelf, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute;
Wulf Fries, Cello.) is prepared to accept engagements for
Classical and Secular Concerts and musical entertainments.
Address, C. N. ALLEN,
829-1-ly] Care of Oliver Ditson & Co., Boston, Mass.

CARD TO ORGAN STUDENTS. As I have
every year more applications from Churches want-
ing Organists, it is necessary from 8:00 to 8:30, Monday
to furnish players for Organ students would greatly their
present and prospective interests by communicating with
me. Very truly,
EUGENE THAYER.
Care Mason & Hamlin, Tremont St., Boston. 834-1-ly

MR. EUGENE THAYER will devote his time exclu-
sively to students desiring of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [829-1-ly]

A Band in Every Village
is, or is soon to be, and the mellow roar of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding
Cornets, Altos, Basses,
or any other Band Instruments, which with

Violins, Guitars, Flutes,
all Orchestral; in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.
J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

**BAKER'S THEORETICAL AND PRACTI-
CAL HARMONY.**
With a treatment of Thorough Bass.
By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and, while it omits nothing legitimately
within the province of such study, conducts the pupil by
easy and natural steps, to a complete and satisfactory
survey of the whole subject, by the aid of familiar ill-
ustrations rendering attractive what would otherwise be dull and
uninviting, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles, on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the affinity of Chords,
Concords and Discords, (in Chapter VII which abounds
with apt illustrations) and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and fundamen-
tal. Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth, in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modulations, Pedal Point and kindred topics.

As is stated in the Preface, that which is now in the work
is in the treatment, and not in the subject; the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the formation of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions, and we think the treat-
ment is so judicious, that, while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep and sustain to the close, his growing interest
in, and love for this beautiful science.

We think the treatise can be safely commended to the
critical judgment of the profession, and that a thorough
examination will endorse our opinion of its merits, and
lead to its general introduction among organizations having
for their aim the study and practice of the highest forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

**UNPARALLELED SUCCESS OF DITSON & CO'S
GEMS OF STRAUSS.**

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is today the most popular music
book in America—over 26,000 copies having been sold in
10 months. Price, 25 cts. in Cloth, 50c.

**GREAT SALE OF
THE STANDARD.**

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either of them have sold by the Hundred
Thousands, and the STANDARD will continue to be called
for until every Chorus, Singing Class, and Convention
are supplied. Price, 1.50.

Winner's New Schools

For Piano, Cabinet Organ, Melodion, Guitar,
Banjo, Cornet, Flp, Accordion, Clarinet, Flute
and Harmonica. Don't despise these little books because
they are cheap. For persons who wish to learn music, and
practically, and only at a little cost, there is nothing better.
Price of each book, 25 cents.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 B'dway New York.

Paris 1867. THE [Vienna 1873.
FIRST MEDAL
AT THE
VIENNA EXPOSITION

HAS, by the concurrence of the SPECIAL JURY, the
INTERNATIONAL JURY and two SUBJURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

**MASON & HAMLIN
CABINET ORGANS**

in competition with the best makers from all countries.
There is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P. Double Reed Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power \$110
STYLE T. Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell \$130
STYLE S. Five Octave, Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
puler and Sub-Bass, very powerful and with
much variety \$190

Other new styles at proportionate prices.
ILLUSTRATED CATALOGUES, with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,
Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,
BY
DR. H. R. STREETER,
Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his plans are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC
are designed as a text book for all Teachers will find in
this little work that in every which every pupil must acquire
and it is presented in a logical connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music,
having done this it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats really,
of the mechanics of tones, their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time, without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and compass, and are organized in fourteen
of these series of exercises. This familiarises the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones, are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.
These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method
FIRST SERIES, 50 SECOND SERIES, 60
THIRD SERIES, 75

Just Ready **THE TRIO**, a collection of three-part
songs arranged especially for High Schools and Seminars.
An excellent companion or successor to the **BOOK OF
SINGING**.

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 B'dway, N. Y.

* From Royal Museums, London.
† From the University of Cambridge.

given at Covent Garden, and also Mozart's "Seraglio," not, however, the pure unadulterated Mozart music, such as we Germans know, but with whole numbers cut out, and other popular English melodies substituted. A fearful desecration! The culprit who has this Pasticcio on his conscience is Kramer, of Brighton, director of the King's band. As a compensation for this musical outrage, we had some rich and often amazingly beautiful scenic effects."

Moscheles played before the Court circle assembled at the Duchess of Kent's in Kensington Palace. "The little Princess Victoria was present, and the Duchess begged me to play *at once*, so that the Princess, who was obliged to go to bed early, might hear me. She left the room after my second piece. I had to play a great deal (on a Broadwood), and accompanied the Duchess in a song of Beethoven's, besides a duet from 'Zelmira,' sung by her Royal Highness and the Princess Feodora. The Royal party took a very friendly interest in my performances, but what I think pleased them more than all was my improvisation on some of the Tyrolese Melodies, for the Duchess had twice commanded the attendance of the Rainers at the palace."

Extracts from Mrs. Moscheles' letters will show that her husband's time was socially and professionally a busy one: "Happily such a day as that of Monday last is a rare occurrence in my poor husband's life, busy as it always is. First came the inevitable nine lessons, then the dinner of the Royal Society of Musicians, where he played, and to wind up, an evening party at Sir Richard Jackson's, which lasted until two A.M."

HEINRICH HEINE.

This was the first season that Heinrich Heine appeared in London. During his residence in Hamburg, he was on intimate terms with Mrs. Moscheles' family, and since those days had become distantly related. It would have been strange if, in such a commercial centre as Hamburg, Heine's genius had been instantly recognized, and, as a fact, no one suspected it in the youth who, often absorbed in thought, was always satirical, and more than averse to the routine of "business" in a rich uncle's office, though it might prove the surest passport to the income of a millionaire. But a poet he was, and a poet he would be. Consequently all he retained of his mercantile studies was a horror of business, and a singularly beautiful handwriting.

So far from agreeable were his recollections of Hamburg that when, in 1830, Mrs. Moscheles asked him to write in her album, he treated her to a satire on her native town.

After the publication of his "Reisebilder," he made many enemies; some persons, of whose identity with characters portrayed in that work there could be no doubt, smarted under the merciless lash of the poet, and would have retaliated on him if they could, while lookers-on at a distance chuckled with delight at the biting satire. Heine's prose was acknowledged to be that of a master. His originality of thought; striking imagery, terseness and vigorous language, contrasted wonderfully with the involved periods of some of his contemporaries. His great reputation had reached England before his arrival, and naturally his appearance in London created a sensation.

Mrs. Moscheles writes: "My old Hamburg acquaintance, the famous Heinrich Heine, is here. We delight in seeing him. He often invites himself to dinner, and I flatter myself that he feels quite at home with us. His genius and writings are a constant source of delight to me, yet I cannot help feeling some slight misgiving, knowing as I do the keenness of his satire. At his very first visit we had a very curious conversation. I scarcely know how I came to muster courage, but when he told me of all the lions he wanted to see, I said: 'I can get you tickets of admission to numbers of private galleries and other sights,

and shall consider it an honor to do so, but I must stipulate for one thing in return. This is that you will not mention Moscheles by name in the book you are no doubt going to write about England. He was completely taken by surprise, and I gave additional reasons. Moscheles' speciality is music; this, I know, interests you—but you have no thorough knowledge of it as an art, and consequently cannot fully enter into it. On the other hand, you can easily find in Moscheles a subject for your satirical vein, and introduce him in your work; I should not like that.' He laughed, or rather simpered, in his peculiar way, and then we shook hands over our bargain."

Again Mrs. Moscheles writes: "Heine took a walk with us in Grosvenor Square, the key of which had been lent us; he was very facetious on the number of chimney-pots, which are certainly bewildering to a gaping foreigner. Two days ago he came here, wet through, for a change of clothes. I sent him into my husband's dressing-room. He sent back the things shortly before he left England, with the following note:—

"MY DEAR MR. MOSCHELES.—On the point of starting, I bid you heartily farewell, and take the opportunity of thanking you for the sympathy and kindness you both have shown me: I am sorry I did not find Mrs. Moscheles at home the day before yesterday. You, Mr. Moscheles, were 'engaged;' and I did not like to have you called away. I am just packing my trunk, and at last return your property, thinking it a good joke to ask for my boots, as well as the second volume of the 'Reisebilder,' left as a deposit in your dressing-room. If I possibly can I will pay you another visit, if only to assure you by word of mouth that I highly, very highly esteem and love you both. Your devoted,

"H. HEINE.

"32, Craven Street Strand, July, 1827."

SIR WALTER SCOTT, (1828).

The Moscheles', on the occasion of this visit to Edinburgh, made the acquaintance of Sir Walter Scott, in whom the reading world had discovered "the Great Unknown, and to whose intellectual eminence thousands upon thousands looked up with feelings of the deepest gratitude and homage. The sickliness and sentimentality characteristic of the romance writers before the days of Scott, it is true, were avoided by Miss Austin, Miss Edgeworth, and some few others, who found materials for their fictions in the episodes of private life; but Scott was the first to introduce characters of real historical interest, and clothe them with flesh and blood.

The world in those days knew nothing of the stimulus supplied wholesale by Eugene Sue, Alexander Dumas, etc., and revelled in the simplicity, picturesqueness, and wholesome truths conveyed in the fictions of the "Great Wizard of the North."

To the delight of Moscheles, Sir Walter sent an immediate answer to his letter of recommendation, saying that, being confined to his house with an attack of gout, he hoped Moscheles and his wife would come to breakfast, instead of waiting for him to visit them.

Next morning at 10 A.M., they called at No. 6, Shandwick Place, where the illustrious man was staying for the winter, with his second, and unmarried, daughter. "He opened the door himself," says Moscheles, "and welcomed us heartily: he was suffering from gout, and walked with a stick. Before we had taken off our things we felt completely at home, and my wife's anticipated awe of the great man had entirely vanished. We sat down to breakfast forthwith, and a genuine good Scotch breakfast we had, served on handsome silver plate, by two servants in powder and livery. Scott's conversation was extremely animated and delightful: he understands German, and is thoroughly versed in our literature, and an enthusiastic worshipper of Goethe. He told us many anecdotes; but when he asked me, 'How do

you like my cousin the piper?—you know, we Scotch are all cousins'—I am afraid my answer must have done violence to his sense of music, which, by nature, was very limited. It was impossible for me to pretend to any enthusiasm for the bagpipes. Sir Walter had expected as much, but expatiated on the wonderful effect the national music has on the native Highlanders, arguing that a wandering piper would attract crowds in the streets of Edinburgh; also, that in battle the sound of bagpipes would inspire Scotch soldiers with a desperate valor. 'You should hear my cousin the piper play and sing "The Pibroch o' Donald Dhu," but with the Gaelic words,' said he; 'those words are the only appropriate ones to convey spirit and animation, but the melody itself carries one away.' He began to hum the tune, and beat time on the carpet with his stick, which was always by his side; 'but,' added he, 'the whole thing is wrong; I sing so badly: my cousin, who has just come in, must play the tune for us up stairs in the drawing-room.' Accordingly, we went up stairs; the cousin played me the subject; I extemporized upon it, and completely won the heart of our ever-youthful-minded and genial host. This was the prelude to my playing several Scotch airs, which I had to vary and interweave in all manner of ways. At last we parted, after a delightful visit, ever memorable to us; the amiability and sweetness of Scott's manner are never to be forgotten. Kindness, indeed, is written in every feature, and speaks in every word that falls from him. He treated my wife like a pet daughter, kissed her on the cheek when we went away, and promised he would come and see the children, and bring them a book. This he did, and his gift was the 'Tales of a Grandfather.' He had written in the title-page, 'To Adolphus and Emily Moscheles, from the Grandfather.'

"After our visit, Sir Walter was unfortunately confined to his bed with a fresh attack of gout; he got better, however, and on the occasion of my third concert, which was a matinee, to the surprise of a crowded and fashionable audience, Sir Walter stepped into the room before the music began. My wife," says Moscheles, "sat as usual in a remote corner of the room; Scott, however, found her out instantly, and sat down by her side, drawing upon her the envious eyes of many a fair beholder. His hearty bravo's and cheers, when I played, stimulated the audience to redouble their applause, which reached a climax when I gave them the Scotch airs. Between the parts he asked my wife if she knew Bürger's poem 'Der Dichter liebt den guten Wein,' and on her answering in the affirmative, he told her how he delighted in this poem, which he had translated into English, adding, 'Would you like to have it? I shall send it you.' She begged him to recite the song in the original; this, to my wife's great delight, he willingly assented to, while all around listened eagerly. On the following day, the last before we left Edinburgh, Mrs. Moscheles received the following note:—

"MY DEAR MRS. MOSCHELES.—As you are determined to have me murder the pretty song twice, first by repeating it in bad German, and then by turning it into little better English, I send the promised version.

"My best wishes attend your journey, and with best compliments to Mr. Moscheles,

"I am truly and respectfully yours,

"WALTER SCOTT.

"The day before we left Edinburgh we were amused to see our kind friend sitting in the Court of Justice, with a wilderness of official papers before him." Moscheles sent Sir Walter his album, with the request that he would contribute to its pages. Finding the following poem by Grillparzer, he translated it.

Tonkunst dich preis' ich vor Allen
Höchster Loos ist dir gefallen.
Aus der Schwesterkinste dre,
Du die freist, einzig frei.

Dem das Wort, es laßt sich fügen,
Deuten laßt sich die Gestalt,
Unter Ketten, Ringe, Stangen
Halt' sie noch eh' die Gewalt.

Aber du sprichst höh're Sprachen,
Die kein Haschenchor versteht,
Ungreifbar durch ihre Wachen
Gehst du, wie ein Cherubgeht.

Darum preist' ich dich vor Allen
In so angstlich schwerer Zeit,
Hochstes Loos ist Dir gefallen,
Dir, und wer sich dir geweiht:

This outburst of the poet, growing under the censorship of Austria, and greeted in every generous effort for the emancipation of his countrymen, must have touched Scott's sympathies. A few hours afterwards he sent back the album, with the following translation of Grillparzer's poem, headed with these words, "I am afraid Mr. Grillparzer's verse," and Mr. Moscheles' album, are only discolored by the following rude attempt at translation.

Of the nine the best of three
Are painting music, poetry,
But thou art freest of the free,
Matchless muse of harmony.

Gangs can stop the poet's tongue,
Chains on painters' arms are flange,
Fetter, bolt, and dung can tower
Over pen and pencil like their power.

But muse speaks a loftier tone,
To tyrant and to spy, and woe,
And free as air's with, with me,
Can pass unscathed the jealous ken.

Then had thee, forest of the free'
'Mid times of wrong and 'mid a
Music, the proudest lot is there,
And those who heard at music's shrine

This translation, evidencing Scott's accurate knowledge of the German language, Mowbray prized as one of the gems of his library.

The poet and the musician parted, Mr. Webb promising to find a London publisher for some pretty songs set to music by a Miss Trevelyan, with words by her sister, Felicia Hemans. Scott, on his part, engaged to pay an early visit to the Moscheles. The music was published, and the visit paid.

Burning of the Paris Opera House.

The old Opera, which stood in a quadrangle formed by the Boulevard and various lanes, as the theatre in the Rue de la Harpe, was burned completely down on Tuesday night. There had been, in fact, one of the greatest and most successful of the new opera of *Donizetti*. At half past ten M. Fauriez received a report from the watchmen that it was right, and went to bed. He had sent a confidentially employed body to look out the windows, and calling on them to look for their lives down the fire escape. The children of the house manager were in bed, but a lamp and candle probably have been burned to death, for the parents were out, but for the gallantry of M. Fauriez, the well known baritone and M. Vernet, of the *Flamand*, who at the risk of their lives climbed through a window and extinguished them. The police in the neighboring streets, and especially in the Passage de l'Opera (which runs down the back of the theatre to the Boulevard) was alerted, but the alarm proved not entirely groundless, for there was a row of the houses were scorched, and had their windows broken. The flames towered high above the chimneys, and plentiful showers of burning fragments fell on the Boulevards and the roofs of the adjoining houses. A number of fire engines were seen in the spot, and a large force of firemen, and though they to work in right earnest, but all efforts were fruitless. At two o'clock on Wednesday morning the roof fell in, and at half past four nothing was left standing but an outer wall of the building so famous in the annals of French art. Tremendous detonations and noises were heard in early morning, caused by the gas pipes, burning houses, and machinery falling. It seems now that only one life has been lost—that of a fireman named Bellet, who, when his comrades were going to the Bourse station to obtain water, got astride on a wall near the Passage de l'Opera.

to tear away some combustible material. The wall, already injured by the fire, gave way with him and he was precipitated from a great height into the flames uttering a loud piercing cry.

The fire is ascribed to various causes. Some say it was caused by a spark from a dragon's pipe in the cavity stable under the scenery room. Others trace it to a carelessly held candle in the costume room, while the inhabitants of a house in the Rue Rochou, having heard a detonation at half past eleven, think it may be traced to the bursting of a gas-pipe. The fire broke out in the passage left on the northern side of the building, whence it spread to the scenery-painter's depository. This was unfortunately filled with the newly-painted scenery of the new opera *Demosel d'Or*, which was in course of rehearsal, and it is hardly necessary to say that the canvas, covered with thick paint and varnish, not only burned like tinder, but gave out volumes of carbonic acid, which entirely paralyzed the efforts of the few firemen on duty. If there had been any person of average intelligence on the spot, the theatre would have been entered by one of its many back doors and the conflagration might have been checked, but as a rule when the danger is fully appreciated there is no one on the spot but the kind Mr. Duval, who, as in the case of the fire at the Grand Theatre, was soothed by the sight of his saved mistress's diamonds. The effects of the other actors were equally absurd. The actor M. Sully, who played the rôle of a rich man, having 100,000 francs, which he flung out of the window. A regular throng, seeing that the theatre then presented an air of desolation. An arrangement was made for the costumes to be put in the Theatre-Français, but the manager of that theatre predicted that it will not work, nearly eleven hundred persons having been killed with the theatre, and that the costumes will be burnt. At the end of the fire, M. Duval, who it will be remembered, is the father of the famous singing-master, the new theatre was left a smoking ruin, and the

The Old Opera House of Paris.

The National Library House, built in the early 1930s, was a modern building with a large hall, which was used for the storage of books. It was built with the intention of being a modern library, but it was destroyed by the Japanese in 1942. The building was built on the site of the old library, which was destroyed by the Japanese in 1942. The building was built on the site of the old library, which was destroyed by the Japanese in 1942. The building was built on the site of the old library, which was destroyed by the Japanese in 1942.

Place Louvois. Meanwhile in the rue Lepelletier a new theatre was being built, which in 1829, after having been burnt down by the fire of 1827, was again destroyed by the fire of 1830, and a civil warfare in the streets. Hither came with their treasures Meyerbeer and Rossini, Auber and Gounod. Here were produced the *Maisons de Poupée*, the *Diaboli*, the "*Huguenots*;" and here were the masterpieces of the school of the *Grand Opéra*. The house also nearly became notorious as the scene of a dramatic fight, it was here that Orléans and the Emperor met in 1870. It was here that the Emperor, in 1870, in 1871, and in 1872, in 1873, in 1874, in 1875, in 1876, in 1877, in 1878, in 1879, in 1880, in 1881, in 1882, in 1883, in 1884, in 1885, in 1886, in 1887, in 1888, in 1889, in 1890, in 1891, in 1892, in 1893, in 1894, in 1895, in 1896, in 1897, in 1898, in 1899, in 1900, in 1901, in 1902, in 1903, in 1904, in 1905, in 1906, in 1907, in 1908, in 1909, in 1910, in 1911, in 1912, in 1913, in 1914, in 1915, in 1916, in 1917, in 1918, in 1919, in 1920, in 1921, in 1922, in 1923, in 1924, in 1925, in 1926, in 1927, in 1928, in 1929, in 1930, in 1931, in 1932, in 1933, in 1934, in 1935, in 1936, in 1937, in 1938, in 1939, in 1940, in 1941, in 1942, in 1943, in 1944, in 1945, in 1946, in 1947, in 1948, in 1949, in 1950, in 1951, in 1952, in 1953, in 1954, in 1955, in 1956, in 1957, in 1958, in 1959, in 1960, in 1961, in 1962, in 1963, in 1964, in 1965, in 1966, in 1967, in 1968, in 1969, in 1970, in 1971, in 1972, in 1973, in 1974, in 1975, in 1976, in 1977, in 1978, in 1979, in 1980, in 1981, in 1982, in 1983, in 1984, in 1985, in 1986, in 1987, in 1988, in 1989, in 1990, in 1991, in 1992, in 1993, in 1994, in 1995, in 1996, in 1997, in 1998, in 1999, in 2000, in 2001, in 2002, in 2003, in 2004, in 2005, in 2006, in 2007, in 2008, in 2009, in 2010, in 2011, in 2012, in 2013, in 2014, in 2015, in 2016, in 2017, in 2018, in 2019, in 2020, in 2021, in 2022, in 2023, in 2024, in 2025, in 2026, in 2027, in 2028, in 2029, in 2030, in 2031, in 2032, in 2033, in 2034, in 2035, in 2036, in 2037, in 2038, in 2039, in 2040, in 2041, in 2042, in 2043, in 2044, in 2045, in 2046, in 2047, in 2048, in 2049, in 2050, in 2051, in 2052, in 2053, in 2054, in 2055, in 2056, in 2057, in 2058, in 2059, in 2060, in 2061, in 2062, in 2063, in 2064, in 2065, in 2066, in 2067, in 2068, in 2069, in 2070, in 2071, in 2072, in 2073, in 2074, in 2075, in 2076, in 2077, in 2078, in 2079, in 2080, in 2081, in 2082, in 2083, in 2084, in 2085, in 2086, in 2087, in 2088, in 2089, in 2090, in 2091, in 2092, in 2093, in 2094, in 2095, in 2096, in 2097, in 2098, in 2099, in 2100, in 2101, in 2102, in 2103, in 2104, in 2105, in 2106, in 2107, in 2108, in 2109, in 2110, in 2111, in 2112, in 2113, in 2114, in 2115, in 2116, in 2117, in 2118, in 2119, in 2120, in 2121, in 2122, in 2123, in 2124, in 2125, in 2126, in 2127, in 2128, in 2129, in 2130, in 2131, in 2132, in 2133, in 2134, in 2135, in 2136, in 2137, in 2138, in 2139, in 2140, in 2141, in 2142, in 2143, in 2144, in 2145, in 2146, in 2147, in 2148, in 2149, in 2150, in 2151, in 2152, in 2153, in 2154, in 2155, in 2156, in 2157, in 2158, in 2159, in 2160, in 2161, in 2162, in 2163, in 2164, in 2165, in 2166, in 2167, in 2168, in 2169, in 2170, in 2171, in 2172, in 2173, in 2174, in 2175, in 2176, in 2177, in 2178, in 2179, in 2180, in 2181, in 2182, in 2183, in 2184, in 2185, in 2186, in 2187, in 2188, in 2189, in 2190, in 2191, in 2192, in 2193, in 2194, in 2195, in 2196, in 2197, in 2198, in 2199, in 2200, in 2201, in 2202, in 2203, in 2204, in 2205, in 2206, in 2207, in 2208, in 2209, in 2210, in 2211, in 2212, in 2213, in 2214, in 2215, in 2216, in 2217, in 2218, in 2219, in 2220, in 2221, in 2222, in 2223, in 2224, in 2225, in 2226, in 2227, in 2228, in 2229, in 2230, in 2231, in 2232, in 2233, in 2234, in 2235, in 2236, in 2237, in 2238, in 2239, in 2240, in 2241, in 2242, in 2243, in 2244, in 2245, in 2246, in 2247, in 2248, in 2249, in 2250, in 2251, in 2252, in 2253, in 2254, in 2255, in 2256, in 2257, in 2258, in 2259, in 2260, in 2261, in 2262, in 2263, in 2264, in 2265, in 2266, in 2267, in 2268, in 2269, in 2270, in 2271, in 2272, in 2273, in 2274, in 2275, in 2276, in 2277, in 2278, in 2279, in 2280, in 2281, in 2282, in 2283, in 2284, in 2285, in 2286, in 2287, in 2288, in 2289, in 2290, in 2291, in 2292, in 2293, in 2294, in 2295, in 2296, in 2297, in 2298, in 2299, in 2300, in 2301, in 2302, in 2303, in 2304, in 2305, in 2306, in 2307, in 2308, in 2309, in 2310, in 2311, in 2312, in 2313, in 2314, in 2315, in 2316, in 2317, in 2318, in 2319, in 2320, in 2321, in 2322, in 2323, in 2324, in 2325, in 2326, in 2327, in 2328, in 2329, in 2330, in 2331, in 2332, in 2333, in 2334, in 2335, in 2336, in 2337, in 2338, in 2339, in 2340, in 2341, in 2342, in 2343, in 2344, in 2345, in 2346, in 2347, in 2348, in 2349, in 2350, in 2351, in 2352, in 2353, in 2354, in 2355, in 2356, in 2357, in 2358, in 2359, in 2360, in 2361, in 2362, in 2363, in 2364, in 2365, in 2366, in 2367, in 2368, in 2369, in 2370, in 2371, in 2372, in 2373, in 2374, in 2375, in 2376, in 2377, in 2378, in 2379, in 2380, in 2381, in 2382, in 2383, in 2384, in 2385, in 2386, in 2387, in 2388, in 2389, in 2390, in 2391, in 2392, in 2393, in 2394, in 2395, in 2396, in 2397, in 2398, in 2399, in 2400, in 2401, in 2402, in 2403, in 2404, in 2405, in 2406, in 2407, in 2408, in 2409, in 2410, in 2411, in 2412, in 2413, in 2414, in 2415, in 2416, in 2417, in 2418, in 2419, in 2420, in 2421, in 2422, in 2423, in 2424, in 2425, in 2426, in 2427, in 2428, in

The Jubilee Singers.

From the North British Daily Mail, Glasgow, Oct. 27

There must be something in the music or in the manner of singing of these friends from the Far West not usually to be heard in our concert halls, judging not merely by the hearty welcome they receive from crowded landings everywhere but also from the fact that these audiences are composed of all ranks and classes of our people, the great majority of them being such as are not usually known in the musical world. The hearts of the people have been touched in a wonderful manner, and as the music is quite simple, and the singing modest and unassuming, it is interesting to try to ascertain why such unpretending performances should produce so great an effect. It has long been the subject of general remark that the fashionable music of our day has got into a rut of its own, and has to a great extent ceased to have any hold upon the affections of our people. To them it has little or no interest. It is run after only by the musical world, who in general are little for the masses, and understand it still less, their chief object being to hear this, that or the other great singer, and that is the task set

This fact is patent to all. Let some great work of musical art be got up with the greatest trouble and expense, let it be advertised that a well-known fashionable vocalist is to sustain a principal part, and every ticket for the performance will be sold at exorbitant prices; but let it only transpire that the celebrated singer has been seized suddenly by a slight cold, and cannot appear, and that a rising and brilliant genius is to come as a substitute—what a change! That the substitute was originally a mere student, that he has no skill, and all the wits are engaged to make the performance worse than the original, and the result is a heavy pecuniary loss to the promoters.

Among the jubilee singers, there is no grand occidental star to dazzle an audience; therefore it is manifest that the charm of their music does not depend upon individual voices. In their singing the voices are so beautifully blended that individuality is almost entirely lost. Their music is characterized with great beauty, but usually these are not of their own peculiar music. One exception must be particular-

lost?" and "Turn back Pharaoh's army, hallelu!" recall the song of Moses, of Miriam, and of all the people after the passage of the Red Sea. Simple as these ones and melodies appear, they are purely natural—they cannot be imitated. Let any one try to compose one such as "Nobody knows the trouble I see," and he will find how hopeless is the task. Like the truly national songs of our own country, they are the spontaneous growth of genius—the composition of them cannot be traced. Some of them have come down from generation to generation. Others are of recent origin. We know the circumstances which called forth such songs as "John Brown's body," "No more auction block for me," and "Steal away;" and are therefore able to understand how truly they express the story of the country to which they are indigenous, and how powerfully they are calculated to stir up the religious and patriotic feelings of a people with whose very existence they are identified. The music is always made to fit the words, and not the words to fit the music. This is evidenced in various ways—by the curious and striking syncopations, by the use of peculiar and characteristic tunes and modes of the scale. The music is not confined to the usual major and minor forms, as stereotyped in modern music; but it is constructed in such modes as are naturally used by the human voice in speaking, as well as in singing, for the expression of particular states of feeling, especially the sad but hopeful mode of "re," or the second of the scale; and the pathetic but rousing mode of "so," or the fifth of the scale, are as frequently used as our ordinary major form. No melody seems to be constructed in our modern minor scale, the sharpened seventh of which is very rarely used. The music is diatonic, chromatic notes seldom occur, and changes of key seem to be unknown. The character of the music is purely natural as contradistinguished from artistic—hence one great cause of its popular power; and any one conversant with the characteristics of our Scottish music will see at once, in these peculiarities, how much there is in common between them. Further, as the "Scotch snap" frequently occurs, and either the fourth or seventh of the scale are often wanting, and sometimes both, it is no wonder that we constantly find in the structure and cadences of these Negro melodies much that we feel to be very closely akin to ourselves. Such tunes as "Nobody knows the trouble I see," remind us forcibly of the "re" mode found in the sacred songs of our Covenanting forefathers, "Martyrs," "Elgin," "Bangor," &c., and in those written in the mode of the fifth or "so" such as "O Sinner Man, Been a Listening," and many others, we feel at once the same tonality as in the "Land o' the Leal," "A wee bird cam' to our ha' door," &c., the cadences of which are the most touching and pathetic to be found in music. They are especially characteristic of these slave songs. The song of "The Ten Virgins" is essentially the same as "There grows a bonnie brier bush in oor kail yard." And the first two lines of "O Sinner man" are all but identical in structure with one of our finest Highland laments, "A. O'Nighean" closing with the cadence of the "Land o' the Leal." With so much of the Scottish character in their music, is it any wonder that these strangers have won the hearts of the people, and have met everywhere with a thorough Highland welcome. As to the manner of their singing it must be heard before it can be realized. Like the Swedish melodies of Jenny Lind, it gives a new musical idea. It has been well remarked that, in some respects, it disarms criticism, in others it may be as truly said that it almost defies it. It was beautifully described by a simple Highland girl: "It filled my whole heart." Such singing, (in which the artistic is lost in the natural) can only be the result of the most careful training. The richness and purity of tone, both in melody and harmony, the contrast of light and shade, the varieties of gentleness and grandeur in expression, and the exquisite refinement of the piano, as contrasted with the power of the forte, fill us with delight, and at the same time, make us feel how strange it is that these unpretending singers should come over here to teach us what is the true refinement of music, and make us feel its moral and religious power. Another most important and special lesson they have brought to us, and one which it is to be hoped will not be lost upon us, is—how in their most plaintive or most impassioned songs, the words are so distinctly enunciated. Both the pronunciation and articulation of the language are more perfect than we almost ever hear, and put to shame our most highly trained and artistic singers, whether public or private. The object on account of which these friends have paid us a visit de-

serves, and will surely receive, all the support and encouragement that our country and people can give them.

Andover, University.

The Old English Glee and Madrigal.

Years ago there were two musical organizations in Boston, the Senior (in date) and the Junior glee clubs. Of the former, William H. Fleet (d. 1815), a well-known and wealthy citizen of Boston, was the leading member, the club usually meeting at his house on Beacon street. The late Charles W. Lovett, connected for a half-century with the office of our secretary of state, Samuel Richardson, Allen Whitman, Nathaniel K. G. Oliver, James Sharp, noted singers, all now dead, were members. Of the latter the late Jonas Chickering had charge, a fine tenor; other members were E. LeBree, John H. Jewett, once of Salem, Ephraim L. Frothingham, a brother of Rev. N. L. Frothingham, and George Hews; were eminent members. This club generally met at Chickering's rooms. Their collection of glees, made by Mr. Frothingham, was most extended and valuable. These two clubs were the pioneers in introducing glee singing into this country. Our townsman, General Oliver, was a member of the Junior club, and out of this club grew the Salem glee club (1872), once very deservedly famous for their masterly singing and for their rich collection of glees and madrigals, now in the library of the Harvard Musical Association. These thoughts came up as we listened to the singing of the New York glee club last Wednesday evening, which reminded us of concerts of a similar nature given gratuitously by our club to their friends, in "days (evenings) we never, never more shall see." Of their performances we have distinct remembrance, and we compliment our New York friends in the best terms when we say that their singing was so good that it revived our memory of the music and the method of our old club. The latter was a thought more varied, perhaps a little more cheerful, the jolly element coming in in the "Laughing Glee," "The Little Pigs," "Mynheer Van Dunck," the "Stuttering Glee" and "The Darby Ram," the various and amusing catches so called, in which the words as sung give a different meaning from the spoken signification, as in "Ah, how Sophia can you slight your gentle lover? Go fetch the Indian's plumed dart! I'm but a lodger in your heart!" As sung it sounds:

Our house a fire, &c.,
Go fetch the Indian's, &c.,
I'm but a lodger &c.,

a constant and rapid repeating of which words soon starts the laughter of the audience.—Salem Register.

Optimism and Pessimism in Music.

[From the Pall Mall Gazette.]

Dr. Strauss, well satisfied with the world which he regards as self-made, and thinks could not under any circumstances have been made better, is also well satisfied with German music, which, beginning with Bach and Handel, and ending with Beethoven and Schubert, he apparently considers the best thing this well-made world has produced. Dr. Strauss's cosmological system is known to include no heaven. But the ideal aspirations of his followers must be satisfied; and the requisite satisfaction will, he thinks, be found in the cultivation of poetry and music, which in the case of Germans should from its special suitableness be German poetry and German music. Dr. Strauss's appreciation of the greater poets and composers of his native land differs from most criticism by its superior geniality and spontaneity; and if the literary and musical could be separated from the theological views entertained by the author of the "Old Faith and the New," the appended chapters on the poets and composers of Germany, printed apart, might form a little book which would both deserve and obtain popularity. His reflections on German music are, in fact, less criticisms than a record of the impressions left on a sensitive and appreciative mind by a series of familiar masterpieces. Very different, almost in antithesis in fact, to Dr. Strauss's running commentary on the great German composers and nothing else, is Mr. Dannreuther's recently published volume on Wagner, which, besides some depreciation of German and other (chiefly operatic) composers usually considered great, and a brilliant exposition of the operatic system invented (or partly invented, partly revived) of Herr Wagner, contains

the author's opinion on a variety of other musical as well as of literary and philosophical subjects.

But musical criticism conveys no idea of the music criticized, and it is to be laid down at the time to the reader of the critique, as a rule of itself conveys no idea of its subject or of the verses to which it may happen to be set. Because Mr. Dannreuther writes eloquently on the subject of Wagner, it does not in the least follow that Wagner has written beautiful music; nor when a composer has been inspired with an unusually happy melody is there any reason whatever for supposing that the words to which it is set must be of particular merit. Indeed the most charming melodies have often been written to the most common place words, as ingenious pages of laudatory criticism have often been called forth by music of doubtful quality. Heine wrote at greater length and with much more cordiality of Berlioz than of Mendelssohn; and if it be said that this was the error of a writer who was not a musician, take the case of Weber attacking Beethoven's symphonies and praising to the skies Hoffmann's opera of "Undine." Think, too, of Beethoven on Weber's music, Berlioz expressing hatred and contempt for the music of Rossini, and regretting, on the occasion of the Italian Opera of Paris being burned down, that Rossini's works and all who admired them had not been burned at the same time. Thus, if the opinion of critics who are not musicians is worth but little—and it cannot be worth much—that of critics who are musicians, especially if they happen to be co-positors of eminence, would seem to be worse than valueless. Wagner himself has the worst possible opinion of all composers except Wagner; though, as a consistent pessimist, he ought not to exclude his own music from his all but universal contempt. Wagner and the Wagnerites are known to be devoted followers of Schopenhauer, and it is noticeable that Strauss, an optimist, will not hear of Wagner or Wagner's music. After Schubert he declines to pursue his review of German composers, and he obviously includes Wagner among those modern composers whom he accuses of mistaking the "grotesque for the genial and the formless for the sublime." If required to express a direct opinion as to his merits, he would probably dispose of him as he does of Schopenhauer, by arguing that the pessimist stands self-confounded. For if, as Schopenhauer maintains, the world and all that belongs to it are bad, then Schopenhauer's philosophy must be bad; whence it follows that the world, which, according to a bad philosophy is bad, must be good. Similarly it follows that, Wagner's music and Wagner's theories being bad, the music and the composers condemned by these theories must be good.

Dr. Strauss will induce no religious-minded person to accept a long course of German concert music in lieu of heaven, and Mr. Dannreuther will persuade no one who, having heard Wagner's music, does not like it, to like it by reason of the number of clever things he has to say concerning it. His book, however, will have the effect of stimulating the curiosity of the reading public as to Wagner; and those who content themselves with attending to what Mr. Dannreuther tells them about this remarkable man, and do not afterwards go to hear the remarkable man's music, may become converts in large numbers to Wagnerism.

The First Gesellschafts-Concert in the Guerenich, Cologne.*

The finest of all German concert-halls shone once more last Tuesday evening with hundreds and hundreds of lights. Our numerous musical amateurs were there with their train of wives and daughters, in elegant concert toilets, to assist at the opening of this year's grand Winter Concerts. Nor, as usual, was there any want of distinguished guests and occasional visitors. Taking precedence of many other musical enterprises in our native land, the performances given by our Concert Society bear a certain character of solemnity. The vast hall with its majestic architecture and mediæval style of decoration carried consistently out to the minutest detail, the imposing mode in which the place is lighted up, the broad and stately rows of seats, the mighty platform with the great choir, and the orchestra reaching up to the gallery, and, lastly, the personality and artistic eminence of the Director—all these things constitute a sum total of impressions acting upon the fancy and mind and taking captive the visitor, so that, with his hat and great-coat, he willingly leaves his everyday feelings behind him in

* Under the direction of Dr. FERDINAND HILLER, Town Capellmeister.

the cloak room, where he can have them back free of expense.

At the first meeting, a little good humor was not superfluous in enabling the public to get over a great and unusual mishap. This consisted in the fact that the pianist, Herr Isidor Seiss, who was to have played, first, Mendelssohn's Pianoforte Concerto, and, subsequently, some smaller pieces, was seized with an attack of illness during the first allegro movement, and compelled to break off his performance. The combatant, thus unmanned, probably by the excitement, left the lists and was seen no more. But the Director stepped into the unwelcome gap with a free fantasia upon the orphan grand, and the wild steed, after depositing its first rider in the dust, mildly obeyed the will and inspiration of the long-proved master.

The artistic centre of gravity, properly so called, of the entertainment was in this manner lost, or, at any rate, completely changed, and the other pieces produced the effect of the fragments of a shipwreck tossed about on a stormy sea, without any proper connection or support. There were, however, amongst them very many of the objects, which no musical wrecker would dare to despise. There were especially some little ornamental things, worthy of notice, less for the value of the materials than for their extraordinary delicate workmanship and polish. Dainty specimens of carved ivory, exhibited by the four fair vocalists of "The Swedish Ladies' Quartet of the Royal Conservatory of Music, Stockholm." One was obliged, it is true, regularly to seek with one's ear these four-part *Liedertafel* kind of songs, forming such a contrast with the rest of the singers, if one happened to sit some paces or rows of chairs, or more, away from the four nightingales; and the last little tones of the cadences were as much concealed from the sense of hearing as would have been their streak of colour, if some indiscreet spider, let us say, had fastened to the platform. It, however, the vocalist sat there, immediately before the fair vocalists, he experienced, in addition to an impression of almost mechanical correctness, as though an invisible keyboard were connected with the living tone-instruments of the artists, a most magical and charming effect on the ear. It was like a perfect succession of pearl drops falling from the red tresses. On one which exercised a special charm was the refreshing sharpness of the pure intervals, seldom heard under the existing tyranny of the well or badly tempered piano. This applies especially to Lindblad's "Orpheus Song," and his "The Spring Song." We may entertain different opinions respecting the artistic value of the music, taking, for example, the Alpha and Omega of the singing, the formation of the tone, and the pureness, clearness, and peculiar character of the latter. On these points, the Swedish ladies are perfect. The whole secret of the really extraordinary effect consisted in the beautiful, and, at the same time, the emission of sound, as transparent as crystal. The very first chord is given with a clear, precise sign by the four voices, and a new note to each other, with bell-like clearness and harp-like sharpness, and every modulation brings out this sweet harmony more prominently. Every note and breathing appear to issue from one and the same mouth. Not one, however, of the four voices possesses any especially pre-eminent qualities of its own, if we except the colossal depth of the contralto, which commands the small bass C and the (large) B, but is otherwise somewhat veiled and by no means soft in character. The little flute-like soprano, however, sings out her *bel canto* passages as though they were trifles and a matter of course, while the middle voices—sometimes managed like a pianoforte—emit the staccato notes with certainty and precision. The quartet, taken as yet, appointed a Royal body-composer of its own. The ladies manage with transposed quartets for male voices, which afford them a tolerably wide range of four-part pieces, and with folk's songs. The latter contain a good dose of good-natured humor and deep feeling. An especial favorite is the "*Brollopsdans*" (Marriage-Dance) by Sodermann, in which we find a thorough spirit of sturdy gaiety. As extra supplementary piece, the ladies, who were overwhelmed with applause, gave Eisenhofer's "Birthday Serenade."

To our Concert-Chorus was entrusted a very little task which could offer no difficulties of execution. This was the chorus of Druids from Sacchini's opera of *Evelina*, a chorus already known from last year as a pleasing, roseate-hued piece. We are promised, subsequently, some important performances from this element—an admirable one,

if it chooses, of our national resources. In Heller's new work, *Neli and Damaganti*, in *Odysseus*, by Max Bruch, in Bach's Cantata, "Gottes Zeit ist die allerbeste Zeit," in a part of *The Seasons*, and in the grand *Passion* of Johann Sebastian Bach, the respected ladies and gentlemen of the Concert-Chorus will enjoy the opportunity of serving the cause of art generally, and the reputation of our Grand Concerts in particular.

Purely instrumental music was represented by N. W. Gade's "Highland Overture," and a novelty, "Nordische Suite für Orchestra," by Asger Hamerik. The former pleasant work was probably selected for the sake of consistent local coloring, since the land of *Sukkerskibet* had on this occasion undertaken to supply almost exclusively the music and the artists. It is real Highland poetry, something for the fancy and something for the mind. You can picture up in your mind a scene of nature; it: the breaking dawn, with fluttering streaks of cloud and triumphant light, the joyous morning song of the Highlanders, and a pleasant hunt in the wild and precipitous neighborhood. The impression does not penetrate to any depth, but the work is agreeably exciting and thoroughly musical, thanks to the clearness of its structure and the softness of its coloring. With respect to the latter, Asger Hamerik's production, the fact of becoming acquainted with it was not devoid of a certain amount of interest. A young Swede, who has been in the old skin filled with new wine, or some other more or less alcoholic liquor; at the best, it is a kind of backward progress, and, at any rate, a subordinate

thing what a thing is called than what it is. The composer, who is a stranger to us, writes not without talent and dash, and is, at all events, a man who has learnt much and forgotten nothing. Indeed, we are reminded too frequently of the latter fact, and any one desirous of viewing Mendelssohn, Schubert, and Wagner through a colored glass, polished away, may gratify his wish by means of this Suite. Nevertheless, the work, which is a kind of a musical illustration of the life of a young man, who has been in the old skin filled with new wine, or some other more or less alcoholic liquor; at the best, it is a kind of backward progress, and, at any rate, a subordinate

mentation falls on the ear in an agreeable and peculiar manner, while there is no lack of clever details and original cadences. The first movement, "Im Walde," is the least satisfactory; we cannot say whether it is an embryo or a cripple. At any rate, the "Volkslied," introduced by the harp, is very original, and wittily carried out. We distinguish without difficulty the Epic from the Lyric, and we think we understand distinctly "what the orchestra is relating to itself." The "Springtanz," rollicking and vigorous, almost seems, with its peculiar rhythm, a musical illustration of the direction: three steps

with a strong dash of the folk's-song element in it, and would not have been so written but for the fact that the composer is a Dane.

The new acquaintance was not without a certain interest, but, for the second part of a Gurzenich Concert, composers of a heavier calibre would be more desirable, and we could name very recent compositions which would make a better figure in the position. The piece, however, was very well prepared, and was in all its parts exceedingly successful.

VIENNA.—Herr Hellmesberger intends making, in January, a tour through Germany with his quartet company, which includes himself, Herren Hellmesberger, jun., Baerich, and Rover.—The programmes of the Philharmonic Concerts on the 2nd, 16th, 30th November, the 21st December, 1873, the 11th, 18th January, and the 22nd March, 1874, included and will include the following works: Beethoven, Symphonies 3, 5, and 7; Mendelssohn, A minor Symphony; Schumann, C major Symphony; Berlioz, three movements from *Romeo*; Overtures and Intermezzi by Beethoven, Berlioz, Cherubini, Mozart, Haydn, Dietrich, Rubinstein and others. Among the artists already engaged are Mmes. Essipoff, Fichtner, Herren Wieniawski, Brüll, and August Wilhelmj.—During its ensuing season, the St. Cecilia Association will give a series of historical sacred concerts, which will include works by the Netherlandish composers, Josquin de Pres, Arcadelt, and Orlandus Lassus; and the Italians, Palestrina, Lotti, Durante, and Carissimi.

Dwight's Journal of Music.

BOSTON, NOV. 29, 1873.

Harvard Symphony Concert.

A very general satisfaction was expressed both with the matter and the manner of the second concert (Thursday, Nov. 20),—especially the Symphony. This was the programme:

Overture to "Egmont"	Beethoven.
Concerto "Symphonie Concertante" for Violon and Viola, with Orchestra, in E flat, Comp. 1780 Mozart.	Mendelssohn.
Chorus "When the Evening Bells are chiming" from "The Song and Stranger"	Mendelssohn.
Nelson Varley.	
Symphony No. 1, in E flat, Op. 13	Schumann.

The "Egmont" Overture is one of the most familiar, but it is perhaps the most perfect of all overtures, graphic, intense, concise, more wonderful on the last hearing (if fairly rendered) than on the first; no prelude could be fitter to a concert in which that glorious Schumann Symphony formed the principal feature and conclusion. It came out grandly and inspiringly.

The *Sinfonie Concertante* ranks among the ripe and masterly works of Mozart, though it is by no means exciting, nor of particularly marked importance or originality in its ideas. Its chief charm is the limpid, easy flow of the Mozart style; a little prolix for our day, too uniformly placid, possibly leisurely running on of melody, yet certainly beautiful, and well worth hearing for at least once, when there are no more available symphonies of Mozart to turn to for novelty. It was thought of importance enough to be given at the Mozart Centenary. It gives evidence of ripeness and perfection in the conception of the single motives and figures, of strength and euphony, shown in the handling of the orchestra by itself and in its union with the principal instruments; of the freedom and certainty with which the organic structure (articulation) of the whole and the transitions by modulation are managed, and all the little turns and figures are brought out with a perfect grace and vitality to the whole. The Viola is written in D major (the piece being in E flat), "so that it has to be tuned a half-tone higher, whereby its sound is rendered brighter and its play more easy."

It may also be said that this Concerto gives an excellent opportunity for the two soloists to show their quality, requiring a great deal of florid, elegant, fine execution, which was well improved by Mr. ALLEN and Mr. HEINLE. The latter has a remarkably large and musical tone for a viola player, and in execution was very evenly matched with Mr. Allen, whose rendering of the violin part was pure, faultless and refined throughout. The cadenzas (Mozart's own) were very nicely rendered by Mr. Allen. What was a new work was thankfully appreciated by the majority of listeners; but on account of the length and uniformly quiet character of the work, as felt in the rehearsal, it was concluded to leave off the last of the three movements (*Presto*), and, beginning with the middle movement (*Andante*), close with the first (*Allegro maestoso*), which is by far the most interesting and opens in the stately and Olympian mood of Mozart. Doubtless the work would take hold of all, with good players like Allen to give more intensity of accent, and more subtlety of light and shade to the long level flow of the melodious passage work, where each phrase of the violin is echoed by

the viola all through with a closeness of imitation almost like a canon.

If any one was lulled to an unwilling somnolence by the Concerto, relief came quickly in the songs, and in the exquisite Nocturne by Mendelssohn, which was played with uncommon nicety of execution and sweet blending of tone colors. And after them, the Symphony! But first of Mr. VARLEY. That gentleman was suffering with a very heavy cold. Indeed it was even doubtful, only two hours before the concert, whether it would be safe for him to undertake to sing at all. Yet he acquitted himself with credit. The song from Mendelssohn's youthful operetta is very beautiful with its alternation of a sweet, pensive melody with a brisk martial strain. How lovely the accompaniment, with the softly streaming flutes in the first part, and how stirring the *crescendo* in the second! Here the high note was almost too much for the singer contending against the instruments *fortissimo*; but when they ceased his tone was held out beautifully. His voice, though evidently hoarse, lacked little of its usual sweet and manly quality, and there was the grace of style throughout. In "Adelaide" he was much more successful, singing the tender and impassioned melody with a refined and true expression, greatly aided by the piano accompaniment of Mr. Dresel.

The Schumann Symphony, first of the four, all of which gain in interest on every hearing, never so impressed a Boston audience before, for indeed never before has it been so effectively produced. It had been studied and rehearsed with more than common care, and every listener felt how full it is of pregnant musical ideas, of never flagging inspiration, depth of feeling, and rich, splendid coloring. From the first bold phrase of horns and trumpets, which stands like a motto at the beginning, and marks the rhythmical peculiarity and motive that runs through the whole first movement, (reappearing afterwards),—through all the swift, exciting course of the *Allegro molto vivace*, with its stupendous crises, and its many Beethoven-like suggestions;—through the divinely beautiful *Larghetto*, with that rich, deep heart melody of the violoncellos (admirably played);—through the bold, joyous Scherzo, whose triple rhythm changes so strangely in the first Trio to 2-4,—short breathings of entranced harmony, the wind answering the strings—then the return of the 3-4, and the surprise of a second Trio,—and then that exquisitely softening *Coda*, with the marvellous cadence on the flute and clarinet, followed by that swift downward lapse of syncopated chromatic chords in all the strings;—through the inexhaustible surprises and yet perfect unity of the finale, it is all, every measure of it, of the most absorbing interest. We think our orchestra did a good work for Schumann's music that day; many appreciate it better from that moment.

Next Thursday's concert offers the Haydn Symphony in B flat No. 83; the Overture to the *Zauberflöte* and to *Euryanthe*; the great Organ *Passepied* in C minor of Bach, transcribed for full orchestra by Esser (first time); and those exquisite little bits from Schumann's "Manfred" music which were played in the last concert of last season. Besides which Mr. GEO. L. OSGOOD will sing several of the short tenor airs from Handel's "L'Allegro" for the first time with the full orchestral accompaniment, as completed by Robert Franz, and in the second part, some of the choicest *Lieder* by Schubert and by Franz.

ENGLISH GLEES. Of course all the lovers of this kind of music, and of good voices trained to exact, express a rendering of well written four-five-six-part harmony, were glad of the return of those fine New York singers who made so pleasant an impression here last April. Mechanics' Hall was packed with eager and delighted listeners at their two evening concerts of Nov. 11 and 13. And indeed so far is the enthusiasm about them from being on the

wane, that there is even now an eager application for tickets to the concert which they mean to give in the great Boston Music Hall on the 29th of December. The voices are the same as before, the nucleus being the male quartet: Mr. C. G. BUSH, *Alto* (called sometimes *Counter Tenor*), of a peculiar falsetto quality, exceptional here, but common enough in England, very sweet and flexible, and soaring with all ease and purity into the higher range; Mr. G. G. ROCKWOOD, a good sound *Tenor*, singing the second tenor part; a rich, manly *Bari-ton* in Mr. W. H. BECKETT for the first Bass; and a grand, full, musical *deep Bass* in Mr. G. E. AIKEN. These are trained to exquisite precision, ceaseless subtle play of light and shade, expressive coloring of tone, purity of enunciation and nice fitting of the tone always to the sense of the little poems; this latter quality is characteristic also of the compositions of the older English Glee-men. The charm, however, seemed to us to lie more in the execution, than in the blending of the voices, for such a voice as that of Mr. Bush must always stand out and apart somewhat. But the charm, both as to variety, richness, brilliancy of tone-color, and as to wider and more interesting range of work, is very greatly heightened when the two ladies join their Soprano and Contralto with the Tenor and the Bass. The Soprano of Miss HENRIETTA BEEBE is delicious in its quality, and her singing, whether in serious *cantabile*, or florid birdlike passages, is finished, tasteful and expressive in a very high degree. (New York for years has lured away most of our own fine singers:—give us the Beebe, and the other *fench*, and we will forgive you all). Miss LOUISE FINCH has a rich and beautiful Contralto, and is a musical, true singer.

The selections were very much like those in April, in great part the same. We found most satisfaction in such pieces as Dr. Arne's "Where the bee sucks," harmonized for mixed quartet by Jackson with a cunning skill, and giving fine play to the bright execution of the Soprano; "Hark! the cock crows," by Callcott; the serious little Madrigal by Forde (1620) followed by the quaintly gay: "Fair Phillis" of Morley (1596),—the only specimens from the old madrigal period of England in the programmes,—and perhaps most of all in the modern Madrigal (it may be called, by reason of the contrapuntal interweaving of the six voice parts), "Thine eyes so bright," by Leslie." This has a good effect sung by six solo voices; but the old Madrigals require a mass of voices, eight or ten upon a part, to bring out their character.—Of the Gleees for male voices only, those of the earlier writers (from 1770, say, to 1820), were the best worth such studied, nice performance; such as Stafford Smith's "Return, blest days;" Cooke's "Strike the lyre," and "Hail, bounteous Nature!"; and Horsley's "By Celia's arbor." Of the modern things, though Hatton is clever, and Bishop's cold, facile elegance may still please the ear, our sense soon tires. In most of the English part-songs of the present day there is either too much of cold artificiality, or too much of that same artificial sentimentality, which is the bane of the thousands of German part-songs by the Abts and Kückens, and their crowd of followers. In those by Mendelssohn, and in the few by Weber, Schubert, Schumann, Franz, we have a nobler, more heart-felt, and enduring product, than even the best of English madrigals or gleees affords. But the trouble is that the field of *male* part-song is soon exhausted, and we must have *mixed* voices to allow of any fresh creation.

We might speak of some excellent specimens of solo singing by these artists, though in most cases we did think the singing better than the song. And we should mention the very neat and finished way

in which Mr. FLORIO, the fine accompanist of the Club, played two movements from a Mozart Sonata in the second Concert.

Piano Concerts.

MR. ERNST PERABO'S first Matinée took place on Friday afternoon, Nov. 21, at Wesleyan Hall. The attendance was large and the attention sympathetic, every piece upon the programme being followed by spontaneous applause. By far the most important and most genial selection, worth in fact all the rest and more, was the "Fantasie in form of a Sonata" (op. 5, B flat minor) by Saran, of which we spoke at some length when it was performed a few weeks since by Mr. Lang. It is a work that will bear repeated hearings and reveal new beauties, as well as more of the remarkable breadth and unity of design of the whole work. Mr. Perabo had mastered the composition well, and for the most part gave a clear and effective rendering; particularly of the impassioned first *Allegro*, whose themes are worked up so exhaustively, and of the brilliant *Scherzo* and *Finale*. The slow movement, the *Romanza*, is capable of more expression than was brought out, especially in those almost vocal bits of recitativo and cantabile; nor was there any change of tempo at the entering of the beautiful episode which the composer has marked *pia mosso, con dolore*. But as a whole this wonderful Sonata (wonderful at least for these days) made a very fine impression.—Next followed three of Rubinstein's "*Soirées à St. Petersburg*" (No. 1, Romance; No. 3, A Prayer; No. 5, Nocturne), which are among the more agreeable of that composer's smaller productions, and were warmly received.—After a couple of rather indifferent *Etudes* (from Ten Studies, Op. 5) by A. Krause, and a couple of truly individual and genial *Phantasie-stücke* from Saran's early op. 2,—a *Presto* in B minor, and an *Allegro con fuoco* in C sharp minor,—the concert closed with a full Sonata in E flat, op. 33, by the Leipzig professor, and now Cantor in the Thomas-Schule. E. F. Richter. This had been played once by Mr. Perabo before. It is in three movements: *Allegro molto agitato*; *Adagio*; *Allegro scherzando*. It is in the main a cheerful, easy flowing, graceful work, and proved enjoyable.

At the second Matinée, Dec. 5, Mr. P. will play his own arrangement of the first movement of Rubinstein's Ocean Symphony; Beethoven's *Phantasia*, op. 77; a group of compositions of his own; and, with the assistance of the Beethoven Quintette Club, he will bring out a famous String Quartet by Richter.

MASTER HENRY S. WALKER. At the invitation of Mr. and Mrs. Scott-Siddons, a number of musical people were assembled in Mechanics' Hall, on Monday afternoon, Nov. 18, to listen to the piano-playing of this bright-looking, interesting, modest English lad, only eleven years of age. The gentle lady introduced him with a graceful little speech, from which we learned:

"That this extraordinary child was not only possessed of a rare natural gift of music, but also of the very highest culture in that branch of art, he having entered the Royal Academy of Music at seven years old (instead of at the usual age of twelve), and that he held both the bronze and silver medals of this one of the greatest of musical institutions. The former is awarded for piano-forte alone, and the latter for a thorough knowledge of musical composition and harmony in all their branches, the competitors including men of thirty years old and upwards.

The playing of this gifted boy is really something more than wonderful, it is good. His first piece—so formidable a task as the E flat Sonata of Beethoven (op. 31, No. 3), was played in a sound, honest style, with no faltering, no scrambling, no trickery, in firm, steady tempo, throughout all four move-

ments. It was good not only technically, the passages all cleanly executed and with a fine elastic touch, the chords struck with a crisp, free, vital force, the contrasts and gradations of power well observed,—but it was in the main rightly and intelligently conceived—at least so far as it could be possible for one who has had so little of the mind's and heart's experience. Plainly to a true love and talent for his art, the best instruction has been present. Still more satisfactory, as being better suited to a child, was his finished, elegant performance of the difficult Variations in E flat by Mozart; you could imagine that it was a young Mozart, but it is not well to be in haste with such anticipations. One of Weber's very brilliant Rondos, bristling with intricate bravura, seemed an easy triumph for his long and pliant fingers.

The other selections (besides Thalberg's "Home," for an encore), were the Andante and Rondo Capriccioso by Mendelssohn, a couple of movements from Sterndale Bennett's new Sonata, "The Maid of Orleans," and finally the *Fantasia Impromptu* by Chopin. This last, like all the rest, was brilliantly and clearly executed; but Chopin demands much more and is not meat for babes; there is enough fine music suited to his rare capacity, without that.

Such a programme, played in a manner that would be called good for anybody, was certainly remarkable for a boy of eleven. Such a gift, whether it is genius or not, is sacred, and should be wisely sheltered from too much exposure, and the danger of wasting itself, as well as the frame it animates, too early. The boy, healthy and natural as he is in action, looks pale and delicate. Fortunately he has not, like so many "wonder-children," been forced to his task. Sir Sterndale Bennett, his teacher, said the only difficulty was to hold him back, and therefore he approved of the kind plan of Mr. and Mrs. Siddons of bringing him to a new country, where his mind might be diverted more or less from the one absorbing and intense pursuit.

Musical Correspondence.

NEW YORK, NOV. 24.—The musical season may be considered to have fairly opened on the occasion of the first concert of the Philharmonic Society, on the evening of Nov. 15th, with the following programme:

Symphony, B flat, No. 4	Beethoven
Scena, "Orfeo ed Euridice"	Gluck
Mrs. Anna Drasilil	
Concerto, No. 2, Op. 35, for Violin	Sydney
Adagio, Albrecht	
Heinrich Ernst Schreyer,	
Introduction, "Loreley"	Max Bruch
Cavatina "Distanti populi"	Rossini
Mrs. Anna Drasilil	
Les Preludes	Liszt

The healthy stimulus of competition is manifested in the programmes, as well as in the playing, at the Philharmonic since Theo. Thomas has resumed his Symphony Concerts in this city, and, indeed, much energy is needed to prevent the old and well founded society from being totally eclipsed by its younger rival. Even in these days of panic, however, there is ample encouragement for both to do their best, and the audience at the Philharmonic concert was as large as ever. The playing of the orchestra at the beginning of the season always evinces a lack of uniformity, easily accounted for by the fact that, during the summer, the players go their separate ways and are, of course, out of practice; but, taking this into account, their performance seemed better than usual, and I believe that during the coming winter they will show a marked improvement over the preceding season. The most conspicuous defect now is in the brass, which is too blaring, and introduced where it is least wanted.

Some parts of the 4th Symphony, as the Adagio, one of wonderful beauty, under the baton of Mr. Bergman, who is a true student of Beethoven, were very finely treated. The Mennetto was not as well rendered; but in the final Allegro the orchestra was thoroughly alive to the composer's meaning, and finished the Symphony with much spirit and precision.

Max Bruch's Introduction to *Loreley* was played for the first time by this Society, but Mr. Thomas had made us familiar with it by frequent repetition at his garden concerts. It is a beautiful piece and was played better than anything else on the list. The Symphony Poem "Les Preludes" contains much fine work for the violins which, a part of the time, were about half a tone too low. Here was an opportunity for the brass instruments which they did not fail of improving.

Miss Anna Drasilil is a contralto who gained considerable distinction as a ballad singer here last winter; she also sang at one of the Philharmonic Concerts, and made a good impression by the remarkable depth and resonance of her voice, and the fidelity with which she rendered her music.

These impressions were confirmed by her singing of the scena, "Orfeo ed Euridice," but it is a difficult piece, and requires a voice of more flexibility than that of the young lady in question, as well as a depth of passionate expression which she did not exhibit.

Her singing is very good, of a good style, but the audience at the Philharmonic deserve something more than this in a violinist, having listened to such players as Sarasate and Wieniawski. He draws from his violin a pure but thin tone; his execution is good, but the breadth of sentiment required for the Allegro of Spohr's Concerto was lacking.

For the second concert the following pieces are announced: Mendelssohn's Symphony, R. binstein's First Symphony, Beethoven's *Leonora* Overture, No. 1.

Theo. Thomas gave the first of his series of six Symphony soirées, on Saturday evening, Nov. 22. The house was crowded, and it was gratifying to observe that the financial troubles which have nipped in the bud all projects for concerts of an ordinary kind, do not affect enterprises of such pitch and moment as that of Mr. Thomas.

His orchestra comprises 70 performers, and he is constantly adding to their number such soloists of high merit as he can secure. Either of his two violinists, Jacobsohn and Listemann, would win applause in any concert hall in the world; and of his latest accession, the violoncellist Lubeck, I will speak hereafter. The concert opened with Beethoven's 4th overture, "Die Ruhe," which was played in a manner that could not be surpassed. Then came the lovely air from Bach's *Matthæus Passion*: "Give me back my dearest master," sung by Mr. M. W. Whitney, with violin obligato by Mr. Listemann. The air could hardly be interpreted with finer feeling than Mr. Whitney manifested in his singing, and his magnificent voice is too well known to need description.

Then followed the Symphony of "heavenly length," Schubert's in C; that wonderful tone-poem, which, though its performance occupies nearly an hour, contains not a measure, not a note, that could be spared. Beethoven has written grander music, and Schumann has composed Symphonies which take stronger hold of the intellect, but, for divine sadness and soulful beauty, rich and vivid coloring and sustained interest, there is nothing like this work. Words are inadequate to express its effect upon the mind, and it is hard to find terms sufficiently warm to praise its performance.

The other orchestral pieces were a graceful

Scherzo by Berlioz, "La Reine Mab, ou La Fée des Songes," (written in the peculiar style of that composer), which seemed to please the audience mightily, and a Symphony in D minor, by J. Sveden, to Bjørnsen's poem "Sigurd Slembe." Mr. Whitney's second aria "In questa tomba oscura" (Beethoven) brought an encore, to which he responded with an air by Mozart.

Mr. Louis Lubeck, lately arrived from Europe, and now a member of the Thomas Orchestra, made his debut in a Concerto for the violoncello by Molique. His splendid playing in certain portions of the Symphony had already attracted the attention of critical listeners, but the audience was unprepared for such a display of talent as was made in his performance of the Concerto. An exquisitely pure tone and great facility of execution are with him only means to an end, and that end is to give the fullest, freest interpretation to the music before him. It is seldom that we have the pleasure of hearing a performance so artistic. If he did not take the house by storm it was because there was so little of the sensational and so much of true merit in his playing.

The next Symphony Concert is announced for Dec. 1st, at which occasion Raff's Symphony, No. 5, ("Leonore") will be given.

At the Opera great preparations are being made for the production of Verdi's *Aida*, which is announced for this week.

Our New York Musical matters here look a shade more hopeful than could have been prophesied at my last writing, but still the millennium is not yet. The Apollo Club is in the field and has given its first reception to the associate members, —a very enjoyable affair. The society numbers about sixty active members of good voices. In the performances at the reception alluded to above, the first tenors were not always fully up to the pitch. In point of precision of attack, delicacy of shading, and blending of voices they evince exceedingly thorough drill. At the same time it is easy enough to see that societies of male voices must depend on social conditions for the success of their public performances. During the Thomas season here one evening was devoted to Wagner chiefly, and selections from "Lohengrin" and the "Meistersänger" were given by this club and a number of the best solo voices we have here. Not hearing the concert I cannot speak more particularly.

The Thomas season lasted a week and was a success, though the houses were not so crowded as had formerly been the case. This was probably owing to the price (\$2 for desirable places) and the panic. The programmes presented three or four novelties, the best playing of which to me was Hamerick's "Nordish Suite," Op. 22. It is in five parts: 1. In the woods. 2. Old Swedish Ballad. 3. Norse Fling. 4. Mennett. 5. Bridal March. As near as I remember at this late day the first, second, and third were the best numbers. The opening, in particular, is romantic and delightful. The march did not seem to me so clear—possibly another hearing would revise the impression. One of the papers says that Hamerick is now in Baltimore, connected with the Peabody Institute there. In this case we seem to have in America an orchestral writer of great talent.

Mr. Balatsky has lately organized an orchestra, but as I have not yet heard them play I cannot speak more fully.

The Oratorio Society is really dead, to all appearance at least. The situation was too much for it. With no central hall fit for use in such concerts, no convenient place of meeting, no desirable leader, and no resources but the interest on old debts, the society might well enough be pardoned for being

down in the mouth, so now they are "down among the dead men."

Mr. Carl Wolfsohn, of Philadelphia, has come here to live, and will take charge of a society organized under good social auspices. It is the intention, I believe, to give vocal works, and chamber music.

A Schumann Club is now under way here, consisting of Robert Goldbeck, William Lewis (violin), and Mr. Eichheim (cello). I think we may expect some very good performances from them.

The Apollo Club have it in contemplation to assist Thomas with three concerts in February. They will avail themselves of female aid and give Schumann's "Paradise and the Peri"—an "oratorio" as they style it.

The choir of the Centenary M. E. Church, numbering about forty, assisted by the Second Baptist choir of sixty or eighty, and the First Congregationalist choir of forty, will combine some time in November to give Dudley Buck's "16th Psalm." The choirs are drilled by their respective leaders, Messrs. O. Blackman, H. R. Palmer, and P. P. Bliss. Mr. Blackman will direct the performance. Should this prove the success anticipated, other works will be given in subsequent concerts under the other directors.

At Centenary Church your correspondent has just closed a series of four Organ Recitals, given Saturday afternoons, with the following programmes, which I record for what they are worth, omitting the vocal selections as generally light.

I.

Grand Fugue in G minor Bach.
Organ Concerto in F, No. 5 Handel.
Selections from "Faust" Gounod.
Horn mimos Blacksmith (Morgan) Handel.
Overture to "William Tell" Arr. by Buck.

II.

Grand Fugue in A minor Bach.
Choruses from "Israel in Egypt" Handel.
"He led them forth like sheep."
"Sing unto the Lord."
Andante and Variations from Septuor. Beethoven.
Arr. by Best.
Overture to "Tancredi" Rossini.
Overture to "Martha" Flotow.

III.

Organ Concerto in B flat, No. 2 Handel.
Arr. by Best.
Andante and Allegretto from 5th Sonata. Mendelssohn.
Overture to "A Night in Grenada" Kreutzer.
Overture to "St. Adella" Flotow.
Concert Variations on "The Star Spangled Banner" Dudley Buck.

IV.

"St. Ann's" Fugue Bach.
Sixth Organ Sonata Mendelssohn.
Larghetto from 4th Quartet. (Best) Mozart.
Concert Overture Eugene Thayer.
An Evening Dudley Buck.
"God Save the King" Variations Adolph Hesse.

Although the name of Bach occurs but rarely, these selections are quite as good in quality as the Chicago musical stomach is yet equal to. The attendance was very fair and the audience behaved with great patience. DER FREYSCHUTZ.

PHILADELPHIA, NOV. 16.—On Saturday afternoon the second of the Wolsieffer matinées was given at Horticultural Hall. The Symphony was Haydn's No. 6 (in G major), and the rendering was one to satisfy the most fastidious, the delicious little *Andante* narrowly escaping an encore. An overture of Suppé's and a Potpourri of Hamm's were also very well given.

On Monday Maretzek's troupe, more properly a portion of Maretzek's troupe, began a series of three representations; but, owing to the engagements of the troupe in New York, but two performances could be given. On Monday the *Sonnambula* was the opera, with Mme. de Murska as Amina, Vizzani as Elvino, and Rossi Galli as the Count. Mme. de Murska's singing was delightful throughout; but her acting was quite below the requirement of the

part. Her silvery voice fairly tinkles in the very highest notes of the scale, the D in alt being as easy of access to her as the B below it is to many singers. Add to these attractions the charm of her crisp and neat execution, and you will see the reason of Mme. de Murska's success with us in the Quaker City. Vizzani was not as good as usual, but his genteel presence atoned somewhat for his lack of voice.

On Tuesday evening Verdi's *Trovatore* was presented. This performance will be ever green in the memories of the audience that night as being the occasion of the debut of Signor Tamberlik. From the weird romanza in the first act to the stormy and regretful trio in the last, his performance was masterly in the highest degree. His voice of course is wrinkled [*sic*] with years, but in the "Di quella pira," it appeared in the beauty of its youth, and when he launched forth his superb "high C" a stormy applause demanded it "encore." Mme. de Murska did much credit to herself by her singing and acting as "Leonora." Signora Testa, as Azucena, was not successful. Signor Mari, as Di Luna, sang quite fairly and acted with considerable fire. Rossi Galli as Ferrando, was very good, rendering prominent this usually insignificant role.

On Friday evening the Theo. Thomas Orchestra gave a concert at the Academy, followed by a matinée, and an evening performance on Saturday. The performances of the Thomas Orchestra are beyond the reach of the attacks of even the most captious and dyspeptic critic, and as I trust I am in neither of the aforesaid classes, I take it my duty is completed when I simply record the selections we were favored with. On the first night the Orchestra played Beethoven's Overture, "The Consecration of the House"; the Andante of the "Jupiter" Symphony; Liszt's "Rhapsodie Hongroise," No. 2; Sullivan's "Overture de Ballo;" Theme and Variations from the Quartet in D minor of Schubert, by the strings; and a Bacchanale and March (Huldigungs) of Wagner's. Mr. Listemann played Vieuxtemps' Fantasia on Slavonic airs. Mr. Whitney sang "Rolling in foaming billows," from the "Creation," and upon being encored repeated the Andante portion. Although this was a delightful performance, we cannot forbear saying we wish that Mr. W. had not seen fit to take a liberty with the text in the latter portion of the aria. In part second Mr. Whitney sang Hullah's "Three Fishers," and was again encored. At the matinée on Saturday, the principal Orchestral parts of the programme were: "Nordish Suite" by Hamerick (new to the audience); Beethoven's Overture to "Fidelio," and Liszt's "Rhapsodie Hongroise," No. 2. Mr. Dargel on the cornet à piston, gave as his solo a Theme and Variations by Rode. Mr. Jacobsohn played a "Bacchante" of Spohr's, a Waltz of Chopin's, and a Prelude of Bach's. Mr. Whitney sang a song of Randegger's, and "I am a Roamer" from Mendelssohn's "Son and Stranger." At the evening performance the Orchestra played the Overture, Scherzo, Intermezzo, Notturmo and Wedding March of the "Midsummer Night's Dream"; the Theme and Variations, Scherzo and Finale of Beethoven's Septet, Op. 20, and selections of the first act of "Lohengrin." Mr. Whitney sang "In diesen heil'gen Hallen" from the "Magic Flute," and for an encore "In questa tomba oscura." Mr. Kayser for his clarinet solo played Weber's Concerto for that instrument, and Mr. Lockwood gave us a harp solo. I never have had to record so successful a series of concerts by this admirable organization, as these, and although we heard no great Symphony, yet the excellence of what we did get atoned for this lack of something grander. At the Wolsieffer matinée Beethoven's D major Symphony, (No. 2) was given together with other standard works.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- A Night in Venice. (Una notte a Venezia).
Duet. 5. *Gitarra* Lucandini. 65
"Tranquilly smiles the sea."
"Tranquillo il mar, il mar."
A very musical duet for Soprano and Tenor; so smooth and musical that it reminds one of the perfect duets in Bellini's operas.
Sing sweet Bird. 4. *Cleto* Ganz. 40
"Sing, sweet bird and chase my sorrow."
The unsuspecting singer may commence this under the impression that it is a simple ballad, as it is, indeed, an unusually sweet one. But on turning the leaf one is confronted by a series of bird-warblings, which require some little execution.
Wouldn't you like to Know? Song & Cho. 3.
F to f *Barlow*. 30
"I know a girl with teeth of pearl."
If you would like to know more, buy the pretty song.
Little Faces at the Window. Song and Cho. 2.
F to f *Pratt*. 30
"How they cluster like bright jewels."
"Lovely roses are not far off."
This is a very charming song about the prettiest of framed pictures, the group of children "looking out for father."
Dancing Quakers. Duet. 2. F to f. *Pratt*. 30
Merry come song and dance.
How I love to dance. 2. Bb to g. *Rodek*. 30
"Sero Comic" is on the title meaning very bright and cheerful but not funny.
Guild the Engineer. 3. D minor to f. *Roodt*. 40
"Two low whistles, quaint and clear,
That was his signal the engineer."
Aftermath. 3. G to e. *Roodt*. 30
"Not the sweet, new grass with flowers
Is this harvesting of ours."
The words will be at once recognized as recently written by eminent poets; and music could not well be more neatly fitted to the sentiment of the words than in the above two songs.

Instrumental.

- La Fille de Madame Angot. Opera Bouffe.
Quadrille. 3. Arr. by Muller. 40
Lancers. 3. " *Dorning*. 40
Waltz. 3. " *Opert*. 30
Galop. 3. " *Feller*. 30
The Waltz is a sort of Pot-pourri of the brilliant, piquant airs of the opera, and the Lancers, Galop, and Quadrille have the same general character. Perhaps these instrumental arrangements furnish the best opportunities of enjoying the sparkle and snap of the French air, and in addition everybody will dance to them the coming season.
A Maiden's Dream. Nocturne. 5. D# *Lange*. 40
Requires a well-trained hand for its full effect. Melodious, rich and beautiful.
Melodies of Spring. *Wyman*.
No. 8. "Comin' through the Rye. 3. Eb. 30
Easy variations on a favorite air.
March Romaine. 3. F. *Gounod*. 40
An elegant composition, dedicated with a Pius feeling to the Pope, who it is to be hoped is still able to enjoy its rich harmony.
Vienna Temper. (Wiener Blutz) Waltzes. *Strauss*. 75
As some things of good flavor become milder by age, so does it seem that the later music of the Strauss family, while retaining its brilliancy, has more mellowness, more easy flow, more "tune" to it than heretofore. A tip-top set of waltzes.
Two Melodies. *Kaffnerberger*, each 30
1. Aubade. 4. A.
2. Nocturne. 5. Bb.
The latter, though a Nocturne, is far from being "sleepy," and the Aubade has much of the brightness of daylight about it. Music of a high character.
Perchance Waltz. 3. F. *Meininger*. 30
A very characteristically piece, with light, neat and "bounding" music. Should be a favorite.
March des Troubadours. 4. Eb. *Roubier*. 40
Very spirited and quite powerful. The hands cross considerably.
Slumber Song. (Schlummerlied). 4. Eb. *Schumann*. 40
Exceedingly graceful, and, of course has masterly workmanship.

ABBREVIATIONS. Degrees of difficulty are marked 1 to 7. The *legato* marked with a capital letter; as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophecy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me echoed soft and low,
Still your Memories linger near me,
Chiming Bells of long ago.

Sweetly fell your silv'ry numbers,
Down the still and fragrant air,
Woke my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow,
Softly rung o'er grove and glenwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Dreaming, Still Dreaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain.
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles,
Dreaming, still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Trob again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

or I can see the Shining Shore.

Words by Rev. J. W. Clarkart. Music by J. P. Webster. Song and Chorus. Price 15 cents.

I am drifting, drifting, mother,
From the earth so rocky here,
But I'm going home, sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the mist across the sea,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dying lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail.
Price, 30 cents.

Let us gather up the sunbeams
Lying all around our path.
Let us keep the wheat and roses
Casting out the thorns and chaff.
Let us find our sweetest comfort
In the blessings of to-day,
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one near to mark!
Some one by your side,
Happy as a bird,
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree of difficulty. By Engelbrecht.

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness (at least to the wedded pair) at each repetition. Still, another good march is quite desirable, and Mr. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms expectant.

Chant du Matin. 60

Author's edition, improved. Key of A. 4th degree of difficulty. By Boscovitz.

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece, as a whole, is already well-known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Lithograph Title. A Reverie for Piano. Key of E. 3d degree of difficulty. By Wilson.

A graceful title page, on which is depicted the rustic chapel of simple architecture but well designed, and in no point offending the eyes. Being such it is a good type of the composition within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 75

A transcription. Key of D. 6th degree of difficulty. By Chaloner.

"It's the easier pieces that please," a fact occasionally verified by Thalberg, when he occasionally consented to play has to him, easy transcription. Since those days the piece has been the *Ultima Thule* of the practice of multitude of learners.

Thalberg's composition, however, like many other popular pieces, may after awhile weary. It surely is not Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well known one of Thalberg.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by perplexed teachers in search of the "first pieces for scholars."

Major Dora H. Walter.	Hall, 30
Adeline Walter.	Riley, 30
Banner's March.	" 30
John Walter.	" 50
Edna Viola Monaghan.	Turner, 30
Valentine Walter.	Fisher, 50

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipsic Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67

Plain explanations of Elements, &c., connected with Piano-forte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Compiled by a gentleman permanently qualified for encyclopaedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post paid, for retail price.

OLIVER DITSON & CO.,

Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in (6) parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive course of instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instructive" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Matthews. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then;—full of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTIS' METHOD for GUITAR. 3.00
Lessons, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar 2.50
A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar. 75
New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, 2.50
U. C. Hill.

Saunders' School for Violin 1.25

Modern School for Violin. 2.50
L. G. Fessenden.

Listeman's Method for Violin. 3.00

Four well-approved methods, all presenting the same subject in different forms.

Wichtel's Young Violinist. (Junge Geiger). 3.00

To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00

W. H. Clarke. 120 airs for practice, with direction.

Winner's New School for Violin. 75

The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75

About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Suit yourself as to price. The above books are not "good, better, best," but "large, smaller, smallest" each one a good method, but the first filling the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 73

Winner's Perfect Guide for German Concertina. 73

Two widely different books, the first containing instructions for playing on the horn and managing a band of 8, and the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

CHAS. H. DITSON & CO.,

711 Broadway, N. York.

[illegible]

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-tf] 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE
Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skilful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. -[805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club
of Boston,
(C. N. Allen 1st Violin, H. H. Bond 2nd Violin, J. C.
Mullaly, 1st Viola, Chas. Kappeler 2nd Viola and Flute,
Wm. Fries, Cello, is prepared to accept engagements for
Classical and Sacred Concerts and other entertainments.
Address, C. N. ALLEN,
829-1-ly] Care of Oliver Ditson & Co., Boston, Mass.

CARD TO ORGAN STUDENTS. As there
every year more applications from Churches de-
the Organists at salaries from \$200 to \$300. I can
furnish players for Organ Structures would not find
present and prospective interest by communicating with
me. Very truly,
Care of Mason & Hamlin, Tremont St., Boston. [826-ly]

MR. EUGENE THAYER will devote the time ex-
clusively to students desiring to become Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care of Mason & Hamlin, Tremont St., Boston. [826-ly]

A Band in Every Village
is, or is soon to be, and the mellow noise of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Bases,
or any other Band Instruments, which with

Violins, Guitars, Flutes,
all Orchestral, in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

BAKER'S THEORETICAL AND PRACTI-
CAL HARMONY.
With a treatment of Thorough Bass.
By B. F. BAKER.

This comprehensive treatise is at once the evidence and
outgrowth of the advancement of musical science to its
true importance—and while it omits nothing legitimately
within the province of such study, conducts the pupil, by
easy and natural steps, to a complete and satisfactory
survey of the whole subject, by the aid of familiar illustra-
tions rendering attractive what would otherwise be dull and
unvarying, accompanied by the use of clear and concise
language to express the ideas sought to be conveyed.

The author assumes a knowledge of the elementary
principles, on the part of the student, and devotes the first
four chapters of his work to the treatment of Intervals,
Scales, Chords, and Inversions of Chords, entering upon
Thorough Bass, with Chapter V, which is enriched by
copious examples; he treats next the affinity of Chords,
Concords and Discords, in Chapter VII, which abounds
with apt illustrations, and then considers the fundamental
Chord of the Seventh in the succeeding Chapter, drawing
clearly the distinction between the diatonic and fundamen-
tal. Next the Chord of the diminished Fifth in Chapter IX,
the diminished Third in Chapter X, the Chord of the Ninth,
the fundamental Ninth, Diminished Seventh, Eleventh, and
the fundamental Chord of the Thirteenth in successive
Chapters, arriving upon the conclusion of his treatise at
Suspensions, Modulations, Pedal Point and related topics.
As is stated in the Preface, that which is new in the work
is in the treatment, and not in the subject, the aim
throughout being first, to fix firmly in the pupil's mind a
clear idea of the principle governing the construction of every
Chord, leaving him afterwards at liberty to follow it
through its different expressions, and we think the treat-
ment is so judicious that, while it meets the demands of
the most conscientious and thorough student, it will not
fail to keep alive to the close, his growing interest
in, and love for this beautiful science.

We think the treatise can be safely recommended to the
critical judgment of the profession, and that a thorough
examination will endorse our opinion of its merits, and
lead to its general introduction among organizations having
for their aim the study and practice of the higher forms of
musical expression.

Oliver Ditson & Co., Publishers Boston.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to day the most popular music
book in America, over 20,000 copies having been sold in
10 months. Price, \$2.50, in Cloth, \$3.

GREAT SALE OF
THE STANDARD.

This great Church Music Book, by L. O. Emerson and
H. R. Streeter has made the music world is likely to have
found the sale of a new music book by one composer. The
works of Emerson and Streeter have sold by the Hundred
Thousands, and the STANDARD will continue to be called
for and every Church, Singing Class, and Convention
are supplied. Price, 1.00.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flp., Accordion, Clarinet, Fiddle
and Violoncello. Do not pass up this opportunity
they are cheap. For prices and where to purchase
pleasantly, and get your money's worth, write to
Price of each book, 10 cents.

OLIVER DITSON & CO., CHAS. E. DITSON & CO.,
Boston. 711 Broadway New York.

Paris 1867 THE [Vienna 1873]
FIRST MEDAL
AT THE
VIENNA EXPOSITION

HAS, by the COMMISSIONERS of the SPECIAL JURY the
INTERNATIONAL JURY and two SUB-JURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN
CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES

STYLE P. Double Reed, Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power \$110
STYLE T. Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell \$130
STYLE S. Five-Octave Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub Bass, very powerful and with
much variety \$150

Other new styles at proportionate prices.
ILLUSTRATED CATALOGUES, WHOLESALE SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,
Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC,
BY
DR. H. R. STREETER,
Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of Voice
Building, and his ideas are well worth noting

THE PRIMARY ELEMENTS OF MUSIC
are designed as a text book for all. Teachers will find in
this little work that in fact, when every pupil must acquire
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this, it gives to the pupil a vast array of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms connected
with them, and the subject of the transposition of the scale
is presented in an entirely new and simple manner. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is for the first time
presented to teachers and pupils. This work is really
of the mechanical, at first, clear direction to each order as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and in different positions, and in fourteen
of these series of exercises. This familiarises the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time, labor, and money than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.
These studies furnish appropriate exercises for the
development of the voice according to Dr. Streeter's method
FIRST SERIES, 50 SECOND SERIES, 60
THIRD SERIES, 75

Just Published THE TRIO, a collection of three-part
songs, arranged especially for High Schools and Semina-
ries. A new and companion or successor to the HURT OF
SINGING

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Amint's Court of Music.

Whole No. 852.

BOSTON, SATURDAY, DEC. 13, 1873.

Vol. XXXIII. No. 19.

The Overture.

From an unpublished paper, "Zur Genese", 1873, pp. 1-2.

BY C. P. CRAYFORD.

Had I instead of my energy, been
 The slave that moves in any wheel,
 And imitations of my countrymen,
 Through clay, and iron, and the wheel,
 The scum and puff of a great
 Whore, who dole the money of the
 The better sort, through a long
 And second-hand, and a third-hand,
 I would have loved the honest
 To wrestle with Apollo, and his
 The savage wars of content,
 To fight the battles of a
 For still the world is full of
 And the world is full of
 Would more with a
 About the
 The
 Of
 And
 For
 That
 Of
 Of
 Into

I would have been glad to see you in the valley
Of every mountain top
I would have been glad to see you in the fields
Of noblest and deepest woods
The low, white, misty hills that surround you,
Of vales and fountains
Gleaming to the light, how often have I seen you
Held close in the folds of my arms
The sun of midday, the moon of the night, the stars
The mysteries of the earth
The trumpet, the organ, the harp, the organ
The music of the spheres, the music of the spheres
The bird-like flute-notes leaping into air,
The earth, the earth, the earth, the earth
Emerging from the dark, with bursts of song
And hope and victory, delayed too long.

Ah, what are all these steps of the way
 But stumbling steps, for ever to be made
 The struggle with the human mind is never
 For all its wisdom, it is still a slave
 To the things that are not of its own making
 These things are not of our own making
 Whose deep vibrations thrill the heart and soul

Translated for Dwight's Journal of Music.

From Hauptmann's Letters to Hauke.

1.

FROM THE EDITOR'S DESK

... BY the kindness of the collector, I saw before me a collection of a century of letters, out of which to make a selection it would have been easy to take from the first century a satisfactory number of fine letters, and from the latter without even the effort of selection. But after mature reflection, I determined to make this selection merely from the latter half of the century to FRANZ HAUER. For the collection of HAUER's letters to his pupils, which is more than 400, is by far the most complete and beginning from the year 1830, and covers a period of over 49 years. And just in this century we find a most delightful variety of nature, so simple, yet so rich in its internal development.

* Briefe von MORITZ HARTMANN, K. u. k. Hof- und
Druckern, in der ersten Reihe der *Preuss. Hof- und
Scher- Hefen* von P. L. A. v. OSTERMANN.
2 Vols., Leipzig, 1841.

possibly portray. To the oldest and most trusted of his friends he is ever open to the possibility of misinterpretation; to him he opens without reserve the intimacies of his private moral and intellectual life, the most striking, fine and penetrating judgments on the past and present of music and its representatives. Thus we are enabled to follow the course of his thought, to see how it is formed, to understand the reasons which lead him to his conclusions, and to follow the process of his reasoning. We are enabled to see how he draws the limits within which

in which the public can have little interest, and certainly no right. Meaning in the public sphere, I have included in the first place all that relates to important experiences of Haupmann, and

pressions, which are the more valuable, than they not only give, when taken together, the most complete and attractive way of looking at the world, but at the same time they stand in the closest and most intimate artistic views, particularly in the field of music. Here, too, everything has been preserved which has relation to Hauptmann's own compositions.

he is inexhaustible in more or less extended but always intelligent expositions of the nature, the problems and the means of music, and of its historical development; as well as in luminous and well considered judgments about

Finally I have included nearly all the longer or shorter expositions of musical Theory, which are contained in the *Handbuch der Musik*, on "Harmonik und Metrik," from its first beginnings, lying far back in time, to its final completion. The importance of the book reflects itself in the number of editions, and in the fact that it has been translated into French, Italian, and English. As the *Handbuch* is a work of great value, and as it is not generally accessible to our readers, I have thought it well to include it in this translation.

the work, and fewer still have read and understood it, while many of its results have already become generally recognized and accepted, I have been unwilling to omit some theoretic chapters, in which the friendly tone of a letter has lent the author that simplicity, clearness and transparency, which is so painfully wanting in his scientific book. Those who had the good fortune to be Hauptmann's pupils, will find again, with grateful emotions, in these chapters as in some other letters, a most faithful reproduction of the method of instruction which the master had

gifts of his son by careful, excellent instruction. The musical bias expressed itself early in the boy: but until his 19th year he was engaged mainly in the technical training of an architect; mathematics, natural sciences and languages were zealously pursued at the same time. Without doubt it was precisely his familiarity with architecture which proved of in-

lors in the theory of music, to say nothing of the fine understanding for plastic Art, which he owed in great part to these youthful studies. At the age of 19 he turned his full attention to the study of music, and in 1810 received instruction from Spohr in violin playing and in composition. Already in the following year he entered the Dresden Court orchestra as violinist, and in 1813 he was in the same position for some months in the Vienna theatre orchestra, during which time he had received instruction from Spohr, who then held there the position of Kapellmeister.

Returning to Dresden in 1815 he took the situation of music teacher in the house of the Russian prince Repnin, and in this capacity he lived for five years long in Moscow, Pultawa, Odessa and Petersburg. He returned again to Dresden in 1820, and in 1822 he met his friend Spohr, who in the meantime had become Kapellmeister in Cassel, induced him to join the Electoral *Kapelle* as orchestral violinist, and there in that humble position. But his name soon became known in wider circles. His two grand Masses, several Sonatas for Violin and Piano, Violin Duets, some sacred choral works and several voices (as, for example, the *Pe-*

recognition among the best and soundest musicians, and gradually gathered about his name a small but steadily growing congregation of admirers and friends of his music.

Not less recognition did he find as teacher in the theory of music. Over 300 pupils owe to him their education; and it was during those continued labors that his own ingenious view of the nature of musical theory developed itself, as afterwards embodied in his book (*"Natur der Harmonik und Metrik,"* Leipzig: Breitkopf and Härtel, 1853) and in several smaller treatises connected with it. He gradually gained the reputation of the most important theorist and teacher of his time; and when in 1842 the office, through Sebastian Bach forever consecrated, of Cantor at the Thomas School in Leipzig became vacant, it was through Mendelssohn's influence particularly, that Hauptmann was called to this post of honor, and at the same time appointed teacher in the new Conservatorium. With prompt resolution Hauptmann left the still abode of Cassel, which he had only interrupted by a journey to Italy in 1829 and a visit to Paris in 1842. He was accompanied to his new home by his wife Susette, (daughter of the Academy Director Hummel in Cassel), whom he had married in 1841. On the 12th of September, 1842, he entered upon his Leipzig office. Happy in the union with his wife, whose rich talents in music and in pictorial art* adorned his house, and in the possession of three children; in friendly intimacy with a circle of like-minded noble families, in personal intercourse and correspondence with a series of the most prominent men in art and science, beloved and honored by the daily increasing company of pupils, he had allotted to him still 25 full blessed years of unimpaired activity. It was not until the end of the year 1866, shortly after a beautiful celebration of his silver wedding, that a bodily infirmity set in, which rapidly increased and made the latter period of his life a painful one. On the 3d of January, 1868, he closed his weary eyes forever. But he lives forever in the memory of his family and friends as one of the best and most important men our country has produced.

Hauptmann's friend, FRANZ HAUSER, was born on the 12th of January, 1794, at Krasowitz near Prague. He received a complete gymnasial education and began to study jurisprudence, afterwards medicine. But after cultivating himself musically in a private way, he was led, by his excellent voice, his talent and his love for music, to devote himself to the career of a singer, and in 1817 he made his first appearance on the stage. He soon became known as a distinguished Basso and Baritone, and he was in Cassel in 1821, Dresden in 1825, Vienna in 1828, London and Leipzig in 1832, and Berlin in 1835. In the year 1837 he went to Italy and Paris, in 1838 to Vienna as a teacher of singing, and from 1846 to 1864 he was Director of the Conservatorium at Munich. He employed his leisure in the preparation of his excellent School of Singing for teachers and singers (Leipzig, 1866). He has trained a succession of the best singers, such as Henrietta Sonntag, Frau Vogl in Munich, Joseph Hauser,

Standl, von Miltz in Vienna, and was also at times the artistic counselor of Jenny Lind.

But of his intellectual worth the letters addressed to him by Hauptmann furnish the best proof. His friend agree that he was alike distinguished by a sterling, energetic character, and by a comprehensive and sound culture. His excellent collection of manuscripts of Bach, (he wrote out a complete *catalogue raisonné* of Bach's works), a not unimportant collection of works of plastic art, and above all his intimate intercourse with persons like Jacob and Wilhelm Grimm, Ludwig Tieck, Carus, Spahr, Hauptmann, Mendelssohn, C. M. von Weber, Schelble, Seydelmann, Jenny Lind, Otto Jahn, &c., show that he was a man of no ordinary consequence. After he was pensioned off he removed in 1865 to Carlsruhe, and in 1867, after the death of his wife, to Freiburg in the Breisgau, where he died on the 11th of August, 1870, in his seventy-seventh year. His numerous letters which have been preserved are worthy of the highest consideration; certain it is, that a great richness of soul and of artistic experience is recorded in them, and that they form a valuable fund of material for the musical history of the last 70 years.

Bach's Christmas Music.

From the Orchestra, London.

Sebastian Bach spent his life in giving his Church—the Lutheran Church—a series of large anthems for choir and orchestra, each anthem specially designed to illustrate the service of the day. No religious community has a greater variety, none of a more exalted character. Bach never made an oratorio; he never dreamt of composing music for the fasts and festivals of the Church to be sung and played in concert rooms for his own gain or for the gain of any other person. It was not enough for Sebastian Bach to clothe the ordinary anthem of the season with the spirit of music; the old familiar words so long in use in the Catholic Church need strengthening and expanding, and bringing home to the affections and fears of the congregation. Each season must be a means of confirming faith, increasing love, quickening devotion, and above all afford opportunity for the confession of any kind of misdoing and shortcoming. Let the choir sing the words, "Jubilat Deo, omnis terra: cantate, et exultate, et psallite. Jubilate Deo omnis terra: servite Domino in letitia," and all this brilliant light is cast into deep shadow by such words as "Peccavimus cum patribus nostris: injuste egimus, iniquitatem fecimus." Indeed it is Bach's ordinary custom to place a "miserere" or "amplius lava," in juxtaposition with his "Osannas" and "Alleluias." Bach, like Handel, kept a poet, perhaps more distinguished for piety than poetry. The versifier was thoroughly familiar with phrases of experimental religion, and in treating his themes uses the plainest and simplest expressions. In their proper place acknowledgments anent backslidings, determinations to avoid temptation, and prayers for diligence, patience, and perseverance are proper and becoming exercises. But these themes are out of place when associated with the songs of "Peace on earth, good will to men." They do not combine with the sweet and yet devout carols of the crib and the grange.

The anthems and arias composed by Sebastian Bach for Christmas Day, the Sunday after Christmas, the Feast of the Circumcision, the New Year, and the Epiphany—in fact the special musical portions of the first twelve days of the Christmas season—have been put together and called the Christmas Oratorio, or oratorio for Christmas. There cannot be the slightest

doubt that Handel took his notion of the oratorio of the "Messiah" from the music composed by Sebastian Bach for Christmas, Epiphany, the Passion, and Easter. There are many passages in the "Messiah" that prove Handel must have read and studied the Christmas and Passion music of his great contemporary. There is nothing in the mere fact of Handel setting the old and plain words of the ecclesiastical year, and the suggestion would have been, and was, very grateful to the High Churchman, Charles Jennens. To Handel the setting of these metaphors by an Catholicist, would be very disquieting, and he must have foreseen the time when his own music would take the place of all in use on these occasions in his day. And his great common sense told him that any such exhibition in England of the confessional as disfigured the pure limpid flow of Bach's settings would meet with disfavor, and defeat the intentions of both the composer and his patron. In this country the combination of "the profound" with the "Benedictus qui venit" were opposing claims, and the rosy hours of Christmas were not to be spent in such struggle or such strife.

It is difficult to settle upon what to do with this Christmas music by Sebastian Bach, so as to give it a chance of ordinary success in this country. The joyous portion of the music is exuberant in its merry jollity. The enchantment of its rapture is amazing. Much of it is grand processional music—ringing of bells, chanting of multitudes, glory of loud trumpets, the organ peal, and everything that is beautiful in voice and instrument, is gathered together by the great artist to give benediction and thanksgiving to this Queen of Festivals. Bach in this Christmas music follows the plan of the Passion music. There are the Evangelists S. Luke and S. Matthew, who give the historical facts: then there is the *Chorus* which sings the joy psalms, and the company of penitents who make the shadow to all this sunlight. The opening chorus for Christmas morn is brief, but bright and triumphant over every fear and foe. We see the church all decked with flowers and the glad murmur of the loving salutation: "Christ is born—a merry Christmas unto all." Then follows a *tue aria* addressed to the Church as a bride to be prepared for the coming of the Bridegroom. To this is appended a chorus for the congregation; and once for all, we may say that this Christmas music abounds with chorals, the finest of their class. Passing by a clever movement—a chorus for all the soprani—interwoven with a recitative for a prophet or priest, and a dignified bass aria, we come to a rendering of Luther's well-known Christmas hymn, well arranged for the congregation, and gorgeously accompanied by rebeck, hautbois, and trumpets. Number ten is the pastoral symphony, and a wonderful symphony it is, ever moving onward in solemn mysteries of phrase and combinations. Bach sets the texts "And there were shepherds abiding in the field;" "Behold I bring you tidings of great joy;" "And this shall be a sign to you," in the same manner as Handel—the recitative unaccompanied, but they are mixed up with chorals and arias addressed to the shepherds in general invitations for them to go and see the New Wonder. Now comes in the cradle song—the lullaby, or "*Schlaf' mein Lieb*" which from its length, character and configuration the composer clearly intended to make a principal figure in his work; it is a most charming song, and magnificently treated in its accompaniment. After this we have the recitatives "And suddenly there was with the Angel," "Glory to God on high, peace on earth, good will to men." This chorus is from the spontaneous effusion of the heart, and is wonderful for its grandeur and its joy. Alongside this noble composition the "Gloria in Excelsis" of ordinary composers will appear the merest commonplace and almost sickening rubbish. The whole score for its purity and strength, its fixed and determinate character, and for its genuine spirit of enthusiasm and devotion, is without its

* The fine likeness of Hauptmann prefixed to the letter is photographed from a portrait executed by his wife.

nor of Heller. The singing of the choir in two of Mendelssohn's part-songs was worthy of all praise.

Elijah formed the programme of Wednesday morning, the solos being sung by Misses Alyceben, Sherrington, Patey and Miss Julia Wigman. Mr. Vernon Rigby, Mr. Lloyd (in place of Reeves) and Mr. Santley.

On Thursday, Mr. Macfarren's new Oratorio "St. John the Baptist" was produced with great success. We copy a description of the work upon another page. Of its composer, Mr. Davison in the *Times* writes:

The composer of "John the Baptist" is held in the highest possible esteem by his fellow-musicians in this country, not a few among whom, now eminent, have been his pupils. Cipriani Potter, his instructor at the Royal Academy of Music, being dead, Mr. Macfarren, both by age and experience, is entitled to be regarded as the "doyen" of English composers. During a long professional career he has set an example of industrious application well worth imitating. He is not only our most learned theorist, but he has tried his powers in almost every accepted form of musical composition, vocal and instrumental. His operas and cantatas are, for the greater part, known to all who care about making themselves acquainted with what is really genuine in music. His orchestral symphonies, concert-overtures, quartets, and trios, his pianoforte sonatas, &c., and last, not least, his glees, vocal duets, and songs, which, if collected, would, perhaps, secure for him the foremost claim to be denominated our "English Schubert," are less generally familiar, but a time can hardly fail to arrive when they also—the songs, married to verses by some of the greatest English and German poets, especially—will obtain the recognition which is no less than their just due. Those who enjoyed the privilege of Mendelssohn's acquaintance must remember how warmly that illustrious master appreciated the compositions of Mr. Macfarren, the pains he bestowed on the production of some of them at the Leipzig Gewandhaus Concerts, and the cordiality which marked the correspondence between the two musicians. Though, as already hinted, Mr. Macfarren has shown his efficiency in so many and various branches of his art, he never—at least, to our knowledge—submitted to the final and most important test of all. At length, however, he appears to us with a sacred oratorio. How many such essays have been made, and how few have survived (or had any chance of surviving) the brief hour of their temporary vogue, need hardly be said. Probably one out of one hundred would be not an unfair estimate. A single hearing of "John the Baptist" inclines us to the belief that this new oratorio may prove one of the few exceptions to the rule.

From the same source we learn that "the performance was in all respects excellent. More efficient interpreters of the four acts who figure in the oratorio—St. John the Baptist (Mr. Santley); Herod Antipas, Tetrarch of Galilee (Mr. Edward Lloyd); Salome, daughter of Herodias (Miss Lemmens-Sherrington); and the "Narrator" (Miss Patey)—could not possibly have been found. The composer was, indeed, happy in his chief exponents. Mr. Hallé deserves high commendation for the pains he must have taken in preparing this new and elaborate composition for public performance. Though German by birth, Mr. Hallé, by his very long residence among us, and the influence he has legitimately exercised upon music in England, has almost become a naturalized Englishman himself, and in his adopted country must naturally take an interest in whatever helps the progress of that art of which he himself is so eminent a representative.

The *Messiah*—a matter of course in England—brought the Festival to a close.

Dwight's Journal of Music.

BOSTON, DEC. 13, 1873.

A Week of the Thomas Orchestra.

It is a pleasure, and a very rare one, to be able to speak of any good thing with unqualified praise. This it is always safe enough to do of the performance of the very perfect orchestra which Mr. Theodore Thomas has held bound together, winter and summer, now for half a dozen years, with occasional changes in the membership of course, but always preserving the collective identity, the unity of character and spirit in the whole. This orchestra was

never better than it is now, perhaps never quite so good, though that were hard to say. The number of it transcends about the same as in past seasons, not "extra," a large orchestra represented, not in fact quite so large as in our Symphony orchestra, unless we count in all the "auxiliary" instruments that help occasionally to increase the noise of some sensational new work. The true measure of an orchestra is of course the strings, the number of wind instruments is essentially the same for all complete orchestras (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 Timpanti, 18). Now the two bodies compare as follows:

1st Violins	Harvard 9	Thomas 8
2nd "	" 8	" 8
Violas	" 6	" 5
Violoncellos	" 6	" 4
Double Basses	" 6	" 4
	35	29

To the 19 reeds, brass, percussion, &c., of our orchestra, Thomas adds a harp, a piccolo, a Corzo Anglais, a bass clarinet, a third trumpet, a tuba, and divers military drums, which, if each implied an extra man, would make the two orchestras just about equal in respect of numbers; while as to balance of parts, the proportion of strings to wood and brass is larger, and in so far better, with us. At the same time it must be admitted that there is more real musical effectiveness, perhaps more rich and full sonority in the Thomas orchestra (we mean without the extras, for the compositions which require these furnish an abnormal standard), even with its smaller numbers.

The Thomas orchestra has all the conditions for realizing an orchestral ideal; the chief of which is that these musicians play together the whole year round, never absent one day from each other, never omitting the day's punctual rehearsal; the habit and tradition of their co-working and co-feeling never broken off and lost by all sorts of distracting musical drudgery in bands, theatres and balls, or other concert combinations; nothing whatever to impair the artistic morale of the organization. With this means of offering permanent engagements to musicians, the able conductor can do even in this free country, what is done in the *Kapellen* of the wealthy courts of the old world,—induce the best artists to take their part with him, renouncing all other occupation. Thus we have an orchestra in the true sense, and there is no other in America. Each large and cultivated city ought to have one; each of our cities ought and could, if its musical taste were genuine and steadfast, not forever running after fashions, novelties, sensations, furnish employment enough for a fine orchestra, to induce musicians enough to make that their principal, if not their only business, so that we need not be dependent upon any but our own resources for the most satisfactory performances of great instrumental music. Of the remarkable gift for leadership of Mr. Thomas it is not necessary to speak. And in addition to these advantages, there is that of very shrewd, experienced business management, and now the prestige of success at every point and admiration echoed through the land.

The first charm of this orchestra, we think,—that which first "hits the sense," and penetrates and quickens the attention, is the rare purity and vitality of the intonation; it makes it all sound wonderfully alive. Then, besides the good tone quality and color of each instrument, there is the mutual subordination and sympathetic blending of them all. And then the careful, admirable phrasing, felt in every instrument as in a refined, artistic singer. And the gradations of light and shade are subtle and perpetual, so that the sense is not wearied by any unrelieved dead weight of sound.

Such is the orchestra in itself, and such the manner in which it does its work. Such and so perfect are the means which Mr. Thomas has at his disposal. That all the matter which he has presented in his six long programmes—each lasting over two hours and a half—was worthy of such means, there is at least room for doubt; nor could we always feel in the interpretation, as such, of classical masterworks,—apart from the purely sensuous charm always exerted by the sound of such an orchestra, and from the sense of things all going on so smoothly, that there was any especial fineness or vigor of conception, any infusing of a new life and soul into the work, or any fresh inspiration added out of the soul and individuality of the interpreter.

The programmes, although still partaking of the rather medley character, and mixing of incongruous styles and moods, which they have shown before, were on the whole somewhat better; there was a larger proportion of the classical good works, and if not a smaller allowance of questionable novelties, of things, extravagant, grotesque, sensational, yet a total exclusion of Strauss Waltzes and of the Symphonic Poem monstrosities of Liszt. But each programme seemed to lack interval unity of motive. Schubert's D minor variations shivered in a strange element between Svendsen and Berlioz; "I will extol thee, O my God" sounded strangely after the madcap minuet and ballet of "La Damnation de Faust;" the ballad of "Three Fishers" and the blazing pomp of *Lohengrin* were not what one would ask for after the great Scena from *Fidello*, preceded by the great Schubert Symphony; and so on. Here is variety enough, richness enough perhaps, but we must deny that it shows particularly good taste in programme making; too many startling, and sometimes tedious, elements seem to intrude themselves into the wrong company.

We have not room to give the several programmes in detail, but may classify the materials of the six under several heads. Four of the concerts (Saturday, Nov. 28, Monday, Wednesday and Friday, Dec. 1, 3 and 5) opened with a Symphony. The "Jupiter" of Mozart—the great one in C, that of the fabled Finale with four subjects—was of course finely executed; but the *Andante Cantabile* movement (played also by itself the evening before) was taken at so very slow a tempo as to make it dull; and strangely slow again the *Minuetto*. Beethoven's fresh, sunshiny No. 8 seemed precisely suited to this orchestra; the admirably true intonation of the instruments made its atmosphere uncommonly exhilarating, and all the delicious harmonies, the winning phrases were as distinct and palpable as possible; only the rapidity of the last Allegro seemed unprecedented and excessive. Schubert's great Symphony in C, that of the "heavenly length," never seemed to us so short. Many a good performance it has had here during a dozen years and more, and many a large audience has deeply felt its power; but never have we heard it rendered quite so perfectly as this time; one listened with entire absorption and with unalloyed enjoyment. The fourth Symphony was one of the "programme" order and entirely new here. It was the No. 5 by Raff, whose Symphony in C, and Suite of equally formidable magnitude were given in the Harvard concerts a few years since. It bears the title "Leonore," and is intended to illustrate Bürger's ghastly German ballad. It is in three divisions. The first entitled "*Liebesglück*" (the bliss of love) consists of two movements—an Allegro, and an *Andante quasi Larghetto*, the first of which seemed to us as vague, restless and unblissful as it was high-strung and screaming in its color, the second intolerably prolix. The second division, "*Trennung*" (parting) has a spirited and piquant march, and depicts very

The second Soprano, Mlle. Torriani, is a new arrival, who came to us from London with the Troupe of Drury Lane last season. She made a good impression here as Elvira in *Rinaldo*, and in the other roles in which she appeared she is favorably spoken of.

Mlle. Mari comes third on the list of sopranos. Her voice is remarkably pure, and her singing brilliant and artistic. In her acting, however, she fails, showing a degree of self-consciousness which is, at times, absolutely painful to the beholder. Of tenors there are two, Campanini and Capoul. The latter is already well and favorably known here, so I will not seek his merits to disclose nor draw his talent from its dread abode. Of the other tenor I have two distinct impressions: one of his singing, which in the main is remarkably good, and the other of his acting, which is unmistakably bad.

Maurel is the best baritone we have heard since the visit to this country of Santley. Signors Del Puente and Nannetti, if not remarkable singers, are useful members of the troupe, and have taken with credit such parts as have fallen to them.

In the appointments and setting of the stage there has been a manifest improvement over past seasons, and the orchestra under the baton of Sig. Muzio is the best which has ever been heard in connection with opera in New York. Even in the chorus there has been an improvement with each successive representation, and there is little doubt that, were Mr. Strakosch permanently established here, he would soon do away with the only fault we have to find, namely the inefficiency of this part of his troupe.

Hard times would have furnished the manager a good excuse for deferring indefinitely a project involving so great an outlay as the production of *Aida*, but to his credit he has kept faith with the public and brought out that opera with a magnificence which I have never seen equalled upon any stage.

Your readers will not need a detailed account of this opera here, as so many descriptions of it have already been published, but a brief outline of the plot will not be out of place.

Aida was written for the Khedive of Egypt, and was first performed in Cairo, Dec. 24, 1871. It has since been performed at Milan, but it is yet unheard in Paris and London. The plot is laid at Memphis and Thebes "during the time of the Pharaohs." Aida, the daughter of Amonasro, King of Ethiopia, is a slave in the palace of Pharaoh at Memphis. She wins the heart of Radames, a young Egyptian general, who, at the opening of the opera leads a campaign against the Ethiopians, from which he returns in triumph bringing Amonasro a prisoner, and begs the lives of his captives from the King, who offers him in reward for his services the hand of his daughter Amneris. Radames however declines this honor, and, in an interview with Aida, is persuaded by her to reveal the secret of a pass which his troops have left unguarded. Their conversation is overheard by Ramfis a high priest, and by Amneris, who, with the fury of a woman scorned, denounces Radames as a traitor. He is condemned to be buried alive in the vaults under the great temple of the god Phthah. Pardon is offered him if he will accept the hand of the Princess Amneris, but he refuses thus to purchase life and descends to the silent tomb where he finds Aida awaiting him. She had purposely concealed herself there in order to share his fate, and the two lovers die in each other's arms. This is intended to be tragical in the highest degree; but I cannot help thinking that the librettist here let slip a splendid opportunity, and that the true climax of the tragedy would be to have Radames at the last moment accept the hand of the princess, and Aida, having secretly sought the tomb

to die with him, be left to perish alone in the dark vault, while the triumphant victor, whose wish it is for the marriage of her rival and her faithless lover. However, I shall not insist upon this change being made at any representation.

Of the music the *Trieste* says:

"*Aida*" begins with a short and romantic Prelude, played chiefly by the violins, pianissimo, and dying away in a true Wagnerian phrase as the curtain rises upon the first act. The scene is a grand hall in the palace of Pharaoh, with a view of the Pyramids and distant palaces through the open colonnade at the back. An introductory dialogue between Radames and Ramfis leads to one of the brightest gems of the opera, the beautiful romanza, "Celeste Aida," which Signor Campanini sang with exquisite delicacy and expression. This is followed by a duet between Radames and Amneris, and the duet is changed by the entrance of Aida to a trio, "Vieni, O diletto," both remarkable alike for tender feeling and for dramatic force, and most admirably constructed. The entrance of the King and his courtiers, priests, attendants, &c., brings us to one of those tremendous ensembles wherein Verdi always excels. The stirring martial strain, "Su del Nilo," gives the key to this number, which is wrought up to a magnificent effect. Aida then has a trying scena, followed by a delightful little cantabile, "Numi, pietà," entirely unlike Verdi's usual manner, and the scene changes to the interior of the Temple of Phthah, where Radames is to receive the consecrated arms before setting out upon his expedition. The whole of the number is a wonderful construction of scenic splendors and musical beauty and variety. The weird chorus of the priestesses behind the scene and the priests in front, the sacred dance, the impressive duo between Radames and Ramfis, all accord perfectly with the effect of rows of stupendous columns, floods of soft light, fumes of incense, and the glitter of gold and glory of scarlet and white robes. The curtain falls upon the invocation "Immenso Ftha, noi t'invochiam." In the second act we have first the Chamber of Amneris, with a female chorus, a comical dance of little black slaves, a delicious duet for Amneris and Aida, and a repetition of the martial chorus as the return of the victor is announced without. The second scene represents one of the gates of Thebes, with the entrance of the army, the King, the victorious general, and the captives, and this was so grandly arranged that it called forth long-continued plaudits. Besides the chorus, "Gloria all' Egitto," which was almost smothered by the brass instruments on the stage, a march and a ballet which, like the other two, is both curious and graceful, the most remarkable part is the prayer for quarter by Amonasro and the other prisoners, against which is contrasted the remonstrance of the priests and the plaintive cry of Aida. The finale is even stronger than that in the first Act. In Act third we have an exquisite piece of scenery, showing the Nile by moonlight, and the temple of Isis on a high rock by the bank, and here occur two grand duets, one being Aida and Amonasro, the other between Aida and Radames. In both these, with a great deal that is novel, we have decided reminiscences of Verdi's old style, without many of his old faults. The passage in the first duet, beginning "La tra foreste vergini" will be particularly admired. It is in this Act also that Aida has her beautiful romanza "O cieli azzurri." Act Fourth opens with a hall in the Palace serving as a vestibule to the subterranean tribunal. After the grand duet between Amneris and Radames, the disgraced general is led away to judgment, and the voices of the priests are heard pronouncing the sentence below. In the last scene of all the stage is divided into two floors. The upper represents the temple of Phthah, ablaze with lights and crowded with priests, priestesses, and people of the court. Below is the dark vault in which Radames has just been immured. The cast was as follows: Aida, Mlle. Torriani; Amneris, Miss Cary; Radames, Campanini; Ramfis, Nannetti; Amonasro, Maurel; The King, Scolaro.

The German Leiderkranz gave their first concert for the season at their pleasant hall on Sunday evening, Nov. 23d, and an interesting entertainment was given at Irving Hall on Friday Evening, Dec. 5th by the Mendelssohn Glee Club, on which occasion there was some excellent singing. Both concerts were thoroughly enjoyed by all who were so fortunate as to be present.

A. A. C.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- We sail toward Evening's lonely Star. 4. Bb to f. *Barker*, 40
- "It trembles in the tender blue."
Very fine poetry by Clara Thaxter, and music of a high order.
- The Fortune Teller. (La Calabrese) Duet. 1. *Gabbiani*, 50
- Duet. 1.
"Ch'and nel vetro lucido."
"Questa è la tua destino."
"Wine, wine, in the mirror, fair."
A duet of uncommon sprightliness and beauty. Choose your own language, as the words are English, French and Italian.
- Fly forth, O gentle Dove. 3. Bb to g. *Pinsda*, 35
- "I send a letter to my love."
Amazingly pretty. Combines the beauties of Italian and English song.
- Little May. Song and Chorus. Fine Illustrated title. 3. Bb to c. *Chesnut*, 40
- "Sweet as snow-drops in the morning."
A fine ballad in popular style.
- Oh! for the Life of a Boy again. 3. Bb to f. *Barker*, 40
- "His heart is light as a bird on the wing."
A capital glorification of early days, which "old boys" will delight to sing.
- Good Rhein Wine. Song and Chorus. 3. D to f. *Gray*, 40
- Good for Rhine-lovers, and capital melody.
- Oh, no, he never loved me. (Leggenda). 5. D to f. *Operti*, 50
- But he did, after all, and came back from the sea, as lovers are apt not to do. A song capable of intense expression, and should be a successful concert piece.
- 'Tis known to you and I. Song and Chorus. 2. G to g. *Barlow*, 30
- "Ha! ha! ha! ha! ha! ha!"
You cannot sing this without laughing. Very pretty as well as merry.
- The Glove. 3. G minor to a. *Mme. Dolby*, 40
- "'Twas when the summer roses blow,
We trod the green June-land."
A graceful play on the words *Love* and *Glove*. Sung by Mme. Bishop.

Instrumental.

- Invincible Galop. 4. G. *Kate Simmons*, 40
- Since the "Qui Vive" no more dashing galop has been issued than this. So says "one who knows."
- Bacchanale. 4. G. *Koch*, 75
- Immensely jolly, and brings vividly before us a dance of the Satyrs and Fauns.
- 25 Etudes Chantantes. Tres Faciles. *Cresci*, ea. 60
- Complete, 1.50
- The first number contains 6 pieces, very pretty, easy and graceful. May be used as first studies of expression.
- Jokey Galop. 3. G. *Arnson*, 40
- Perhaps "gallop" would be the right spelling. Very bright; a good "snap" to it.
- Wall St. Bulls and Bears Galop. 2. Eb. *Werner*, 30
- Well, let 'em dance, if they wish to! This is a good Galop, and Wall St. of the Stock Exchange is about the place for a "break down."
- Golden Album Leaves. *Maybath*, ea. 25
1. Rondo. 1. C.
2. My Dolly's Tune. 1. C.
- Charming little "first pieces." There are 6 in the set.
- The Two Darlings. 4 hands. 2. C. *Maybath*, 50
- Charming little "first duet."
- La Fille de Mire Angot. Potpourri. 3. *Chesnut*, 85
- Just splendid.
- Boutons de Roses. 6 Numbers *Johns England* each, 40
- No. 2. Annie of Theau. 1. C.
- Rich melody, tastefully varied.
- Confiance Polka. 2. F. *Ziskoff*, 50
- A brilliant Polka.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every foot of music, or fraction thereof, and one cent for every 100 feet of music. Persons at a distance will find this a very convenient way of time and expense in obtaining supplies. Books can also be sent at double these rates.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophecy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me colored soft and low,
Still your Memories linger near me,
Chiming Bells of long ago.

Sweetly fell your silvery numbers,
Down the still and fragrant air,
Wake my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow,
Softly rung o'er grove and wildwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Dreaming, Still Dreaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles,
Dreaming, still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to me,
May the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

I can see the Shining Shore.

Words by Rev. J. W. Clark. Music by J. P. Webster. Song and Chorus. Price 75 cents.

I am drifting, drifting, mother,
From the earth so dear to me,
But I'm going home, sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the night comes the dawn,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dear lady, and this is quite worthy of a place with the sacred poems of a similar character that have attained such popularity.

SCATTER Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail. Price, 30 cents.

Let us gather on these happy
Lying all around our path,
Let us keep the wheat and roses
Gathered on the breeze and dew,
Let us find our sweetest comfort
In the love of God and man,
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper. Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Gathered on the dew,
Nodding to the stars,
Softly on the wind,
Hark! the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree. 4th time. 1/2 2/4

Mendelssohn's Wedding March is not worn out, and since the same couple are not married twice, it has a claim for its vogue at least to the wedding party at once. Still another good march is quite desirable, and M. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that players of moderate ability to perform it may be found, and it is cordially commended to the musical friends of brides and bridegrooms everywhere.

Chant du Matin. 60

Author's edition, unaccompanied. Key of A. 4th degree. 4th time. 1/2 2/4

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece, as a whole, is already well-known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Key of F. 4th degree. 4th time. 1/2 2/4

A graceful title page, on which is depicted the rustic chapel, of simple architecture but well adapted to the purpose. The music is of a simple, original, very pleasing, graceful, and so easy as to be played by all who can play on the piano.

Home, Sweet Home. 75

Author's edition. Key of D. 4th degree. 4th time. 1/2 2/4

It is the strange paradox that places a fact occasionally verified by Thalberg, when he occasionally comes to play his own transcription. Since those days the piece has been the favorite of the practice of hundreds of learners.

Thalberg's composition, however, like many other perfect transcriptions, is a work of art. It is a lovely sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well-known one of Thalberg.

Easy Instructive Pieces.

The following pieces will be found useful in the early stages of piano playing, and are of the most pleasing character.

M. J. D. W. W.	1/2 2/4
M. J. D. W. W.	1/2 2/4
M. J. D. W. W.	1/2 2/4
M. J. D. W. W.	1/2 2/4
M. J. D. W. W.	1/2 2/4
M. J. D. W. W.	1/2 2/4

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38
Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60
Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67
Plain explanations of Elements, &c., connected with Piano-forte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Compiled by a gentleman pre-eminently qualified for encyclopedia-making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post paid, for retail price.

OLIVER DITSON & CO.,
Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 6 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive course of instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instructional" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Matthews. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then;—full of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTIS'S METHOD for GUITAR. 3.00

Lessons, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar 2.50

A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar 75

New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, 2.50

U. C. Hill.

Saunders's School for Violin 1.25

Modern School for Violin.

L. G. Fessenden. 2.50

Listeman's Method for Violin. 3.00

Four well-approved methods, ably presenting the same subject in different forms.

Wichtel's Young Violinist. (Junge Geiger). 3.00

To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00

W. H. Clarke. 120 airs for practice, with direction.

Winner's New School for Violin. 75

The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75

About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. 75

Suit yourself as to price. The above books are not "good, better, best," but "bigger, smaller, smallest" each one a good method, but the first filling the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two widely different books, the first containing instructions for playing on the horn and managing a band of Sax, the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]
SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-tf | 267 Columbus Avenue, Boston.

MENDELSSOHN MUSICAL INSTITUTE

Was established in April, 1856. Its claim to the
first rank as an educator in every department of
Music, is sanctioned by a constantly increasing
patronage from all parts of our country. Schools
and communities are provided with skillful and
earnest teachers, on application to the Institute.
Address, EDWARD B. OLIVER, Principal,
5 Columbus Sq., Boston, Mass.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

J. A. HILLS,
Pupil of the late Carl Tausig,
TEACHER OF
Piano, Organ, and the Theory of Music.
Address at Chickering & Son's, or 149 (a) Tre-
mont Street, Suite 44. [805]

CHURCH ORGANS,
Manufactured by E. L. HOLBROOK, East
Medway, Mass. Purchasers are invited to apply
for a circular containing testimonials.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1y.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794-3m]

The Beethoven Quintette Club
of Boston,
(C. N. Allen, 1st Violin; H. Hiedel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Keppitz, 2nd Viola and Flute;
Wulf Fries, Cello) is prepared to accept engagements for
Classical and Secular Concerts and musical entertainments.
Address, C. N. ALLEN,
829-1y | Care of Oliver Ditson & Co., Boston, Mass.

CARD TO ORGAN STUDENTS. As I have
every year more applications from Churches desir-
ing Organists (at salaries from \$200 to \$2,000) than I can
furnish players for, Organ Students would consult their
present and prospective interests by communicating with
me. Very truly,
Care Mason & Hamlin, Tremont St., Boston. [824-1f]

MR. EUGENE THAYER will devote his time exclu-
sively to students desiring of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [826-1y]

A Band in Every Village

is, or is soon to be, and the mellow noise of him who
practices the Cornet is heard all over the land. So be in
haste, in the fashion, and in season, and purchase the best
sounding

Cornets, Altos, Basses,
or any other Band Instruments, which with

Violins, Guitars, Flutes,
all Orchestral; in fact all instruments in common use,
Violin and Guitar Strings, and all Musical Merchandise
will be found in plenty, variety, and at reasonable prices.

J. C. HAYNES & CO.,
(Op. the Court House.) 33 Court St., Boston.

Immense Success of Ditson & Co.'s New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Piano, or Pipe
Organ. Contains everything which is so-called "popu-
lar" - melodies of the day, marches, waltzes, volu-
ntaries, variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact the best of all
music from Beethoven's Adagios to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and FOURTH now ready! Price \$2.50 Boards; \$3 Cloth.

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes
of the century. Has no superior as a collection of the
most approved sacred music for CHOIRS and CONGRE-
GATIONS. 500 Editors. 400 pages. Price \$1.50.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

UNPARALLELED SUCCESS OF DITSON & CO'S GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America - over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

GREAT SALE OF THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has made the name, and is likely to have
double the sale of common books by one composer. The
works of other gentlemen have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.00.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flp, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap. For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

OLIVER DITSON & CO., CHAS H DITSON & CO.,
Boston. 711 B'dway New York.

Paris 1867 | THE (Vienna 1873.)
FIRST MEDAL
AT THE
VIENNA EXPOSITION

HAS, by the concurrence of the SPECIAL JURY the
INTERNATIONAL JURY and two SUB-JURIES,
of the most eminent artists and experts from countries
exhibiting, been awarded to the

MASON & HAMLIN CABINET ORGANS

in competition with the best makers from all countries.
This is not only the highest award to any instrument, but
is the ONLY MEDAL awarded to American manufactur-
ers. It is in accordance with the uniform result at previous
exhibitions.

NEW STYLES, including those first exhibited at Vien-
na, now ready at REDUCED PRICES.

STYLE P Double Reed Five Octave Organ, with
Knee Stop and Automatic Swell, fine quality
and power. \$110
STYLE T Double Reed, Five Octave, in Upright
Resonant Case, Five Stops, with Vox Humana
and Automatic Swell \$130
STYLE S Five-Octave Double Reed, in Upright
Resonant Case, Seven Stops, and Octave Com-
ppler and Sub-Bass, very powerful and with
much variety \$190

Other new styles at proportionate prices.
ILLUSTRATED CATALOGUES with SUPPLEMENT,
containing descriptions of new styles. Also, TESTIMO-
NIAL CIRCULAR FREE.

MASON & HAMLIN ORGAN COMPANY,
Boston, New York and Chicago.

PRIMARY ELEMENTS OF MUSIC, BY DR. H. R. STREETER, Price 60 Cents

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
compass.

Dr. Streeter has a high reputation as a teacher of 'Voice
Building' and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC
are designed as a text book for all. Teachers will find in
this little work that material which every pupil must acquire
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales, and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is for the first time,
presented to teachers and pupils. This work treats really,
of the mechanics of tones; their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time, without the aid of any instrumental accom-
paniment whatever.
The exercises are limited in compass, but they are written
in different keys and Concert pitch is indicated in fourteen
of these series of exercises. This familiarises the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones are here presented in a clear, concise, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work, and with less
expenditure of time and labor than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.
These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method
FIRST SERIES, 50 SECOND SERIES, 50
THIRD SERIES, 75

Just Ready, THE TRIO, a collection of three-part
songs, arranged especially for High Schools and Seminaries.
An excellent companion or successor to the HURL OF
SINGING.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Dwight's Journal of Music.

WHOLE No. 853.

BOSTON, SATURDAY, DEC. 27, 1873.

VOL. XXXIII. No. 19.

Translated for Dwight's Journal of Music.

From Hauptmann's Letters to Hause.

II.

I have been going over Handel's *Israel* a good deal. It seems to me almost his richest oratorio, in single pieces certainly the most genial. How wonderfully he always hits the right musical expression of the text, whenever it is capable of such—in the *Prophets*, to be sure, there was nothing left for him but the hopping. Some of the choruses must be heard all through; several of them acquire a quite peculiar color through the ancient keys or modes in which they are more freely or strictly set. We spoke once, I believe, about our most modern music, how, without its least want of harmony, it yet moves poorer and in the two chords of the Tonic and Dominant; in all the modulation into remote keys, these two only reappear transposed, whereas Bach, turning in one key, finds material enough for the unfolding of the richest variety, since he does not only these two, but all the harmonies which lie in the key. Something similar (more dissimilar to be sure) appears to me to lie in the distinction between our Major and Minor and the old Modes; the former are mere transposition of one and the same key; the latter differ wholly from each other in the order in which the steps and half-steps succeed each other in their scales; and are decidedly peculiar, and as Handel uses them in *Israel* the effect is compensating; for instance the Chorus, No. 11, which is altogether Phrygian, and No. 21, in which the scale is treated wholly in the Dorian manner. This sort of thing ought not to be thrown into the lumber room of the musical; it is just what might do good service against the sentimental tendency of these times; it almost compels one to be strong.

... I just now found a passage in Schlegel's lectures, where he says - "The Art and Poetry of the Greeks was the expression of the perfect healthfulness of their existence, of the conscious harmony of all the faculties *within the limits of the Finite*." Might we not, in this relation, call Mozart antique, Beethoven modern, or, to avoid the disagreeable after-taste of the word, romantic? The art of the former seems to me also the expression of a perfect healthfulness of being, - a harmony *within the limits of the Finite*; to seek to find this rounded completeness of the Mozart works also in those of Beethoven seems to me a misconception of their nature, for this is precisely and peculiarly the Infinite laid open; here we have not the *circle* (Mozart) coming round into itself, but the *hyperbola* striving after its asymptotes, incessantly approaching, never reaching them; hence the short but satisfying closes of Mozart, and the long and yet unsatisfying ones of Beethoven, which do not so much exhaust the subject as they do our capacity of hearing more.

sometimes it is a mere ceasing,—thus the Minuet in the A major Symphony, as well as that in the last (the ninth),—and by this merely outward close it marks the want of a conclusion inwardly first truly felt. When the two composers meet, Mozart in his most outreaching, Beethoven in his most rounded works (mostly of his early period), it is only momentary,—the circle and the hyperbola or parabola become an ellipse, each in swerving from its own peculiar direction.

Without wishing to put any artificial line into this comparison, but only a symbolical one, one might carry it still farther and say: Mozart's music has only one centre, Beethoven's two;—or Mozart is unity, Beethoven is duality, divergence, and thus touch on what Goethe's *Paraphrase to Wagner's "Die Walküre"* says of thyself of but one impulse, O never learn to know the other!" But the expression conveys a truth which taken in its fullness, this unity, this child's life in nature, is precisely unconsciousness, the non-existence of knowledge: to be not discrete, or not *discret*! but certainly in no disparaging sense, for does it not belong to our great, dear, glorious Mozart! Every one of Mozart's works (of course I speak here only of his instrumental music) is the expression of *one* feeling (exceptions are but exceptions, and I do not care to discuss them). I conceive of the last movement of the G-minor Symphony as being the first,—the transposition would be only outward, not inward, as if I were to put the effect for the cause. This would not do at all with Beethoven where he is wholly Beethoven, for example in the C-minor Symphony: here the soul of the matter is a state of transition, of *being* and *becoming*, of *being* and *being*.

I like Mozart much better when he is cheerful than when he is sad. His sadness often has to me no really deep ground, and easily grows when I feel that he is in a bad way, that is to say, that he is not in his best. But, however, when he is in no fault of his own, if I am with him, I forsake him not,—I do not turn away as from unworthy sorrow; struggling, with him, against the *fast inevitable* lifts me up.

But, to return to the Ninth Symphony,—the actual transition from unconsciousness to the separation of the individual from Nature, this growing into consciousness,—and not, as a critic has said, the triumph of song over instrumental music; song stands here only as the expression of consciousness. But one can only wonder with what genius this is executed. I often think how much delighted Mozart would be now if he could hear these things; how he would have loved Beethoven, even as Haydn loved Mozart, who went farther than himself. I cannot comprehend such an exclusive veneration for only one composer, as Spohr, for in-

stance, only shows to Mozart, for, as Mozart revered Sebastian Bach and Handel and others, and studied them and took them up into himself; as Beethoven did the the same and revered in Mozart these and their predecessors, so I cannot conceive of a right understanding of Mozart without a profound esteem for the others, in the same way that these found enjoyment and stimulus in others,—nay for whatever of beautiful and good was ever willed and done.

With Beethoven we often find faulty rhythms, violation of rules (good in themselves) for harmonic progression, and so much else which, if it occurred elsewhere, would be plainly wrong while it is not so here. For there are no rules which may not be subordinated to a higher rule; or rather, the rule is the subordination of the lower to the higher. Let any one undertake to correct the fault, in just these places where Beethoven seems to go against the rule in rhythm or in harmony,—and how little he would be doing! He would only be asserting himself and stepping forward as the main thing where they ought to be subordinate and secondary, where the higher rule makes the violation of that now subordi-

When other things in Spöhr's compositions have to be found fault with, how often their *prevailing nobility* is praised ! I am of the opinion that there would be less to blame in them, if there were not so much of what is praised. I hold it to be a real defect in Spöhr, that the *merely noble* is so much more than the *merely common* in his compositions, and only just enough of the common to hold it all up to nobleness. In the same way the beautiful *Madonna* is so much more than the *simply always full* with Spöhr, and just as the mere needs the contrast of the common, so this mere full harmony requires the contrast of the *merely common* to be full. He is not compared with Handel, Bach, Mozart, Beethoven, Schubert, and others, but with the *merely* Raphael and St. Raphael, and the *merely* of his comparison with the *Madonna*; no great poet is without the common in this sense,—Shakespeare, Goethe, Schiller, Heine, Alfieri, in Mozart, and even Strauss, and even Wenzel Müller might have made ! The *merely noble* (Spöhr) is just as one-sided, or as far from whole, as the *merely common*—Wenzel Müller.

1858. . . . I am content, at least, with our present music. I except only what Beethoven has made, who did not speak unless he had something to say (and truly he had much to say). Others speak so often, merely because they have once learned to speak, and because they think that after op. 85, op. 86, 87 must of course follow. Ah! — it works one to the life

these new things which proceed so merely from a beginning (*initium*, not *principium*), when *a priori* there is nothing further necessary, the way is already staked out: you go to the Dominant of the Dominant, stay there 8 measures, 5 6 7 bring in a melody in the Dominant, 3 4 4 then a passage, closing the first part, which then, without first asking us if we desire it, we have to hear again from the beginning. I loathe the thought already of a short description of the second part made after a pattern in the same way. By this I do not mean to say this order can be blamed, as if it were something wilfully adopted and persisted in out of sheer indolence; on the contrary I am convinced that this main division, *c-g-c*, is founded deep in nature,—not accidental, but essential. Even if no express, intelligible reason could be given for it (and there is one), one might feel pretty certain that what from the earliest times, under all circumstances, has remained the same, is nothing merely outward, arbitrarily assumed (I refer here to a very profound treatise, which indeed I have not yet written, and probably never shall write): much rather do I think, that just this natural division is the only one which gives to a thing so externally put together the aspect of a creation and so renders it endurable; but the good God does not, like the artificial flower makers, take leaves that have been provided out of one box, twigs out of another, from a third a root, but he lets all proceed out of one germ, since it is all in there—and one comes out of the other, unfolds itself in leaf and blossom, and becomes again the germ for new and infinite formations; and I believe, without bothering his head about new effects, he lets his trees grow, and every single tree becomes exactly as it should be, and at the same time tolerably effective, in the free style—in the strict style the crystals are not bad,—more philosophical, as those were more poetic.—Fugues are something of the sort, and Canons—to be sure not all, but those by Bach at any rate. . . .

A Symphony by Sir Julius Benedict.

The London *Telegraph* of Nov. 24, in its notice of a Crystal Palace Concert, writes as follows:

No one is better qualified than Sir Julius Benedict to lift up the standard of orthodox art among us. He is one of the few musicians now living who connect our time with that of the great masters; and in England, at all events, he is their representative. Looking round upon the too general defection from the pure principles in which he was trained, Sir Julius might almost echo the words of Elijah, "I, even I, only am left." There are, however, we are glad to believe, more than "twenty-and-five thousand" who have not bowed the knee to the Baal of modern musical idolatry, and by whom such works as that produced on Saturday are welcomed, not for their own merits alone, but as a protest and an example.

Written only as the occasions of a busy life served, the symphony in G minor grew slowly. Two movements—the first allegro and scherzo—were played at the Norwich Festival last year; and the scherzo, under the title of "A Dream of Fairyland," was heard at Mr. Kuhe's Brighton Festival, in February of the present year. Meanwhile the slow movement and finale were added, the whole being produced on Saturday for the first time. There was a fitness in its initial performance at the Crystal

Palace, under the direction of Mr. Manns, whose pains-taking zeal and great ability have done so much to widen the knowledge of English amateurs. A good execution of the work was thus absolutely secured, and, what is nearly of equal importance, there was a certainty of appeal to an audience qualified above all others to pass righteous judgment upon its merits. Let us add that there was an equal certainty of all possible help from a discriminating analysis of the music and an eloquent advocacy of the composer's claims. We cannot resist quoting an example of this advocacy. "The first performance of a symphony" writes [G] "is always interesting, especially when it happens to be its author's first. But when, in addition, the 'first symphony' is the composition of a man of known ability and great culture, thoroughly familiar throughout a long life with the orchestra, and practised in every device of construction and instrumentation, and proving to be animated by an energy and fire, a sensibility and restless emotion, such as very few young men possess even at the outset of their career, then the interest excited by the work is raised to an extraordinary degree. And all this is the case in the present instance. . . . We feel proud of having enlarged the circle of English music by so noble and individual a work."

These are hearty phrases, and, as such, they represent the spirit in which the Crystal Palace musical authorities took up the new symphony and laid it before the public. General remarks upon the work must first concern themselves with its astounding *youthfulness*. We do not mean youthfulness in the sense of crudeness—*ala va sans dire*—but in the sense, noted by [G], of energy, and keen emotion. There comes a time in every man's life who lives the "three score years and ten," when not only intellectual power but susceptibility of feeling share decay with the bodily faculties. Sir Julius Benedict has not reached that time, nor, judging by his latest work, is he nearer to it than the youngest. The symphony is instinct with life in its most vivacious and elastic form, reminding us, in this respect, of the undying works written by Haydn for Salomon. Nor is abounding vitality found only as a matter of style and character. It crops up in strong imaginativeness; and a ready flow of ideas such as betoken keen intellectual activity. For the rest we need only say—if, indeed, there be a necessity to say so much—that, in point of form, clearness of treatment, and masterly use of legitimate resources, the symphony deserves to be called, as [G] called it, "one of the most important and able orchestral works that have appeared for many a long year."

Adopting a form which most composers now treat as antiquated, Sir Julius Benedict begins his work with an introduction *moderato*, distinguished by a rare combination of dignity and sweetness. It is an exordium that at once arrests attention, and conveys an idea that the composer has something to say. Having thus challenged interest, the *moderato* leads to an *allegro appassionato*, the first theme of which, by its peculiarly rhythmical form, has a singularly restless yet, at the same time, emotional effect. The prevailing character of the movement, thus at once proclaimed, is kept up through the "bridge" connecting the leading theme with its subordinate, which comes as a grateful contrast, and displays the hand of a master. Whenever this subject is afterwards heard it seems like a ray of sunshine darting through a rift in a tempestuous sky. The repeat of the first part of the movement is led up to by one of the most delightful passages in modern music, and the working out of the second part presents a rare example, not only of technical skill, but of sustaining power. An impressive *cadenza* brings the *allegro appassionato* to an end worthy of its beginning and continuation. The slow movement, *andante con moto*, in B flat major, opens with a beautiful and sustained melody, one of those tunes which haunt the ear long after the sounds conveying it have

"melted into thin air." Joined to the charm of this subject is the equal charm of orchestral treatment that strongly suggests the exquisite grace and tenderness of Schubert. But the whole movement illustrates what has been called "the full tide of song." It flows on like some clear river, now with majestic steadiness, now with agitation, always with the beauty which fills the mind and satisfies it.

But, perhaps, nothing is more striking than the close, when the ear is kept in suspense, waiting for another "excursion," only to find what seems the composer's indecision resolve itself and the movement calmly end. The scherzo having been noticed by us in connection with Mr. Kuhe's festival, there is only need to add that a third hearing has confirmed our early impressions of its bright fancy and unfailing charm. Such a movement may well be called "A Dream of Fairyland." It is one upon which Carl Maria Von Weber, the musician of the supernatural, would have smiled approval, and which Mendelssohn, Oberon's Court composer, would have been glad to own. The finale, *allegro con brio*, resumes the passionate energy of the opening movement, and is marked by many features upon which it would be profitable to dwell. Chief among them is a varied form of the idea, first applied, in a limited degree, by Haydn, if we mistake not; but at any rate developed by Beethoven in his Choral Symphony. We refer to a repetition in the finale of the chief themes in the preceding movements. Sir Julius has done this under novel conditions, and with novel as well as interesting effects, one result being to throw out in strong relief the wonderful energy and fire of the finale proper. If comparison of movement with movement were insisted on, we should say that the allegro con brio is below the level of its companions; but, nevertheless, it concludes the work in a manner which leaves no doubt of completeness and worthiness. Looking at the Symphony as an entire thing, we congratulate the veteran composer upon a splendid success, and trust that his first work of the kind will not be his last. The performance was admirable in every respect, and did honor to Mr. Manns and his capital orchestra. Thus favorably presented, it was a matter of course that each movement evoked loud applause, and that, at the close, Sir Julius was called for, and cheered enthusiastically.

With regard to the rest of the concert, we have only space to say that the band played Beethoven's Overture in C (Op. 115), Schumann's overture to "Genoveva," and the Scherzo from Mendelssohn's octet, as scored for orchestra by the composer.

Sayings of Robert Schumann.

(Translated for Benham's Musical Review by A. R. PARSONS).

AFTER HEARING BEETHOVEN'S NINTH SYMPHONY.

"I am like one that is blind, who, standing before the cathedral of Strasbourg hears its bells but cannot find the entrance."

"Who would ridicule the blind man standing before the cathedral and knowing not what to say? Only let him reverently remove his hat when the bells peal overhead."

"Love him indeed, love him heartily—but forget not that he attained to poetic freedom by the path of years of study, and reverence his never resting moral power. Seek not for that which may be abnormal in him, but go back to the foundation of his productivity. Do not demonstrate his genius with the last symphony alone, bold and prodigious as are its contents, hitherto unparalleled—you can demonstrate it as well with the first one, or with the slender Grecian one in B flat. Do not set yourself above rules which you have not thoroughly worked out. Nothing is more hazardous than that, and it enables even the most talented to put you to shame in a moment by withdrawing the mask."

And as they had ended, the master said with deep emotion:—"And now let us waste no more words over it." Let us simply love that lofty spirit which now looks down with unspeakable love upon life, that gave him so little to enjoy. I feel that to-day

we have been nearer to him than usual. A peculiar flush sprays over the heaven—whether that of sunset or sunrise, I know not. Work for the light!

YOUTHFUL PRODIGITY.

"What I know, I toss away—I make a present of what I possess."

Of what use is it to wrap a frolicking youth in his grandfather's dressing gown and put a long pipe in his mouth, to make him more law-abiding and orderly? Better grant him his flying locks and merry garb!

MUSICAL CULTURE.

In the course of time, the sources are brought nearer together. Beethoven, for instance, did not have to study all that Mozart and Mozart all that Handel—nor Handel all that Palestrina had written, because each had in turn absorbed the work of his predecessors. The modern composer never forgets always something fresh from very old, and that one is Jody Sebastian Bach.

MISCELLANEOUS.

There are talentless ones who have learned a great deal, being kept at it only the force of circumstances—musical mechanics.

I dislike those whose lives are not in harmony with their works.

Warn the young composer that premature fruit falls. Theory must often be gone through with before it can be applied practically.

It is not enough for one to know a thing, as long as what has been learned does not acquire firmness and security, so that it applies itself in life.

The artist, like a Grecian divinity, should hold friendly intercourse with men and with life. Only, when they presume to lay hold on him, he should vanish, leaving nothing behind him but a cloud.

With music it is as with chess. The queen (melody) has the highest power, but the checkmate is always given by the king (harmony).

The artist should hold himself in equilibrium with life; otherwise his position is hard.

It is the curse of talent that although it labors more surely and productively than genius it attains no aim, while genius immediately rises to the summit of the ideal and hovering over it smilingly recognizes its elevation.

It is the misfortune of the poet that he is unable to appropriate to himself only what is striking in the original, while in writing what is properly beautiful he is restrained as if by natural timidity.

It is not good for a man when he has acquired too much facility in a thing.

The student attends to his "what an error!" Art is the burden in which the highest nature of man dissolves in song.

The word "playing" is beautifully significant, since the playing of an instrument must be playing with it. He who does not play with his instrument, cannot properly be said to play it.

Chopin contemplates, pines for, and craves for in contemplating them, his view is always the same.

Pardon the errors of youth. A well-oiled wisp may guide the wanderer into the right path—the path which is not followed by the will o' the wisp.

One regards the early works of those who become masters quite differently from similar works perhaps equally good by those who only promised well, without becoming great artists.

May talent take the parties which are taken by genius? Yes, but the one will fail when the other triumphs.

Mannerisms disclose even in the original, and to mention them in connection with imitations.

Let us but reflect on the conditions which must be united if the beautiful is to appear in all its dignity and magnificence. We demand for it; 1st, grandeur and depth of intention and fidelity in the work of art performed; 2d, enthusiasm in the representation; 3d, virtuosity in execution; and a harmoniously combined action, as of one soul, between the different performers, or between performer and composer, for an inner requirement and need upon the parts of both giver and receiver, and at the moment of performance, the most propitious mood on

both sides (auditors and artists); 5th, the happiest conjunction of relations of time, locality and other subordinate considerations; 6th, the real guidance and imparting of impressions, feelings, and views, and the perfect union and interplay of poet and artist. Now is not such a complicated conjunction of needful accessories a single throw, with six dice, of six times six?

The eye, when suitably supported, perceives stars where the naked eye sees only nebulous shadows. [The like holds good of the ear in music, according as it is educated or unsupported by suitable training.]

Talent labors, genius creates.

The oldest time was the youngest, the latest time is the oldest. How is it that we permit preceding centuries to prescribe rules for our art?

How many a man makes a mistake in his art, who is a perfect master in his work! The artist is a phony! To be sure, the epicure smiles when a child finds the taste of an apple agreeable.

Who is the greatest artist of the present time? The answer is: the one who is the most popular.

But few really great works have been popular. Mozart's *Don Giovanni* is an exception.

Do not attempt to hold time back. The works of our elders to our youth for study, but do not require them to carry simplicity and lack of ornamentation to the point of affectation. Enlighten them so that they may prudently employ the new.

Artists should lead orderly lives. In advanced years they will feel the loss of wasted strength, just in proportion as they are more highly endowed than others.

Beethoven is said to have wept as the overture to *Leonore* failed entirely, upon the occasion of its first performance in Vienna. In a similar case, Rossini suffered himself to be induced to write the new one in E major, which might have been done equally well (?) by another composer. He erred, but his tears were noble. The first conception is the most natural and best. Understanding errs, but feeling does not.

A Musical Jubilee.

LISZT, HIS EARLY LIFE, AND HIS JUBILEE IN PESTH. THE ENTHUSIASM AND CELEBRATION OF THE FETE.

Correspondence of the London Times.

Part V. 12.

In the early part of the winter of 1822 the musical public of Vienna heard and admired a youthful prodigy of 11, who already at that early age had acquired a mastery over what were then considered the greatest technical difficulties of the piano. It was his first appearance before a large, and what was then as it is now considered, one of the most competent and critical audiences; but he had been known and appreciated by a smaller circle two years before, when his father, who was one of the land agents of Prince Esterházy, and proprietor of a Balling in Hungary, brought him out in a concert in the neighborhood of the town of Sopron, where his success was such that he had to be introduced to follow it up by introducing him soon after to the public of Pressburg. This frontier town of Hungary on the side of Austria was then vying with Buda for the honor of ranking as the capital of Hungary. In it all the kings had been crowned for the last two centuries and a half, and in it the Diet met, whenever, indeed, it did meet in those times. But if politically Buda, where the central administration had its seat, could contest with Pressburg the honor of ranking as the capital of Hungary, socially it had to recognize its superiority. Partly from its closeness to Vienna, which was then the real centre, and partly from the number of wealthy aristocratic families who had and still have their property in that part of the country, and who had chosen Pressburg as their winter residence, the latter had become a centre of social life and civilization. To introduce young Liszt there was tantamount to introducing him to all that was socially most prominent in Hungary, and the result of this introduction was that the boy found a number of patrons, who took it upon themselves to make a yearly allowance to his father, so as to enable him

to give up his situation and devote himself to the musical education of his son.

This training was continued for a year or two in Vienna; after which the young artist, scarce 13, took passage to his own country, and choosing Paris as his residence, began that round of triumphs which have given him the name of a European reputation. As an artist he had become a citizen of the world, paying only two flying visits in 1840 and 1846 to his own country. Still Hungary was proud of her son, and received him with open arms whenever he made his appearance, and it was no longer a few aristocratic patrons who partook of his triumphs, it was a people. Hungary had been aroused from the long national and political torpor in which she had been sunk, and was striving with united forces to take up a place among the nations of Europe. The struggles which had been endured, and which were soon after by the civil war, and a long death-battle, had given Hungary the desire for a congenial sphere for artistic activity; but when in 1848, in the year of the revolution, she began again to revive, the cosmopolitan artist was carried away by the general impulse. He who had before taken his inspirations from Dante, Faust, Hamlet, Prometheus, surprised the musical world, from his solitude in the monastery of Monte Mario, in Rome, with an oratorio based on the legend of St. Elizabeth, the royal daughter of Hungary, which was first publicly performed in Pesth, and, in the then state of feeling, contributed not a little to strengthen and still further to arouse the national spirit. He had thus, as it were, revindicated his nationality, so that, when at last the crisis had passed and the satisfactory solution had been found, he properly came back to contribute to the celebration of the happy event, the occurrence of which he had, as it were, anticipated by intuition, and for which he had, in his retreat at Monte Mario, composed a Hungarian coronation mass, which was likewise performed at the coronation in 1867.

The coronation heralded in a new epoch in the history of Hungary—an epoch of new and independent activity in all the spheres of life, in arts and sciences not less than in politics, and who could have directed the musical regeneration of Hungary better than Liszt, the real founder of a new school of music, the origin of the new? Strangely enough, with all that opposition which everything German met with even in Hungary, this German school of music has acquired a rather more complete and undisputed sway here than in its native soil, and when it was determined to establish a national musical academy, almost without a dissentient voice, Liszt was singled out as its director. Thus, after many wanderings, "the Master," as he is called by his adepts, has been one of us for some years, and even those who might be rather opposed to the turn which his genius has taken, cannot but acknowledge that his initiative, and the undoubted fascination which, in spite of his years, he still seems to exercise on those who come in contact with him, bring more spirit and animation into musical spheres than would otherwise exist. With so many admirers crowding round him, it was to be expected that the fiftieth anniversary of his artistic career would not be allowed to pass by without bringing a welcome to the Master, and for three days the Liszt Jubilee was the great event of the day, the Diet, which met at the same time, being quite thrown into the shade by it. Although the time is happily passed when demonstrations and public ceremonials of one or another kind were the only means of expressing wishes, and when in this respect Hungary and above all, her capital, Pesth, could vie with Lombardy and Milan under the Austrian rule, yet still there is a good deal left of the old leaven, which, perhaps just because there are fewer occasions for its activity, operates more effectively than before, whenever such an occasion does present itself, and thus the celebration of the Liszt jubilee, instead of being confined to the circles nearest interested, became a fete for the town, the municipality taking the lead.

The festivities began with a serenade on Saturday evening before the residence of Liszt in the Fish Market. Not only in the square, which is itself a grand scene, but in the streets adjoining, a large crowd had collected at dusk, the windows of the houses had been illuminated, and were occupied by sightseers; two military bands were stationed in the centre of the square, which had been cleared of the booths and stands of the fishermen which you see usually there. They performed three of Liszt's compositions, the *St. Elizabeth Mass*, the *March*, and the *Coronation Mass*. At the end of every one of them the crowd broke out in cheers,

which were kept up vigorously until the Master appeared at the window, when they began again with redoubled energy. These cheers were the welcome on the part of the "people," and it was, perhaps, not the worst either, for probably no other crowd of the same size could have given expression to its feelings so unanimously and so energetically. On such occasions here you are almost induced to think that there must be something contagious, and almost intoxicating, in cheering, for, instead of becoming fainter and fainter, it acquires more and more force every time, so that the last cheer is almost always the strongest. Later in the evening the municipality gave a fete in the grand hotel of Pesth, the Hungaria, where, besides a number of notabilities and native guests, the foreign admirers who had been attracted by the festival were likewise present, the lady admirers being the most prominent among them. A gipsy band was there, of course. At the banquet which followed, toast came after toast, enthusiasm rising more and more at each. Next day the Literary and Artistic Association sent its greeting and congratulations through its committee, at its head the most popular dramatist of Hungary, who delivered an address. Later a deputation of the town came to present Liszt with the document by which the town grants three stipends, each of 200 florins, to pupils of the National Academy of Music, conferring on Liszt the right of presentation for his lifetime; and at 10 a.m. the ceremony of presenting him with a laurel wreath in gold, which had been got up by subscription, was performed in the Great Hall of the Redoute, used for all such occasions, as the most spacious locality in the town. In the evening Liszt's oratorio of "Christ" was performed before a large audience, most of whom were enthusiastic enough to enjoy the treat, which lasted four and a half hours.

The third day was taken up by a banquet given by Liszt's admirers, and by a festive representation of one of the popular pieces in the National theatre, at which all the foreign guests made their appearance, although, as the play was performed in Hungarian, they can scarcely have derived much enjoyment from it. During the three days we have been, as it were, in a musical trance. You, with whom Liszt has, somehow or other, never been able to achieve the success which has attended his artistic career all over the rest of all Europe, will scarcely be able to realize such enthusiasm, but you must remember we are an impulsive Eastern people, which, in spite of its long contact with the West, and the influence exercised upon it by the latter, has retained its own character and disposition, which is accustomed to give unreserved expression to its feeling, and which, once launched forth, is rarely kept back by these conventional rules which elsewhere are apt to restrain such ebullitions. This disposition to abandon ourselves to the impulse of the moment very often leads to extremes. Thus, in politics, we are thereby rather apt to see always either demi-gods or traitors, which has its inconveniences; but this same thoroughness of feeling, which, once the right cord is struck, vibrates through the whole of our being, has more than once produced a unity of action and a tenacity which in colder blood and by reasoning and weighing chances could never have been brought about; so that what might seem weakness in smaller has proved to be strength in greater things.

Gounod's New Achievement.

Writing from Paris, under date of Nov. 13, the correspondent of the London *Daily Telegraph* says: The greatest theatrical success of the day is unquestionably *Jeanne d'Arc*. Produced at the Gaité, it is far above the average of the pieces for which this theatre is celebrated. In fact it belongs to the highest class of dramatic art. It is a five-act tragedy in verse, and is enriched with music written expressly by the great composer of the age. But while claiming a lofty place in literature and music, *Jeanne d'Arc* presents all the adventitious attractions which have made the Gaité the most popular theatre in Paris. The scenery is admirably painted, the costumes are both handsome and picturesque: there are processions and apparitions to feast the eye, and there is a charming ballet to delight the numerous class of people who can appreciate no poetry but the poetry of motion. There is something of everything in the piece. I have heard *Jeanne d'Arc* called a *comédie-chorale*, and there is some truth as well as much ill-nature in the humorous definition. A lady told me that when she came into the theatre in the midst of the finale to the second act, she thought the opera was transferred to

the Square "des Arts et Métiers;" while a *petit opéré* confided to me his confession that what he disliked was the verse, because it reminded him of the Theatre Français—the poor *goummeux* having no idea of the bitterness of his own sarcasm against himself. I have not the slightest intention of inflicting upon your readers a list of all the plays which have been written upon the subject of Joan of Arc. Their number is legion, and the series began by a miracle play brought out at Orleans itself a very few years after the martyrdom of the unhappy heroine. Schiller's play is familiar to all students of German literature, and it is probable that many people may recollect Mlle. Patti's appearance in mail armor as the only noticeable feature of Verdi's *Gloriana d'Arco*, when this pretentious opera was produced at the Theatre Ventadour, some five or six years ago. There may also be some few Englishmen who remember that a tragedy by Alexandre Soumet would not be galvanized into life even by the stupendous genius of the great Rachel, whose youngest sister now sustains the character in the new play at the Gaité. Nor need I attempt to retell the story, the main features of which have been strictly adhered to in M. Barbier's story. A mere mention of the locality in which each act takes place will suffice to mark the progress of the tale. The first act passes in "Jeanne's cottage at Domrémy, and it is chiefly filled by the lovemaking of a young swain, who only makes one fleeting appearance in the latter part of the play. "Jeanne," of course, turns a deaf ear to his suit, and her budding purpose of joining the armies of her king is strengthened by the apparition of "St. Margaret" and "St. Catherine," who, clothed in long robes, approach her from above, and breathe the words of encouragement in her ear. The apparition is managed after the fashion of the apotheosis of "Gretchen" in the Covent Garden version of *Faust*, and the two saints sing a duet to the accompaniment of organ and invisible chorus. The musical part of this scene is written in a style which M. Gounod has made his own; and it would be still more effective if all the singing were carried on behind the scenes. To my thinking the extreme realism of the apparition somewhat detracted from its impressiveness; but this objection would be considered hypercritical by the great mass of spectators. In the second act we are at Chinon; and we see the sad spectacle of "Charles VII." forgetting in the arms of "Agnes Sorel" the mutilation of his country and the suffering of his subjects. "Jeanne" appears, and succeeds first in gaining the King's mistress on her side, and secondly in stirring up the lazy monarch himself. There is something that jars against the listener's ideal of his heroine, no less than against history, in this juxtaposition of the pure maid of Orleans, and the courtesan, but the scene gives good opportunities of declamation to both. The act opens with a pretty ballad and choral refrain, sung by a page, and closes with a magnificent martial chorus, "Dieu le veut," which excited general enthusiasm. Still more masterly and vastly more original is the dance music that opens the third act, which takes place on the Bridge of Orleans, the fortification looming in the background. The soldiers sing a chorus with a capital refrain, while their *ribaudes* dance a highly characteristic ballet, festivities being occasionally interrupted by the descent of an arrow shot from the English camp and the discharge of a culverin at the aggressors. All this scene is admirably managed, a mock funeral procession celebrating the death of a manikin, stuck up to be shot at, being especially clever. The act is taken up by a series of discussions between "Jeanne" and the various French chiefs, whom she eventually subdues to her inspired will. The scene is brought to a powerful conclusion by a choral prayer to the God of Battles. In the fourth act we are at Rheims, where the King is about to be crowned. "Jeanne," oppressed with the sense of her coming fate, meets her parents, and is anxious to return with them to her village home. But the King reminds her of her oath, not to rest till the enemy is repulsed from France, and he insists on her entering the cathedral on his left hand, on an equal footing with his Queen. The second tableau, representing the grand façade of the cathedral, is one of the finest I have ever witnessed, and the whole scene, filled with the knights and warriors, the pages and courtiers, who have marched in procession to the portal, where they are met by the priests and incense-bearers, while orchestra and chorus join in a triumphal coronation march, is extraordinarily impressive. The last act, also in two tableaux, passes at Rouen. It opens in a prison, where the English soldiers are indulging in a spirited drinking chorus with a capital refrain, *C'est*

l'argent de France qui paiera, while "Jeanne," bound with chains, is asleep. The sainted ladies again appear to her in bodily form, chanting a hymn which M. Gounod has cleverly worded in combination with the song of the revelers. Then follows the historical effort to make the maiden recant her heroics, the condemnation to death by fire, and the final revolting attempt upon her virtue by "Warwick." Lastly, we have the actual funeral pyre at the marketplace of Rouen—a marvellously well devised scene. In the *marche funèbre* the celebrated melody of the saints is effectively alternated with the principal sombre, solemn phrase; "Jeanne" is bound to the stake, the fire is lighted, and as the flames burst forth from under her feet the heavens above her open, and disclose the noble army of martyrs waving their palm branches in welcome of their sister.

The reader will perceive that *Jeanne d'Arc* is in reality a modern version of a miracle play set off by every accessory that can charm the ear or delight the eye. It is of an infinitely higher order than the sword-and-buckler piece which it has succeeded, and, if it is disfigured by excess of digressive matter, it at least presents in a noble light the noblest figure in French history. Whether it will prove popular with the audience of the Gaité, remains to be seen. There were four "swells" in front of me in the stalls, who jeered at the patriotic sentiments expressed by "Jeanne" and laughed at all the allusions to "mutilated France." Of a truth the Parisians are a patient people, for in no other capital in the world would a popular audience have suffered its aspirations to be thus derided. Heaven forbid that such insane *aandins* should be taken as a fair sample of French opinion. The *souverain peuple* whom these well-dressed cads mocked showed better mettle, and applauded to the echo every noble sentiment put into the mouth of the heroine martyr. There is no sham in their enthusiasm, for they rush in crowds to see a play in which they can trace some resemblance to the recent disasters that have overwhelmed France. I trust that the vogue will continue; for M. Offenbach's boldness in risking the lavish outlay occasioned by the production of such a play deserves to be recognized. All the numerous characters are well sustained, but Mlle. Lia Félix throws her playmates into the shade. She is so fragile in appearance, and she acts so quietly in the opening scenes, that one's first feeling is wonder at her being intrusted with so heroic a part. But as the play proceeds, the intensity of her emotion lends a thrilling fervor to her thin voice, and every fibre in her frame trembles in the overmastering fulness of her enthusiasm. In the prison scene there were sudden bursts of passion which I have seen in no actress but in Mlle. Lia Félix's great sister Rachel, and Mlle. Desclée. In fine, her "Jeanne d'Arc" is a noble conception, carried out with rare artistic delicacy and yet rarer natural fire.

Music Abroad.

LEIPZIG.—The second "Euterpe" concert (Nov. 11) opened with the *Marche funèbre* from the Heroic Symphony, in allusion to the death of the king of Saxony. The other orchestral pieces were Rudorff's "bloodless and shadowy Overture to Tieck's *Blonde Ekbert* and Bruch's in parts almost too exuberant first Symphony (E flat). The solo artist of the concert was the pianist Fräulein Anna Mehlig, who played Beethoven's E-flat Concerto and Weber's E-major Polonaise as arranged with orchestra by Liszt; and being recalled with a storm of applause she added the *Nocturne* in F sharp by Chopin. Her performances on the technical side were wonderful; and on the spiritual side too they deserved much praise, if we except a few retardations in the Beethoven Concerto and the *Nocturne*, which seemed to us out of place." (*Signale*).

The fifth Gewandhaus Concert (Nov. 13) was a demonstration of mourning for the death of the King. The programme consisted of: an 8-part *a capella* Choral: "In the midst of life we are in death," by Mendelssohn; Cantata: "Schlage doch, gewünschte Stunde," by Seb. Bach, sung by Frau Lawrowska; Dead March from Handel's *Saul*;

aria, funeral music, and "Consolation in tears" from Spohr's *Wehe der Töne*, the "German Requiem" by Brahms.

London.

DR. HANS VON BÜLOW gave the first of a series of pianoforte recitals on Wednesday afternoon in St. James's Hall, before a large and appreciative audience. The programme, varied and excellent, was calculated to exhibit to the best advantage the talents and versatility of this eminent performer. It began with Hummel's "Grand Fantaisie" Op. 18, one of the most elaborate, though on the whole, not one of the most interesting essays of a composer who, after studying for a time with Mozart, set up a school of his own, which found numerous disciples. Herr von Bülow is apparently as familiar with Hummel as with masters of a very different calibre, but, gifted as he is, he can hardly succeed in giving new life to a thing which belongs to those examples of the past not worth the pains of reviving. The "Italian Concerto" of J. S. Bach, which came after the *Fantaisie*, is by no means one of the capital works of the prolific Leipzig "Cantor." The most striking of its three movements is the last. This has the true Bach "ring," but surely the composer never contemplated its being taken at such prodigious speed. The presto of Bach's day even admitting that Bach affixed the indication, "presto," to his finale, for which, we believe, there is no trustworthy authority, must have been very different from the presto of our own.

The next performance was, for evident reasons, the most attractive of all. The sonata, entitled "The Maid of Orleans," written for and dedicated to Mme. Adélaïde Goddard, is the last work of importance from the pen of Sir Sterndale Bennett, and the fact that Herr von Bülow, in a brief space of time, should have mastered it so thoroughly as to be able to play it perfectly without book is not only creditable to him self, but involves a great compliment to our distinguished musician. Dresden is a "programme sonata," as it may be designated, is worthy to rank with the best of Sir Sterndale's contributions to the repertoire of the instrument for which he has produced so much that is excellent. The first movement, an exquisite "pastoral," represents Joan of Arc as a peasant in her native fields; the second, clear and impassioned allegro, depicts her as an inspired warrior on the field of battle; the third an expressive allegro shows her in prison, dejected, yet full of faith; the last typifies the end of all under a motto, paraphrased from Schiller: "Brief is the sorrow, endless is the joy." Each movement has a distinctive character, and the whole is essentially in its composer's happiest manner. It is, moreover, instinct with genuine poetry, and, as might have been expected from such a master, written with admirable effect for the instrument. Herr von Bülow played the sonata *admirably*—just, in level, as it had been the product of his own genius, stamping it with his peculiar individuality, and finding sympathetic expression for the meaning and purport of each stage in its progress. The sonata was a complete success, and so, to prove the applause repeatedly bestowed, and the unanimous "recall" at the conclusion, was the performance.

How the most eminent of the followers of Liszt interpret the music of Liszt need not be told. The pieces selected from his prolific compositions were two of the *Études de concert*—"Dans les bois" and "Ronde des Lutins"—and the so-called "Spanish Rhapsody," the themes of which are "Les Folies d'Espagne" and "Ladita Aragonese," the first belonging to the 17th, the last to the 19th century. All were splendidly given; but, to specify one in particular, the concert study entitled "Ronde des Lutins" was, under the supple fingers of Herr von Bülow, a wonderful specimen of manipulative skill. So evidently thought the audience, who insisted upon a repetition—rather hard, it must be allowed, upon the artist who had played so much, and had still so much before him.

The last piece in the programme was Brahms's Sonata in E, Op. 109, a work which, in spite of its difficulty, has become familiar to our musical public through the agency of the Monday Popular Concerts. To this, as to others among the later compositions of Brahms, Herr von Bülow gives a coloring exclusively his own. Some may accord unqualified approval to his readings, whereas others might conscientiously object to the execution of certain passages, but neither those who admired nor those inclined to criticize could fail to appreciate the sustained earnestness of the performer, who had committed this remarkable work, like everything else in his programme, to memory.—*Times*.

BERLIN—The Musical Department of the Royal Library, already so famous for its manuscript treasures, has lately been enriched by a highly important addition. At Mozart's death, Herr Anton André purchased of the

composer's widow all the manuscripts he left behind him, amounting to two hundred and eighty in number. Of these, 131, in Mozart's own hand, remained up to within a very short period in the possession of the Brothers André in Offenbach, who inherited them from their father. Among them were ten operas, including *Idomeneo* and *Così fan tutte*, an oratorio, five masses, fifteen symphonies and a large number of other works, amounting in all to 530 separate compositions. They have just been purchased, with the approbation of the Emperor Wilhelm, by the State, and transferred to the Royal Library.

Mendelssohn's sons and daughters have declared their readiness to present to the Royal Library all the musical manuscripts left by their father, on condition of the Government founding two exhibitions of the amount value of 700 thalers each for completing the education of talented and struggling musicians.

DRESDEN—The death of the late King has for the moment brought musical matters to a standstill. Amongst other things it has temporarily put an end to the classical concert season, which closed well with a concert of Chamber Music given by Hermann Lützow, Hollweg, Geyer, and Grätzschner. The programme comprised Mozart's Stringed Quartet, No. 4, in E flat major; Beethoven's Trio in G minor, Op. 10, No. 3; Chopin, and Schubert's songs; and an Overture, Op. 12, by Johann Raff, for four Violins, two Tenors, and two Violoncellos. The new works were enthusiastically received by Herr Lützow. The latest novelty at the Theatre Royal, previously to the closing of that establishment in consequence of the king's death, was Herr R. W. Peters' *Maria Stuart*. Among the principal characters the new work introduced by Mlle. Mathy, Herr von Schütz, Kessler, and Böhm.

MUNICH—Schumann's *Ginerva*, the libretto of which is taken from Heibel and Tieck, has just been produced at the Theatre Royal. It was composed in the year 1844, and is celebrated in the *Annuaire de la musique* for having been produced in the first time, and for the first time, since the death of the composer, at the present time. It is a work of great merit, and has been produced in the present winter, at the Imperial Operahouse, Vienna. It has been got up here in admirable style, full justice being done to the score of the composer. Still, the success achieved cannot be called brilliant. The work is deficient in the dramatic element. The applause was bestowed mostly upon the artists, among whom Mlle. Stehle, as the heroine, shared conspicuous success. It is a pity to believe that *Ginerva* will not find its way to the stage.

VIENNA—The 24th of November was a day of great interest in the musical world. It was the day of the first performance of the new opera, *Ginerva*, by the Imperial Operahouse.

The opera, which was composed by the late Franz Schubert, and which was first produced in the year 1844, was given in the Imperial Operahouse, Vienna. It was a work of great merit, and has been produced in the present winter, at the Imperial Operahouse, Vienna. It has been got up here in admirable style, full justice being done to the score of the composer. Still, the success achieved cannot be called brilliant. The work is deficient in the dramatic element. The applause was bestowed mostly upon the artists, among whom Mlle. Stehle, as the heroine, shared conspicuous success. It is a pity to believe that *Ginerva* will not find its way to the stage.

At the same time Gade was proclaimed an honorary member of the Society. The Danish National Hymn was played in the midst of an indescribable emotion, and then Niels Gade addressed a few kind words of thanks for all that had been done for and unto him during his memorable stay in Holland.—These November days must remain an eternal and delightful souvenir for all those goodly Amsterdam people that have made as a noble art, but it is certain that Gade himself, in the midst of one of the greatest living composers—will always remember them with devotion and pride, and this with legitimate reason.

that he Verhulst had interpreted his (Gade's) music as an *adagio* as good as he possibly could desire. This happened at the last rehearsal but one, and Verhulst, it is stated, was so suffocated with emotion that he could scarcely utter a few words of thanks. The cheering of the public at the concert itself accompanied both maestros as they made their appearance on the orchestra. The enthusiasm was most intense from the very beginning, but reached its climax at the end when an imposing manifestation was got up on the occasion of the presentation of the honorable membership of Cælia to the illustrious guest. After the concert, the performers, many amateurs, and part of the public, repaired to a hall called *Frascati*, where there was plenty of speaking and singing. Verhulst proved as good an orator as a musician. He had a toast on small nations, and the necessity of their uniting, not perhaps politically, but on the glorious ground of arts and sciences and their promotion. Gade responded in an excellent toast in German. Verhulst spoke in Dutch, of which language Gade professed to understand a great deal from its resemblance with Danish. He said that he liked Holland and the Hollanders, they and their country itself reminding him of dear home in a striking manner. He certainly was of the same opinion as his friend Verhulst; that small nations ought to assist each other, he himself had no right to complain in this respect. The toast in answer to the toast of Verhulst was Verhulst's toast to his native land, Germany, and afterwards he did the same for the Low Countries. The toast in answer to the toast of Verhulst was Verhulst's toast to his native land, Germany, and afterwards he did the same for the Low Countries. The toast in answer to the toast of Verhulst was Verhulst's toast to his native land, Germany, and afterwards he did the same for the Low Countries.

On Sunday, 23rd of November, a dinner party was given at the Dutch consular residence in the Crystal Palace, where the band of Mr. Coenen executed several of the compositions of Gade. As soon as he had penetrated into the densely crowded hall, the public recognized him and heartily cheered him. On Saturday, 22nd of November, the report of our Musical Society, Amsterdam, which was given in the Crystal Palace, where the band of Mr. Coenen executed several of the compositions of Gade. As soon as he had penetrated into the densely crowded hall, the public recognized him and heartily cheered him. On Saturday, 22nd of November, the report of our Musical Society, Amsterdam, which was given in the Crystal Palace, where the band of Mr. Coenen executed several of the compositions of Gade. As soon as he had penetrated into the densely crowded hall, the public recognized him and heartily cheered him.

On Sunday, 23rd of November, a dinner party was given at the Dutch consular residence in the Crystal Palace, where the band of Mr. Coenen executed several of the compositions of Gade. As soon as he had penetrated into the densely crowded hall, the public recognized him and heartily cheered him. On Saturday, 22nd of November, the report of our Musical Society, Amsterdam, which was given in the Crystal Palace, where the band of Mr. Coenen executed several of the compositions of Gade. As soon as he had penetrated into the densely crowded hall, the public recognized him and heartily cheered him.

Symphony Concert.—Mme. Schiller.

(From the Daily Advertiser, Dec. 20).

The interest which naturally attaches to a regular symphony concert, and especially to one with such a programme as yesterday's, was greatly heightened by the first public appearance of Mme. Madeline Schiller in this city. This lady comes to us with the prestige of a well won reputation in the Old World, and yet with none of the blare and boasting which generally herald the entrance of a European artist upon our professional stage. The success of her performance at the fourth symphony concert was unequivocal. Conciliating the favor of the audience at once by a personal presence in which dignity, ease and grace were blended in an unusual manner, the first few movements of her interpretation of the Beethoven concerto in E flat arrested and fixed the most earnest attention of her listeners. Those persons who had been so fortunate as to hear Mme. Schiller in private, or at the Thomas concert given in Cambridge a fortnight ago, were fully prepared for certain excellences in her playing which were conspicuous yesterday. Her mastery of the technique of the instrument is admirable; her touch firm, vigorous and elastic; her delivery clear, distinct and finished. It was also known that her general style and method, though not lacking in intelligence and power, was characterized by a remarkable degree of delicacy and refinement. But such moderate praise as this—albeit few artists ever deserve an equal measure—will not suffice to do justice to Mme. Schiller's later performance. In the Liszt transcription from the "Midsummer Night's Dream" music, her execution was brilliant in the extreme, and proved her complete control of the mechanism of the piano, and her possession of such an extraordinary dexterity and facility as would be a sufficient proof of her superiority with hundreds of her hearers. But her interpretation of the Beethoven concerto was an unexpected, we might almost say a glorious, revelation of high artistic power. The vigor and grasp of Mme. Schiller's performance of this number were matched by the sympathy and expressiveness of her method, and all were nobly impressive. The force and insight displayed could not be fairly described as masculine for they were coupled with a peculiar and most feminine tenderness, but they certainly were, both in degree and kind, very unlike and far above the power which is exhibited by most of our female performers. The Liszt transcription was encored, and in response Mme. Schiller gave Heller's transcription of Mendelssohn's "Aut l'Eclair des Geyseres" ("On songs bright pinions") with exquisite taste and neatness; but it was impossible for her to add to the evidence of high expressive power afforded by an interpretation of Beethoven, in which every shade of the great composer's thought in a master-work had been most closely felt and vividly reproduced. The audience of the occasion was exceedingly cool and critical, but they were roused by Mme. Schiller's work to a display of deep and unusual enthusiasm. It is a subject for sincere delight to all lovers of the divine art that such an artist is to be added to Boston's corps of musicians.

Dwight's Journal of Music.

BOSTON, DEC. 27, 1873.

Christmas Oratorio.

Of course the "Messiah." Perhaps some Christmas season we may also hear the *Werknachts Oratorium* of Sebastian Bach. Meanwhile it has become a part of our religion here in this community to listen once at least every year, on the return of the joyful festival, to the great texts as illustrated in the sublime harmonies of Handel; and the power and beauty of that music must continually be felt anew. One may not always be in the best mood for it, the recollection of a dull and bad performance may prepossess the mind against another repetition of the same old story with the long imprisonment in a hot crowd. But sometimes, nay pretty certainly of late years, thanks to the zeal and energy of our old Handel and Haydn Society, we get a good performance, and then it is no fault of the music, nor of time and old familiarity, if our hearts do not glow and our imagination and our faith are not quickened and

exalted as we listen for the fiftieth time, perhaps, to the Hallelujah and "I know that my Redeemer," and all the profoundly touching or uplifting strains. For more than fifty, more than sixty years has the *Messiah* been given once, sometimes more than once, in every year, and the desire to hear it at this season only becomes stronger and more general. In Paris, city of culture and the world, we read only now of the first public performance being announced.

Last Sunday evening there was not one place unoccupied in the great Music Hall. The chorus seats were very full too—we should think 500 voices. The preparation had been very careful. But the sudden change of weather brought colds to some of the solo singers. Mrs. H. M. SMITH, from whose assumption of the principal soprano part much had been expected, was not able to appear at all; and Mrs. WEST, always at home in this noble music, with her usual kindness, sang it all in good voice and with true expression; in the great song of faith she was particularly admirable. Mr. VARLEY, also, labored under a severe cold; but he devoted himself with a heroic loyalty, and though the struggle in "Comfort ye," &c., was painfully apparent, his true art saved him, and his voice came out better and better in the later pieces; "Thy rebuke," &c., was given with pathos and refinement; and astonishing success crowned his brave effort in the trying air: "Thou shalt break them." Mr. WHITNEY, too, was not entirely free from hoarseness; but his delivery of the great bassarias was very grand, and his execution of the long roulade passages remarkably round and even. His noblest success was in "But who may abide," "Why do the nations," and "The trumpet shall sound." (Here, too, mention should be made of the excellent trumpet *obligato* by young Mr. SCHUTTEBECK.) The contralto solos were entrusted for the first time to Mrs. H. E. SAWYER, whose modest and refined presence bespoke favor, which her fresh, sweet, delicate, by no means heavy voice, and her artistic style and unaffected, pure expression steadily confirmed.

The choruses were perhaps never better sung here, on the whole. Some of the more difficult and "catchy" ones, like "His yoke is easy," went uncommonly smoothly. And we have hardly ever before heard "Surely," "And with his stripes," or the great "Amen" chorus, done so satisfactorily. The balance and the aggregate of voices seems to be much improved. Never, in our recollection, has the Society had so sweet and powerful a body of tenors.

Harvard Musical Association.

The fourth Symphony Concert took place on a stormy afternoon (Dec. 19); yet the audience was a trifle larger than usual, and uncommonly responsive. The programme was as follows:

Overture to "Fierabras" Schubert.
Piano-Forte Concerto, in E flat, Op. 73 Beethoven.
Allegro. Alla to. Rondo finale.
Mme. Madeline Schiller.
Overture:—"The Wood Nymph" [Die Waldnymphel], Bennett.
Piano Solos: Transcription from "Midsummer Night's Dream" Liszt.
Mme. Madeline Schiller.
Symphony No. 1 in B flat, Op. 38. (Repeated by request Schumann.
Andante, Allegro vivace. Larghetto—Scherzo. Allegro animato.

If the preceding concert was unique, light, novel, varied in its general complexion, this was devoted in the main to the most grand, inspiring matter. The "Emperor" Concerto (as the English call it) and the Schumann Symphony were worthy of each other, and it is only one of the great Symphonies—by Beethoven, Schubert, Schumann—that will not come in tamely after that Concerto. Yet there was plenty of relief; the lovely fairy Overture of Bennett and the piano solos brought genial repose between the great exciting numbers.

It was unfortunate for the much craved repetition of the Symphony which made so marked an impression in the second concert, and which as a whole was even more admirably played this time, that, owing to the over-generous intermissions between the pieces, and to the inconsiderate though hearty urgency of the encore, it came too late for a fair hearing, too late for that unconsciousness of time (except time musical) without which neither orchestra nor audience can be wholly present, heart and soul. The moment the clock thrusts his hands in, it is all over with that "repose" which is a prime condition of all true art, even the most exciting. And so in spite of everything it would seem as if the brave conductor felt that fatal clock behind him, like black Care behind the horseman, and dared not risk the losing of a half a second in the hurrying movement. Yet the great majority sat through the whole and manifested real satisfaction. Some, who did not think of others more impatient than themselves, but only of the music, were but too happy in a glorious forgetfulness of time; and doubtless all who listened, even at some cost of patience, felt abundantly rewarded. It was another illustration of the danger of insisting on encores in such a programme. For after all, however fine the solo, however great the single artist,—even if we had Liszt, Joachim, Clara Schumann making their first appearance all three in one hour and place, still, inasmuch as these are Symphony concerts, to the Symphony belongs priority in interest; whatever else is done, that is the heart of the whole matter waiting for a hearing,—at all events when it is *such* a Symphony, and when its repetition has been eagerly requested. With the minute hand already pointing to within thirty minutes of the orthodox maximum period of two hours for such a concert, and not a note of the long, glorious Symphony yet heard, to call for or to grant an encore, and after so much admirable service on the part of the pianist, was inconsiderate. Such things defeat the plan and spoil the whole proportion of an artistic concert; it is as if a portrait painter were to use up his whole canvas for the accessories, and have no room left him for the head.

Schubert's impassioned, tragic overture to "Fierabras," the best we have by him, wears well; it has been suffered to remain almost an exclusive possession of these concerts from their first season,—at least we do not remember ever to have heard it in any others. It was effectively brought out this time, making a bold though somewhat sombre introduction. The glory of the Beethoven Concerto could bear even more than that dark background. And after such excitement, after we had been borne up and held so long in such a high and bracing atmosphere, the cool, fresh, quiet sylvan charm, and exquisite melodic grace and play of color, of Bennett's "Wood Nymph" Overture, the worthy companion piece to his "Naiads"—the two being of his early period, and by far the most genial things, the surest to endure, that he has ever yet produced—brought delicious rest and recreation. It is a long overture, but the listening sense grows avaricious while it holds out.

And now to the pleasant duty of recalling the impression of the first performance here of Mme. MADÉLINE SCHILLER (Mrs. BENNETT), the gifted pianist of whom we forewarned our readers during the past summer. Her modest dignity and grace of person and of manner won a hearty welcome ere she was seated at the instrument; and in the first bold sweep of the arpeggio springing from the *ff* full chord of the *tutti*, we felt we had an artist; and when the startling prelude was over, while the orchestra went on laying down the themes and plan of the superb Allegro, we all awaited the return of

the piano with full assurance of sufficient power, and she went on to prove herself in a high sense equal to the significant and very arduous task. Her touch is remarkably crisp, elastic, clear, so that every note and every phrase gets its precise shape and value, and the ear loses nothing. Her *technique* is most perfect, the sound is always sweet and musical, the passages run limpidly and purely, all is tasteful and expressive, while the nobility and breadth and steady, self-possessed *crescendo* (morally speaking) of the composition are kept up without faltering. There was a certain deliberate, square, thoroughly safe way in laying it all out, which seemed characteristic of her rendering, though not at the expense of flexibility, or of expressive light and shade; and yet while this was characteristic of the general style (and surely it is in the character of such a work), there was too much of the *tempo rubato*, or alternate crowding and holding back of the movement, to satisfy some purists. The Adagio was beautifully rendered, with a chasteness bordering on coldness, and the finale was taken at a somewhat more moderate tempo than we have been accustomed to; while we felt the same exaggeration here and there of the slight *ritardando* indicated which we remarked in the interpretation of Miss Mehlig, and which we see remarked also by the Leipzig critics of that lady's late performance of this Concerto in a Gewandhaus concert; only in Miss Mehlig it had more a sentimental air, from that fact. Mme. Schiller is quite free, her style is more liberally sound and healthful. It was certainly one of the most powerful and tasteful, finished, loyal renderings of the great Concerto we have had. We cannot say it had the quality of genius; more of the intensity of sympathetic vital reproduction, more of the flash and inspiration from within, more of the subtilty with which the imaginative soul goes out into the well-trained fingers, we have felt even in some who fell short of her admirable technique. These distinctions might be spared, perhaps, were it not that so noble a performance as that was has a right to our best criticism.

In Mme. Schiller's marvellously perfect execution Liszt's transcription, or rather free fantasia on the Wedding March and fairy introduction from the *Midsummer Night's Dream*, was like a cluster of fine-cut sparkling gems; so crisp, precise and brilliant, that the whole audience were like children in their delight, and would insist on hearing more. This they got in generous measure, in a refined, graceful and poetic rendering of Stephen Heller's transcription of Mendelssohn's song, "Auf Flügeln des Gesanges." All was charming in itself, only the Liszt selection was unfortunate, as the event proved, in tending to unsettle the proportions of the programme. By this performance the orchestra has at once taken her place in the front rank of our piano-playing artists, and Boston may well rejoice that she has determined to make this her place of residence. In the concert room she will be always welcome, and, as she intends to teach, many will wish to learn of her.

The fifth Concert is again pushed forward into Friday (Jan. 2), on account of the New Year's Day engagements of musicians. The programme is: Overture to "The Water-Carrier," Cherubini; Piano Concerto in B flat (first time here), Mozart, played by Mr. J. C. D. PARKER; Italian Symphony, Mendelssohn; 32 Variations on a theme in C minor, Beethoven, (Mr. PARKER); Overture to "Leonore," No. 3, Beethoven.

MR. PERABO'S MATINEES. — *Concluded last time.*

The second and last, on Friday, Dec. 5, was attended by more interested listeners than Wesleyan Hall had really room for. Mr. Perabo began with a

very effective rendering of his own skilful arrangement of the first movement (*Allegro maestoso*) of Rubinstein's "Ocean" Symphony. It was indeed remarkable how much of the life and spirit, almost the color, of it he contrived to reproduce with one pair of hands. His second selection was the [formerly] well-known *Phantasia*, op. 77, of Beethoven. It is not one of the master's very important piano works, though included in some editions with the Sonatas, but it was pleasing to hear again for once, so finely played; yet must we confess, we missed much of the charm it had for us in the young days, when everything of Beethoven which we could puzzle out through our own clumsy fingers [concerts did not offer much of it] seemed to us rare gold. The young artist then let loose some little winged pets of his own fancy, which fluttered gracefully about the listening heads; it was not necessary that they should bear "on mighty pinns" to render them acceptable. There were five of them: a. "Moment Musical" op. 14, b. "Pensée Funèbre" op. 6, c. Waltz op. 4, d. "Prélude" op. 3, e. Scherzo op. 2.

The last number of the programme, and evidently one which the concert-giver had much at heart, was a String Quartet (in E minor, op. 25), the composition of his esteemed Leipzig master, now Hauptmann's successor as Cantor at the Thomaskirche, E. F. Richter. It was played for the first time in Boston, by members of the Beethoven Quintette Club, Messrs. AUGUST HEISE, MARY and WILHELM FRIES. It is a graceful, easy flowing, and artistically wrought composition, containing some very pleasing touches. The opening of the first movement in a mood to hear more; and the second movement, *Un poco Allegretto*, was right fascinating and somewhat unusual. The *Andante* is serious, serious and interesting variations on a serious theme. The finale, *Allegro*, gave a new impulse to the rest. The whole work was carefully and nicely played and seemed to give quite general satisfaction.

THE THOMAS CONCERTS. — *Continued.* — It is only to speak of the vocal pieces. Our own grand Bass, M. M. W. WOOD, has been the mainstay of the singing, appearing in every concert. His manner is more finished and even, his delivery more impressive and his voice grander and deeper (if possible) than ever, and found full scope in such selections as Haydn's "Rolling in foaming billows," Mozart's Sarastro Aria; "In diesen heiligen Hallen," (to the encore of which he aptly responded by giving what was the same and not the same, the composition of the first movement of Beethoven's solemn "In questa tomba oscura," to which Mr. Thomas had put an effective orchestral accompaniment; Schumann's "Two Grenadiers"; "O God, have mercy," from *St. Paul*; and "Shall I in Mamre's fertile plain," from Handel's *Joshua*. He was also very happy in the Polyphonic air: "O ruddier than the cherry," in "I am a roamer," from Mendelssohn's *Son and Stranger*, and fairly successful in the concert aria by Mozart: "Mentre ti lascio." — Miss ANNE CANNON, Dow, one of the brilliant sopranos of this city, appeared in two of the concerts. Her voice seems to have gained in power and fullness under the instruction of Mme. Rudersdorff, and she sang for the most part with good style and carefully studied expression the Concert Aria, "Inferno," by Mendelssohn in a noble work, never before heard in Boston, with fine orchestral accompaniment. The natural hardness of her tones, however, began to make itself felt before the end of the long and exacting task, and in a more aggravated way in her clear, trumpet-like delivery of Costa's "I will extol Thee." The great aria from *Fidelio*, which she sang in German, was rather an ambitious

undertaking for any but an artist who unites all fine qualities, and we could not help feeling that it was unwisely substituted for the aria by Meyerbeer set down in the programme. That it was given with so much energy and intensity (of manner rather than of feeling), and with so much brilliancy of voice and execution, may account for the liberal applause the effort won; but that music demands another kind of singer. The impression made by Mrs. Dow upon the whole, however, was quite favorable, and it is plain she is in earnest and in the way of progress.

These were announced as the last concerts ever to be given by the Thomas Orchestra in Boston — to the "dire" dismay of one of the young critics. But thereby hangs a tail, (so it is often with farewells) which Mr. Peck has put to it.

Music in New York.

NEW YORK, Dec. 22. — The second Philharmonic concert was given on Saturday evening, Dec. 13. The programme contained two Symphonies: Mendelssohn's in A, commonly called the Italian Symphony, and Rubinstein's First Symphony in F. The former work is too well known to need description; the latter is written in the romantic style which characterizes all of Rubinstein's orchestral compositions. It contains some very fine passages, and is scored throughout by a masterly hand, and yet there is little in it that *stays* with the hearer when the music is finished.

The other orchestral selection was Beethoven's *Leonore* overture. The playing, particularly in portions of the Italian Symphony, was careless and unsatisfactory. Mrs. Gulager sang a scena from *Der Freischütz*, and an aria from "Beatrice." It would be like breaking a butterfly to criticize her singing; so I will merely state that it was not such as one would expect to hear at a Philharmonic concert.

The Philharmonic Society of Brooklyn have secured the Thomas orchestra for their five concerts and fifteen rehearsals and, of course, will have a successful and brilliant season. At the first concert, on Saturday evening, Dec. 20th, every place was taken, and the audience comprised many persons from New York, who had taken the long trip down town and across the ferry with the expectation of being well repaid for their trouble. The result fully justified the highest anticipations.

The concert opened with Raff's lovely Symphony "Im Walde" (No. 3, op. 153), the best work, by this composer, which I have heard. It is descriptive music of a high order dealing with ideas only, and entirely devoid of sensational straining after effect.

The first part depicts the impressions and sensations awakened by the sunlight of the forest in the day-time. The second part, twilight, contains a Reverie followed by the Dance of the Wood Nymphs, in which there is some fine work for the violins. In part third we hear what the programme records "the quiet murmur of night in the forest." Then the sunbeams are broken by the arrival and departure of the wild Huntsman with Dame Holle and Wotan. The symphony ends with a masterly description of the break of day. The sounds of the night die away. Nature is hushed in anticipation of the coming miracle. Then out of the stillness is born a faint shuffling breeze of life which announces the approach of dawn. Then comes the break of day, portrayed by the full power of the orchestra and the Symphony ends as it were, in a blaze of light.

The playing of the orchestra was unusual perfect and the most exacting critic could only listen and enjoy. Happy thought. Probably many persons in the audience that evening received their first idea of dawn from the music of this symphony, and some of them will go through life with no other notion of daybreak than that which they thus received.

In part second the orchestra played the grand old *Conrad's* overture, Berlioz's charming scherzo, "La Reine Mab," which improves on a second hearing, and the very ingenious transcription of Liszt's second Hungarian Rhapsody, which was performed at the garden concerts last summer.

Mme. Ottava Torriani (from the Strakosch Opera troupe) sang in a very acceptable manner the jewel aria from *Faust*, and the song of Ophelia from the last act of *Hamlet*. The latter piece was encored. A. A. C.

Musical Correspondence.

PHILADELPHIA, DEC. 11.—We have had quite a harvest of music, succeeding a slow drought of two weeks. On Saturday evening, the 6th inst., the old "Abt" Society gave their first concert of the season, and although their ranks were considerably thinned, owing to an unusual number of absentees, the concert was entirely satisfactory. The chief feature of the evening was a tenor solo, Kücken's "Heaven hath shed a tear" with a cello obligato. Both vocal and cello parts were performed by members of the society. Another agreeable number was a duet for tenor and baritone, by Kücken ("Lovely Star"), which was charmingly sung by two other members of the Association. Every one who heard the concert could but be pleased that the usual heart-rending quartets and quintets were absent from the programme.

On Monday evening, the 8th inst., Mr. Strakosch opened a brief season at the Academy. "Traviata" was announced as the inaugural opera with Mme. Nilsson-Rouzeaud in the rôle of "Violetta;" but late in the afternoon the news came that a severe cold would prevent Mme. Nilsson's coming on from New York; Mlle. Torriani assumed the part, and no one who heard the opera could say that Mme. Nilsson was missed. Mlle. Torriani acted the part with great power and sang most delightfully. Capoul and Del Puente, as the two Germonts, were also remarkably good. The chorus and band are far above the average. Tuesday evening was the occasion of the debut here of Sig. Campanini in "Lucrezia Borgia," and it was a very pleasing performance. Campanini has a sweet, pure and even voice of great compass and under his complete control, and his singing is intelligent and well conformed to the part he undertakes. His singing of "Di pescatore" will long be remembered. Mlle. Maresi as Lucrezia was very fair, and Nanetti made a capital Duke. On Wednesday, owing to the continued absence of Mme. Nilsson, the *Huguenots* was changed for *Ernani*, with Campanini in the title rôle. Here also was both his singing and acting most excellent. The glorious sextet finale in the third act was a fine field for him to display his wonderful power, and he did nobly well. M. Victor Maurel as Don Carlos was triumphantly successful; as to his voice I think that, except Badiali, we have had no baritone like him here. As an actor too he is very great. Mlle. Torriani, as Elvira, went through her part with great credit, but it struck me that the music was a little trying to her. On Thursday *Mignon* was replaced by *Faust* with Capoul in the title rôle, Mlle. Maresi as Margaret, Miss Cary as Siebel, and Nanetti as Mephisto.

Friday evening was the occasion of the first representation in Philadelphia of Verdi's "Aida." The plot is very strange, but thoroughly adapted to the purpose for which the opera was originally composed. Amneris (Miss Cary) is in love with Radames (Campanini), an officer of the Egyptian army, and he is in love with Aida, an Ethiopian slave of the King. In a conflict with the hostile Ethiopians Radames captures Amosnaro, the King of Ethiopia, and father of Aida. His love for Aida causes him to turn traitor to his country, but his plans with Amosnaro are overheard, and he is sentenced to die a lingering death in the vaults beneath the Temple of Vulcan. Mlle. Torriani assumed the rôle of Aida, Manuel that of Amosnaro, and Nanetti that of Ramfis the High Priest. The music of the opera is widely different from any of Verdi's earlier works, as different as Meyerbeer's *Robert* is from his *Il Crociato*. There is no overture to *Aida*, a simple introduction (*Andante mosso*) serving instead. The

first number is a dialogue between Radames and Ramfis, followed by a lovely aria for Radames. The trio for Amneris, Aida and Radames, is followed by a war song for Radames and chorus. Then comes a priest's march which smacks strongly of Wagnerism. During the vesting of Radames with his paraphernalia a ballet is performed. After an aria the march is repeated and the Act is over.

In Act second we have some delightful ballet music and a superb duet for Aida and Amneris. Scene second is the triumphal return into Thebes by Radames bringing with him Aida's father captive. The march is performed by the string band and three brass bands on the stage. The incidentals and properties to this scene render it the most superb spectacle the American public has ever seen. In this scene there is a peculiar chorus, by the Ethiopian prisoners, which is absorbed into the triumphal chorus of the victorious Egyptians. Act third (a beautiful night scene on the banks of the Nile) opens with a Romanza for Aida, which is followed by a duet for her and Amosnaro, this in turn being followed by a magnificent duet for Aida and Radames. Act fourth opens on a scene in the hall of the Royal Palace, with a *duo parlante* between Amneris and Radames, in which she offers him his life if he will renounce Aida for her. He refuses and is condemned to die. A solemn priest chant closes this scene, and the last scene is a view of the Temple of Vulcan and the crypt beneath, where Radames has been placed to die; but not alone, for Aida has followed him. So here, in reality, we have two scenes at once in view, one being spread above the other. The music in the scene is exquisite; the dying lovers express their devotion in a lovely *Andante sostenuto* in D flat, and the opera is over. The scenery, costumes and properties are superb beyond description, everything in these departments being entirely new and made expressly for this opera. The music is often forgotten in the glitter of stage; but it will live long after *Trova-tore* and *Ernani* have passed into history. The artists in their several capacities were more than good, and the band and chorus exceedingly well governed. In short *Aida* in Philadelphia was a grand success. It was given on Friday evening and Saturday afternoon, and is advertised for Monday and Tuesday. *Mignon* is announced with Nilsson. We shall see.

WIESBADEN.—Herr August Wilhelmj commenced a concert tour, on the 2nd inst., at Magdeburg, whence he proposed proceeding in succession to Brunswick, Hannover, Oldenburg, Bremen, Hamburg, Kiel, Lubeck, Schwerin, Rostock, Cassel, Weimar, Erfurt, Stettin, Stralsund, Dantzig, Königsberg, Riga, Mitau, Reval, Dorpat, Elbing, Thorn, Posen, Breslau, Görlitz, Dresden, Chemnitz, and Frankfurt-on-the-Maine, where he will end his tour on the 19th December. At the commencement of next year, he will give a few Soirées for Chamber-Music in Berlin, after which, on the 18th January, he will open his series of concerts at Vienna, following them up by a few Quartet Evenings. Hereupon he will visit the leading towns in the Austrian provinces, and after giving a few concerts in the Crimea, start for the Rhenish provinces, whence he will stretch away to Holland, finishing at Amsterdam about the middle of April, 1874. Considering that Herr Wilhelmj plays three or four pieces at every concert, the amount of work he will have to go through will be terrific, while the distance over which he will travel might afford youths of a dreamy arithmetical turn of mind the opportunity for some highly interesting and deeply abstruse calculations. Herr Wilhelmj will be accompanied by one companion only: Herr Rudolph Niemann, a pupil of Balow's and Liszt's. The principal pieces in his programme will be the Violin-Concertos by Svendsen, Raff, Hegar, and Bruch; his own arrangements of Chopin's C sharp minor Polonaise, and of the Romance and Larghetto from the same composer's Piano Forte Concertos; of Wagner's "Album Blatt," &c.; Beethoven's Violin Concerto; Bach's Chaconne and Fugues, Schumann's works, and many more, besides, in conjunction with Herr Niemann, Sonatas by Beethoven, Greg, Raff, and Rubinstein.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Angels, guide the little feet. 3. Eb to c. Thomas. 35
"Through the night and through the day"
"Till they reach the saviour's side."
Hardly needs commendation, as the beautiful sentiment and good music will make way for it everywhere.
It is of the Lord's great Mercies. Duet from Oratorio of Abraham. 4. E to G. Molière. 40
A Tenor and Bass duet, between Abraham and Isaac. We do not usually think of these patriarchs as singers, but there is no reason why they might not have been. A solidly good duet.
Ave Maria. For Mezzo Soprano. 4. D to e. Boott. 30
Ave Maria for Quartet of Female Voices. 4. F to f. " 30
Compositions of classical beauty.
Heart, cease thy fond complaining. (Pace a quest alma oppressa). Terzettino. 5 C to G. Campana. 60
For two Sopranos and Basso, or Tenor, Soprano and Basso. A first class trio, most effective for concert purposes.
When in the stillly Hour of Night. 4. Eb to c. Abt. 30
"With contrite heart I turn to thee,
Hear thou the sailor's prayer at sea."
A beautiful prayer, and worthy companion to such an one as the Battle Prayer.
Mr. Varley's Songs. With Portrait. each, 40
No. 1. Wake thee my dear. 4. F to f. Varley.
"While such a moon is beaming."
No. 2. The Thorn. 3. G to G. Shield.
"From the white blossomed sloe my dear Chloe requested
A sprig her fair breast to adorn."
No. 7. Floweret of the Dale. 3. D to e. Molloy.
"Thro' thine eyelids, darkling
Dewy tears are sparkling."
The above are three out of eight songs of very decided merit, having the form and simplicity of ballads, with an exquisite arrangement of words and music. That is, they have the attractiveness of the best concert pieces without their difficulty.

Instrumental.

- Twilight Waltz. (Im Dämmerlicht). 3. C. Faust. 70
Among the best of Faust's waltzes, and that is saying a great deal.
Pilliwink Polka. 3. C. Morey. 30
Not by Johnny Smoker, but it would go well on his "fife," as it is exceedingly brilliant.
Prayer of the Angels. 4. Ab. Maylath. 40
In the first portion is the rich, solemn melody of a prayer, which air reappears in a sort of transcription on the following pages. The piece ends with somewhat rapid arpeggios, tremolo, &c.
Ripples on the Lake. 6. F. S. Smith. 80
A beautiful melody brought out with arpeggio chords, and afterwards most brilliantly varied. Requires considerable practice.
Golden Album Leaves. No. 4. Gentil Polka. 2. C. Maylath. 25
Very simple, but a fine polka.
Posthumous Works of Gottschalk.
These "works" consist of 14 pieces, from manuscripts in possession of the family. The 9th one, or
Chant de Guerre. (War Chant) 6. Db. 1.00
Reminds one somewhat of Warren's "Tam O'Shanter," but is much more difficult, and is fiery enough for any warrior.

Books.

- REPERTOIRIO DI SOLFEGGI, for Soprano and Mezzo Soprano Voices. By *Giuliano Nava*. With Latin or Italian and English words. By *T. T. Becker*. Published in 5 books. each 1.50
The book at present to notice is Book I. Italian Solfeggi are to the voice what soft buckskin is to furniture. It never scratches, is safe to use, and the oftener you use it the smoother and more polished becomes the wood. So soft Italian melodies, when of the right compass, may be used "ad libitum" without injury, nay with certain benefit. The airs in Book 1st, are exercises on 3ds, 4ths and 5ths.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The *key* is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophesy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me enfold soft and low,
Still your Memories linger near me,
Chiming Bells of long ago.

Sweetly fell your silvery numbers,
Down the still and fragrant air,
Wake my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow
Softly ring o'er grove and wildwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Dreaming, Still Dreaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain,
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles,
Dreaming, still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were "dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

I can see the Shining Shore.

Words by Rev. J. W. Carhart. Music by J. P. Webster. Song and Chorus. Price 15 cents.

I am drifting, drifting, mother,
From the earth so rocky here,
But I'm going home sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the mist across the sea,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dying lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail.
Price, 30 cents.

Let us gather up the sunbeams
Lying all around our path
Let us keep the wheat and roses
Casting out the thorns and chaff.
Let us find our sweetest comfort
In the blessings of to-day
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips's singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one here to mark!
Some one by your side,
Happy as a lark.
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree of difficulty. By Engelbrecht.

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness (at least to the wedded pair) at each repetition. Still, another good march is quite desirable, and Mr. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms expectant.

Chant du Matin. 60

Author's edition, improved. Key of A. 4th degree of difficulty. By Boscewitz.

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece as a whole, is already well known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Lithograph Title. A Review for Piano. Key of F. 3d degree of difficulty. By Wilson.

A graceful title page, on which is depicted the rustic chapel, of simple architecture but well designed, and in no point offending the eyes. Even such it is a good type of the composition within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 75

A transcription. Key of D. 6th degree of difficulty. By Chaloner.

"It's the encore pieces that please," a fact occasionally verified by Thalberg, when he occasionally condescended to play his to any ordinary transcription. Since those days the piece has been the *Ubiquitous* Due of the practice of multitudes of learners.

Thalberg's composition, however, like many other perfect things, may after awhile weary. It is only Sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well known one of Thalberg.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by perplexed teachers in search of the "best pieces for scholars."

Maple Beach Waltz.	Hill, 30
Adelyn Waltz.	Ruby, 20
Banner Schottisch.	" 30
Lola Waltz.	" 40
Echo Villa Mazourka.	Turner, 30
Vivienne Waltz.	Fiske, 50

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38
Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60
Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67
Plain explanations of Elements, &c., connected with Piano-forte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00
Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Compiled by a gentleman pre-eminently qualified for encyclopedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$8.00.

Also published in 6 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive course of instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instructional" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Matthews. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then;—full of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTIS'S METHOD for GUITAR. 3 00

Lessons, Exercises, Pieces, Songs. A very popular book.

Mayda's New and Improved Method for Guitar 2.50

A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar 75
New, easy, cheap, pleasing and popular.

VIOLIN.

Kill's Practical Violin School, U. C. Hill. 2.50

Saunders's School for Violin 1.25

Modern School for Violin. L. G. Fessenden. 2.50

Listaman's Method for Violin. 3.00
Four well-approved methods, fully presenting the same subject in different forms.

Wichel's Young Violinist, Junge Geige. 3.00
To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin 1.00
W. H. Clarke, 120 ans. for practice, with direction.

Winner's New School for Violin. 75
The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75
Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75
About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Suit yourself as to price. The above books are not "good, better, best," but "large, smaller, smallest" each one a good method, but the first filling the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two widely different books, the first containing instructions for playing on the horn and managing a band of 8, and the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 854.

BOSTON, SATURDAY, JAN. 10, 1874.

Vol. XXXIII. No. 20.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday.
OLIVER DITSON & CO.,
277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for \$2.00 per annum, delivered by carrier \$2.50. Payment in advance.
Advertisements will be inserted at the following rates:
One insertion per line 30 cents.
Each subsequent insertion, per line 20 cents.
Cards, six lines nonpareil, per annum \$2.00.
do four do do \$1.50.

J. S. SPOONER, PRINTER 17 PROVINCE ST.

Advertisements.

THE PARISH CHOIR. A Monthly Publication of the Parish of Christ Church, Boston. Edited and published by the Rev. C. L. Hurlbut, Minister of Music. Fifty Cents a Year. Five copies for Two Dollars. January number contains three anthems, new tenor. Specimen copies free on application. Address the editor 854—11.

CHARLES LEMUEL CAPEN Pianist, Teacher of the Theory of Music, embracing a thorough study of Counterpoint, Fugue and Composition. P. O. address Evans House, Boston. \$48.00.

L. P. WHITNEY,
TEACHER OF PIANO, ORGAN AND VIOLIN.

Address at Oliver Ditson & Co's, or Hildet, Davis & Co's.

AUGUST FRIES,
(Formerly leader of the Mendelssohn Quartette Club.)
TEACHER OF PIANO AND VIOLIN.

Mr. Fries is also prepared to accept engagements for Concerts, etc., as Conductor or Soloist. Address, Oliver Ditson & Co. \$48.00.

ZILLA LOUISE McQUESTEN, SOPRANO SOLOIST. Address 60 Catherine Street, or Oliver Ditson & Co., Boston. \$48.00.

MADAME MARIE BISHOP, SOPRANO VOCALIST and Teacher of Singing. Has just returned from Europe, where she has been studying under the best masters. For terms etc., address care of Oliver Ditson & Co., 854—11.

W. H. DANIELL,
Teacher of the Voice,

will receive Pupils on Wednesdays and Saturdays, at Rooms of A. M. McPhail & Co., 280 Washington Street. Lessons in Chorus, Two, or Singing if preferred. In piano of J. C. Warren, at rooms. \$40.00.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.

VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal and Instrumental.

FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Cloth \$4.00. The above splendid books are perfect treasure-houses of the best and most popular music, being selected as the "cream" from an immense stock, 200 to 250 pages, full sheet music size, in each book. Buy these books for presents! In each book you get \$25 worth of music. In the whole library, costing, according to binding, \$35, \$42, or \$46, you will get three hundred and fifty dollars worth!

Sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, N.Y.

Just Published!

THE AMERICAN

School Music Reader.

Book 1. For Primary Schools! Price 35 cts. or \$3.60 per dozen.

The first of an excellent series of GRADED SCHOOL MUSIC BOOKS, by L. O. Emerson and W. S. Tallent.

EMERSON'S SINGING SCHOOL.

Price 75 cts. or \$7.50 per dozen, is a complete check-book and useful book for Singing Schools.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, N. Y.

Musical Presents!

Finely Bound! Useful! Entertaining!

BEETHOVEN'S LETTERS	1.75
LIST OF GOETTSCHALK	1.75
LIST OF BEETHOVEN	1.75
LIST OF CHOPIN	1.75
LIST OF HANDEL	1.75
LIST OF MENDELSSOHN	1.75
LIST OF ROSSINI	1.75
LIST OF VON WILHELM	1.75
LIST OF SCHUMANN	1.75
LIST OF MOZART	1.75
MOZART'S LETTERS	1.75
MENDELSSOHN'S LETTERS	1.75
POLKO'S SKETCHES	1.75
REITH'S LETTERS ON MUSIC	1.75
REITH'S HISTORY OF MUSIC	1.75
MOORE'S ENCYCLOPEDIA OF MUSIC	1.75
GARDNER'S MUSIC OF NATURE	1.75
GOETTSCHALK'S MAZURKAS AND WALTZES	1.75
GEMS OF STRAUSS	1.75
ORGAN AT HOME	1.75
MUSICAL TREASURE	1.75
WELFARTH'S GEMS	1.75
MOORE'S GEMS	1.75
GEMS OF GERMAN SONG	1.75
OPERATIC FLARES	1.75
SILVER CHORD	1.75
SHOWER OF PEARLS	1.75
PIANOFORTE GEMS	1.75
HOME CHORD	1.75

All books sent, post-paid, for retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, New York.

CORNETS, ALTOS, BARITONES, BASSES,

And all other Band Instruments.

Violins, Violas, Violoncellos, Double

Basses, and Orchestral and all Solo Instruments

Splendid Large Music Boxes.

Prices from \$5.00 to \$20.00.

DRUMS AND FIFES for the Schools. The best quality of material, of the best material, imported or manufactured in this country. Also, strings needed to replace lost parts of instruments, Violin and Guitar strings and all Musical Merchandise. For sale by

J. C. HAYNES & CO.,
Opp Court House, 50 Court St., Boston.

The Great Sunday School Song
Book of the Age!

THE RIVER OF LIFE.

By Dr. Henry S. Perkins and William W. Bentley, assisted by forty of the most noted and popular writers in the country, full of beautiful music suited for every occasion of the Sunday School. Also has Practical Hints, Series of Lessons for Sabbath School. All school-keepers who purchase this new and attractive work will be delighted with its varied and interesting contents. Sunday Schools supplied at 50¢ per hundred. Specimen copy mailed, post-paid, for 30 cents.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, New York.

New Music for January.

VOCAL.

Three Night to Light—Sacred	Pratt, 30
The Rose and Nightingale—Canzonette	Barlow, 35
Don't go in!—Temperance Song and Chorus	Barlow, 30
My Heart is a Little Boat	Henderson, 30
God is Light—A Minor Paraphrase	Alt, 35
I never can forget	Daniel, 35
Do the best you can	Yoncker, 30
Travel	Stanton, 40
Personal	Levy, 50
Love—Requiem	Gabriel, 40
I loved thee, my darling	Hoag, 50
Love of the Past	Truesdell, 30
Sea Swallows	Gabriel, 40
Waltz on the Snow	Tours, 35
My Heart is still in Michigan—S'g and Chorus	Webster, 25
Beautiful and beautiful Star	Carpenter, 70
Mamma, come sing me to sleep—S'g & Chorus	Hendley, 30
A Night in Venice—Una notte a Venezia	Dinet, 65
Sing away, Bird!	Grant, 40
Winnipeg you like to know?—Song & Chorus	Barlow, 30
Little Faces at the Window—Song and Chorus	Pratt, 30
Prancing Quakers—Duets	Pratt, 30
How I love to dance	Bradley, 30
Goodbye, England	Bent, 40
Allegretto	Bradley, 30

INSTRUMENTAL.

Spring, Little Spring—Waltz	Pratt, 30
For Ladies—Mazurka	Messenger, 50
Organ at Home—No. 15—Spring Morning	
Piano and Organ—Leif Schottische	50
For Children—Grippe—Waltz	Pratt, 30
Easy—Scherzo—Op. 49—No. 1	Levy, 60
La Fille de Madame Angot—Selections in 4 Parts	Operti, 40
Two and Four—Mazurka—Solo	Sherrard, 35
" " " " 4 Hands	" 40
Music Trap—Waltz	Napoleon, 50
Love Song—For Children	Hesselt, 30
Marche des Trompeurs	Reuber, 40
Perpetuum—Waltz	Messenger, 50
Two Melodians	Kuffendorfer, each 50
1. Allegretto	
2. Nocturne	
Vienna Temperance—Waltz	Waltz, 30
Maiden's Dream	Strauss, 75
Melodians of Spring	General, 40
No. 1—Cannon through the River	Wagon, 30
A Maiden's Dream—Nocturne	Levy, 40
La Fille de Madame Angot—Opera Bouffe	
Quadrille	Arr. by M. 40
Lancers	Levy, 40
Waltz	Operti, 30
Caprice	Pratt, 30
Andante—Piano	Hesselt, 75
La Mouska—Waltz	General, 40
Viennese Song	Wagon, 40
Carnival Scenes—Quadrille—Horn	Struss, 65
Katy Gaid	Stanton, 30

MUSIC BY MAIL. Music is sent by mail, the expense being two cents for every four copies, or fraction thereof, about one cent for every page of music. Persons at a distance who order by mail, saving of time and expense in ordering and shipping. Books can be sent at double these rates.

Dwight's Journal of Music.

Whole No. 851.

BOSTON, SATURDAY, JAN. 10, 1874.

VOL. XXXIII. No. 20.

Franz Liszt.

(From the *New York Press*, of Vienna, N.Y., 1917)
Translated for this Journal

"On the 1st of December," as reports the *Wiener Allgemeine Musikzeitung* of the year 1822, "a very talented boy by the name of Liszt, who came here from Presbourg, gave a concert in the hall of the Estates-deputation, and excited universal admiration." To this point of time, since which a full half-century has elapsed, refers the jubilee with which Pesth is at this moment celebrating the brilliant fifty years' artistic activity of Liszt. The occasion tempts, almost compels us to retrace a few of his life and musical development. For this purpose we avail our lives of Heinrich *Stiebschmidt's* *Wiener Concerte* (St. Heinrich's Concert giving in Vienna), and also of a biographical essay, published very lately by Heinrich Ehrlich in a musical journal of this city, and spiced with several authentic and artistic anecdotes.

Franz Liszt, it is well known, was born in the year of the concert 1811, on the 21st Oct. His birthplace, Ebnée in Hungary, belongs to the vast estate of Prince Liechtenstein, a musical ground, in a certain sense, through Haydn and Hummel. With both of these famous kapellm. masters Prince Liechtenstein's father, as steward of his household, had been in friendly intercourse. Hence the gifted and cultivated, Adam Liszt directed his son to the musical career, while his father wished him educated for the priesthood. Strangely, they have both had the same fate to end ! The tiny son of Prince Liechtenstein appeared in public for the first time in October 1822, shortly afterwards in Pressburg during the meeting of the Diet. Among the magnates who were present the Count Amadé (afterwards Imperial *Marschall*)—the last in his line—who then thus honored the young composer with the playing of the wonder-child, that he granted his father an annual subsidy of 600 florins for 15 years for his better education.

The father journeyed with the boy to Vienna and there placed him under the direction of Carl Czerny, and for some time also of Salieri, the old master, whose instruction Beethoven and Schubert had enjoyed. With his already mentioned public appearance in Vienna the young Liszt made his first step, properly, into the great world. The step was, however, the Viennese public had recognized and greeted with enthusiasm the coming of the boy. Franz Liszt, whom the son to this day gratefully prizes as a rare exception to the ordinary "wonder-fathers," was wise enough not to insist at once upon new triumphs, but on the most solid education of his son. He took him to Paris, to let him study there in the Conservatoire under the direction of Cherubini. But Cherubini explained to him that the rules of the institution forbade the admission of a foreigner. The Conservatoire was closed to him.

but the influence reached their fathers to him. Even Louis Philippe, then Duke of Orleans (1816), visited the little first child, by and made of him the most available propagandist. Soon all Paris was in ecstasy about this "Mozart nouveau Mozart," and the father saw himself rewarded every year with the title of his son.

Liszt was a young man of four and twenty, but with the bold, bold, bold, original personality of a young man of four and twenty. A turbulent, impetuous, and original character, of intellectual and moral life of our young man excited by Romanticism, which was a glowing champion of the French romantic school and of its leaders, Victor Hugo, Alfred de Musset, Dumas and George Sand; with aristocratic love affairs there alternated, oddly enough, religious enthusiasms; and after the July revolution we see Liszt actually take part in the political movements of the revolution of 1848. So Liszt was a young man of four and twenty, but with the bold, bold, bold, original personality of a young man of four and twenty.

in Paris, and his intimacy with the French artists and poets for whom he felt affinity, impressed a most decided stamp upon Liszt's individuality. Through his world-wide fame he afterwards became cosmopolitan and "everywhere at home;" but his productions and his views have always preserved a prominently French character. He has written more in French by preference, and he has written all his numerous writings in the French language, even those which treat specifically of German subjects and are addressed to Germans ("La

Soon after the year 1830 Liszt withdrew for a long time from Paris, and from all publicity; he was, however, still connected with the musical world. A married lady of high rank in Paris may have had something to do with it. Liszt himself was never married. What suddenly hurled him forth from his retirement into the world again, was the appearance of Thalberg and his brilliant success in Paris. Two greater opposites than these two famous virtuosi exhibited in their playing, their compositions and their whole nature, could hardly exist. It is comprehensible and excusable that Thalberg's smooth, cool elegance made Liszt uneasy. But, which did not mean that he felt no relation to Liszt, who wrote to him, "I feel as if I were your brother."

Liszt returned to Paris in 1836, and found Thalberg, who had retired, once more. Their rivalry, which had been dormant, began now. Liszt's friends were divided. Anyhow this rivalry ended in Liszt's triumph, that it spread Liszt to new lands, he made his first concertistic tour through Germany (1838), and began with Vienna.

It is unnecessary to repeat here what a jubilation, what an enthusiasm he excited. Not only in concerts, but in the salon, nay even on the street, where he had been the object of a warm welcome, he was hailed as a hero. On that

transport him. If back to that period, to comprehend the immense respect that was excited by his self-conscious and proud bearing toward the highest aristocracy. "Have you made good for us?" the proud princess Metternich condescendingly asked him. "I make music, Madame, and not business," was Liszt's answer. With lightning speed this saying spread abroad, and the young men from this time regarded Liszt as the true champion of the independence of the artist. In fact Liszt has with more self-conscious feeling and with more success, than any other musician, maintained all his life long this peerish of the nobility of talent with that of birth, which Beethoven first claimed as a right in Vienna.

From Vienna Liszt travelled next to Italy, appeared in the winter of 1839 again in Vienna, and then gave concerts in Pesth, where the enthusiasm, tinged with nationality, threatened to run into madness. There occurred the strange presentation of the sabre of honor. Violent debates took place, if they now praised their most celebrated countryman as an Hungarian musician, although he never spoke nor understood a word of the Hungarian lan-

He showed a genuine Meissner generosity in bestowing the entire rich proceeds of his Pesth concerts on the humane institutions of that city. From Pesth he went, by the way of Vienna, Prague, Leipzig and Hanover, back to Paris. In Leipzig he met with Mendelssohn and Schumann, who, with all their differences in other respects, harmonized in one point of view as to Thalberg. He had not met them in Leipzig, but he had seen them in London, and he recognized without reserve. Mendelssohn writes to his mother: "Thalberg with his talent and his style is perfectly taken as a virtuoso proper; and that is after all the only thing that is necessary to him. He is not a great artist, but a first-class player."

and diversity of fingers, and a thoroughly musical feeling, which perhaps can never find its like ; I have seen no musician with whom, as with Liszt, the musical feeling ran down into the very tips of his fingers and there streamed forth immediately." Still more eulogistically and more significantly Schumann expresses himself in his *Musikzeitung* : "It is no longer this or that sort of piano playing, but the expression of a bold character altogether, on which the most beautiful and precious gifts bestowed on nature are to be perceived ; the power of his personality of Art. Many artists have passed before us, but only and because they must all yield to him."

Then followed Liszt's concert tour to England (where he was comparatively the least honored), to Holland, Denmark, Belgium, on the Rhine and to Berlin (1840 and 1841). The Liszt-enthusiasm of the Berliners at that time had come into a period of reaction. Liszt

ludicrous. In Petersburg the public behaved in the same enthusiastic manner, but in high circles the independent bearing of the artist is said to have caused unfavorable remark. "Have you served in the army, Herr Liszt?" asked an old general, with a charmed look at Liszt's numerous orders. "No," he instantly replied; "has your Excellency ever played the piano?"

In the year 1815 Liszt took part in the Beethoven festival at Bonn; he had contributed a great sum to the completion of the Beethoven statue. In the following winter he came once more to Vienna, and travelled from here to Pesth, Kiew, Constantinople and Odessa. In 1818 he took up his abode in Weimar, where he had already been appointed in 1812 as Court Capellmeister "in extraordinary service." It was now rumored, that Liszt would no longer appear as virtuoso, but would work exclusively as a composer and director; at the same time the report spread of his approaching marriage with a Russian princess. Meanwhile the revolutionary years diverted the general attention from his person. Then he attracted attention in 1850 by his enthusiastic and effective sympathy for Richard Wagner. Liszt has always shown himself encouraging, helpful and large-hearted toward younger talents—in contrast to his protégé, Richard Wagner, for whom as man and artist only the dear I exists. By bringing out in Weimar the "Lohengrin," which had been so much decried as impossible of performance, and by praising the coveted ideal of dramatic music in an enthusiastic pamphlet, Liszt has awakened an interest for Wagner in the widest circles, and hastened the general acceptance of the "Lohengrin" perhaps ten years. From this time forward Liszt has passed for the head of the "Zukunftsmusik" (Wagner, then a refugee in Switzerland, could exercise but little influence), and Weimar was the place of pilgrimage for all disciples of the new direction. The two most conspicuous talents, who attached themselves to Liszt in Weimar, were Joachim and Bülow. The former has since expressly and publicly disavowed the strivings of the "New Germans"; Bülow has become Liszt's most zealous apostle and (for a while) also his son-in-law.

With the exception of a slightly esteemed Cantata for the Beethoven festival at Bonn, Liszt up to the year 1853 had produced no large composition of his own. The first occasion, to prove his calling as composer and director, was afforded by the musical festival at Karlsruhe. In both characters he experienced a decided failure. When he conducted the Ninth Symphony, in places where they had entirely lost the time, he had to stop the orchestra and begin anew. As a composer, Liszt in his chorus "To the Artists" had produced such an unsingable, untoward piece, that even Herr Brendel the "Fore-drummer of the Zukunfts-Musik," as Otto Jahn called him, hardly dared to defend it in his journal. Liszt did not feel deterred by this result, but rather spurred to truly feverish activity. He composed the great "Gräner Mass," a smaller vocal mass with organ accompaniment, two piano Concertos and nine Symphonic Poems for orchestra, which already by their titles ("Tasso," "Mazepa," "Faust," &c.) announced a most decided ten-

dency to Programme Music. This is not the place to pass a judgment upon these much mooted works. As it regards their success, it seems only settled, now after nearly twenty years, that Liszt's "*Symphonische Dichtungen*," in spite of all the exertions of his party, have nowhere gained an abiding foothold for themselves, but, as isolated interesting curiosities, still wander homeless from one concert hall to another. The same holds true of his Cantatas and Oratorios, which seem to have a great success only where Liszt's personal magnetism comes to their aid, and with this they usually vanish. The one which gave most satisfaction (at least in Vienna) was the "Saint Elizabeth"; less so his latest Oratorio, "Christus," the first part of which was performed here last year, and which now for the first time appears complete in Pesth.

In Weimar Liszt has given a great impulse, and, besides the Wagner operas, has caused works of Schubert, Berlioz and others, almost nowhere else performed, to be rehearsed. The complaint could not fail to be raised, that Liszt claimed the theatre (led by Dingelstedt) and the orchestra too exclusively for his own ends; other clashing, unavoidable in small cities, may have partly been the cause—he forsook Weimar and betook himself to Paris. There he dined with Louis Napoleon and played before the Empress. The conversation turned upon the age of the Emperor, and the latter said he was already half a century old. "Sire, you are the whole century!" replied Liszt. The Emperor offset this compliment with the cross of a Commander of the Legion of Honor, which was still lacking among Liszt's countless decorations, since Louis Philippe would not decorate a virtuoso. Soon after this journey to Paris, Liszt removed to Rome; it was thought at first that this was done in order to obtain the Pope's dispensation, so that he might marry a divorced Catholic lady. Then suddenly the world was astonished by the news that Liszt had taken religious orders. The incredible—was now the fact: Liszt came back from Rome an Abbé. But fortunately he had no idea of playing the rôle of a penitent ascetic. He gave concerts publicly in Pesth (for benevolent objects) in the priestly garb, and decked with orders, he took part in all the festivities and charmed the ladies still as much as ever in the salon by his galantry. His whole bearing seems to prove the correctness of the answer which Liszt is said to have made to more than one intimate friend who asked him why he had become an ecclesiastic: "In order to gain a free and independent position." His physical and mental vigor warrants the hope that Liszt will yet for many years continue to exert the magic of his intellectual and amiable personality upon all about him. He is not only a man of genius and a great artist, but he is unquestionably one of the most extraordinary men of his time, one of the most remarkable and most attractive incarnations of the modern spirit.

Christmas with Handel and Bach.

[From the London Orchestra.]

Independently of the good things of this world, there is much plain common sense in the musician associating his name and deeds with the invisible as well as the visible things

surrounding us. He can see somewhat clearer in matters of poetry, prophecy, and religion; grasps the nobler thing and sets the meaner in its true place; adopts the right use of labor and eschews the wrong; increases his perception of beauty and his hatred of ugliness; and obtains a mastery in the legitimate employ of the imagination. As an animal he is in his noblest form, and as a spiritual being in his right place, holding communion with the things above and the things below. At all events he becomes a star of a certain magnitude in the world, and there are those who are real suns, centering in their works light and heat for all generations. Handel and Bach are in this epoch the two musical witnesses for the supernatural facts we commemorate at Christmas, and they find songs of rejoicing for the voices of nations. They probably entertained some glimpses of the good results of their labors, and both were well convinced that in music nothing is enduring but that which is associated with the faith in a future life. Bach worked directly for music in worship, Handel for such of a Christian public as he could attract. Both held absolute sovereignty over technical perfection; both possessed a wealth in musical material. But there is a great difference in the direct object of their labors. Bach's music is the expression of his choir, orchestra, and congregation in the city church at Leipsic. He worked for his own time and for the living men and women around him. What he had to say of his subject was addressed to them, and to be played and sung by them. He wrote all his grand thoughts, so worthily to be expressed, to be delivered from the mouths and hearts of his neighbors and friends according to the manners and customs of his Church. In all his work was his own marked personal identity apparent. His spirit was both mediæval and modern; associated by great reading and profound research with the past; and by the simplicity and truth of his system, his clear and comprehensive technique, made sympathizing and intelligible to all future.

Handel, the prophet of a broader humanity, not bound to cathedral, church, or congregation, was removed from influences which imperatively governed his great contemporary. His musical feeling was not less intense than that of Bach, his understanding perhaps quicker and deeper; and he held a more experienced apprehension of the limited intelligence of his audience. He was more considerate for frail humanity, thus he adapted his work to the capabilities of his public; his songs were adjusted to the means of his solo-singers; his choruses to the abilities of his choral staff; his score to the executive power of his orchestra. His melody was fully as expressive as that of Bach, his harmony as rich and gorgeous; his coloring as clear and contrasted; his pathos as deep and touching; and by compression and condensation, by a happy vernacular mode of delivery, short and decisive, he made all these great qualities far more appealing and impressive; and, in this way, kept his audience ever fresh and on the alert for his great points.

His discretion was unimpeachable, his reserve marvellous, and his ever-ready thunderbolt overwhelming. Ideas of length, of detail, of elaboration, and of exhaustion, never crossed his brain. Handel casts himself into his subjects without any deep-laid plan, which become touching, earnest, supplicating, rejoicing, and jubilant, by reason of the immediate impulse. He well knew nothing labored could be of any interest to the public—a public which cared nothing for historical exemplifications of counterpoint, and whose highest notion of a choral was that fearful ditty, the "Old Hundredth." The north of Germany had been for a full century educated in sacred music by means of the finest chorals in Christendom. In England this school was unknown, the taste unborn, no master had taught it, no pupil had studied it. It was not within the range of permitted work. From the time of

tempted to ask, but a young lady, a friend of Anna's, exclaimed in a noble temper, "If you don't know I'll not try to tell you."

A nation we too much incline in a very juvenile habit of passing judgment upon subjects of which we have not the slightest knowledge. Perhaps no one feels this more than the artist, and it is one of the hardest obstacles which he has to surmount. The finer the work of art, the less is it likely to be understood. "I prefer Chromos to oil paintings, because they feel smoother," said a lady in a picture store, putting affectionately the chromos as if it had been some delicate article of dress. "I like pleasing colors," said a man who had ordered a picture and was disappointed in its gray tones and quiet distances. "Have't you something with a good deal of red and yellow?" We do not ask anybody to look a second time at any picture that displeases them; but to bear little cautions how they criticize without knowledge. If we don't understand a work of art, let us believe that there may be something in it which is above our comprehension! Who does not remember their first hearing of fine music? Unless one had been trained to the hearing of the best from the very cradle, there was probably a time when the first strains from an unknown world of tone came to wandering ears, and told of some new realm into which imagination had not flown. What did it mean? The æsthetic mind waited for another hearing of this strange but not unwelcome guest. The more money gotten didn't care what it meant, and to him it never came again, never had any significance.

Nothing astounds us more than the perfect coolness with which certain literary people criticize productions of art. We actually knew a young man who thought to earn a little money and some fame by writing art-notice, when he candidly confessed that he knew nothing of the subject. He went from one studio to another, note-book in hand, with such questions as "What do you think of the state of art in this country?" "Show me some picture that you would like to have noticed, and I will write you a first-rate puff." It is needless to say that some received him with favor, and that a few politely showed him the door.

But let us not altogether blame the penny-a-liner! The essayist, the reviewer, the simply literary man is too fond of meddling with the one subject of which he knows little or nothing. A work of art appears, and it is out of the common course. He doesn't know what to make of it, consequently it must be bad. So he needs his quill, and thus, a bottle of ink at a poor, unoffending brother, who has been telling a new story in a new way, has dared to make an innovation of which the *literature* has never heard. The criticism is well written and sounds knowing. The public is misled, and the poor artist, not gifted with pen and ink ability, turns his picture to the wall and almost believes that he has been a fool. The public assures him that he is not mistaken. The *critique* was "so able!"

Meanwhile the names most frequently before the public are not the great ones. Modernity adores a puff and is willing to pay for it. Your great man will not pay a dollar for a line of commendation in a public print. It smacks too much of buying and selling; and when an artist begins to truckle for notoriety he is fast going down in his profession. The painter of real worth is grateful for an appreciative *critique* which has come forth unbidden, but he instinctively shrinks from any effort to force his work upon public attention. He is painting for the future, not for to-day. He expects not to be understood or to be recognized. He is content to act well his part, knowing that there all the honor lies.

STELLA.

"Coals to Newcastle"—American Singers in Europe.

America is beginning to look up in the musical centres of Europe. For years past we have had to depend upon Europe for our musical stars. Gradually, however, this has ceased, and now we are sending singers to the Old World, who are taking high positions. Among soprano singers we have sent the two Pattis, Adeline and Carlotta, Minnie Hauck, who is a great favorite; Jennie Van Zandt; Miss Abbott, Kellogg's *protégée*; Mrs. Moulton; Albani, who lately won a signal triumph in Paris in "The Huguenots," rendering the music strictly as written by Meyerbeer; Violetta Colville, who has just made a remarkably successful *débüt* at Placenza; and Mrs. Hall, who also recently made a successful *débüt* at the Lyceum Theatre. Among the contraltos are Adelaide Philipps and her sister Ma-

thilde, both of whom are now singing in Milan; and Antonette Sterling, who, all the time, at the B. viere concerts in London. Castle and Campbell are singing in English opera with great success in London. Charles Aline of Boston has just been engaged for the principal tenor at the Grand Opera in Vienna. Foli, the basso, who is the greatest oratorio singer in England, is a native of Connecticut. Whitney, the American basso made a splendid reputation in England. William Lake of Washington, it is said, bids fair to rival Santley. Edward Dannreuther, the founder and conductor of the London Wagner Society, is a native of Cincinnati. Jule E. Perkins, Mapleton's new basso, is from Vermont. In addition to these, there are numerous others who, although now studying, have made a brilliant reputation. Miss Blanche Tucker of this city, who went to Mme. Garcia with letters from Lucca, has succeeded in passing the examination for the Paris Conservatoire, where numerous others failed. Miss Amy Fay, a grand-daughter of Bishop Hopkins of Vermont, a former pupil of Tausig and now studying with Liszt, has already created a sensation with her playing at Weimar. Katie Gaul, another American girl, from Baltimore, also a pupil of Liszt, has made a success at Weimar, in public. Miss Cranch of Cincinnati has passed the ordeal of a first appearance in Milan, with credit. Miss Julia Rive of Philadelphia recently played at Leipzig before one of the most critical audiences in Europe, and was enthusiastically applauded. Miss Annie Guilford of Lynn, Mass., is singing in opera at Leghorn with success. At Milan there are no less than eight Americans studying music, among them Miss Katie Smith, a daughter of Mark Smith, the actor, who is said to have an elegant light soprano voice; Miss Wolvryn of Cincinnati, who will shortly make her *débüt* at the Milanese carnival. Mrs. Seidenhoff of Charlestown, Mass., a heavy dramatic soprano; Mr. Sprague of Boston, a very heavy basso; Miss Joseph Jones, a Cincinnati contralto, who has secured consent to sing in La Scala; Mrs. Annabelle of Baltimore, who is to sing during the carnival; Miss Jennie Caldwell, who has made a successful *débüt* in "L'Elisir d'Amore"; Miss Jennie Bull, a contralto who is said to approach nearer Albani than any singer in Europe; Miss Kate Miles, who has an engagement at Naples; Miss Eda Valero, of San Francisco, who is singing in the minor parts in Milan; Miss Moody, a young girl from New Orleans, who is studying in the conservatory, a favor usually granted only to Italians; Miss Pauline Nininger, who is said to have the most beautiful voice in Milan; and Miss Trimble, the daughter of the American consular agent, who has made a successful *débüt* in "Traviata." These are only a few of the American singers in Europe; but the list shows that America is gaining an enviable musical reputation abroad, and that American talent is rapidly becoming recognized. —*George Tabor.*

Jules Perkins.

When a man has worked hard and succeeded in his undertaking, it is only fair that he should receive the credit belonging to him. Mr. Perkins, a brother of W. O. Perkins, well-known here, went to Italy in 1856 or 1857. He studied faithfully for a period of six years, returning home but once during the time, that being the occasion of the first Peace Jubilee. His first teacher was Perini of Milan; whether he has ever studied with other teachers, we do not know. Suffice it to say that he is now under engagement as Primo Basso in London, engaged by Mapleson for a term of years. He has recently been singing in Liverpool and Manchester with the troupe of which he is so important a member, and which includes Mlle. Tietjens, Mme. Trebelli-Bettini and other great ones, and this is the way the papers speak of him:

The Liverpool *Daily Albion* of Nov. 12th says: "Mr. Perkins made a most successful first appearance. It is long since a pure bass voice such as his has been heard, reminding the listener more of the best days of Santley and Fornes than any basso profundo that has appeared since their time. His first song, from Paley's *Ladonia*, was not so effective, from the absence (quite unavoidable, we believe) of the instrumental accompaniment; but in Knight's fine old English song ('Rocked in the cradle of the deep') he fairly and deservedly brought down the house, the members of the orchestra taking the lead in the hearty applause, resulting in an *encore*, when he substituted a verse of Keller's fine song 'The Exile.' With ordinary care and larger musical experience, great things are in store for Mr. Perkins."

The same paper of Nov. 13th thus speaks of his performance of Sarastro in Mozart's "Magic Flute."

"The Sarastro of Signor Giulio Perkin entirely confirmed the favorable impression which he produced the evening before at the Philharmonic concert. His voice is really superb, magnificently round and full, and his lower notes incomparably fine. His presence and manner on the stage are very imposing, and he sang the music of the part of Sarastro in a very sonorous, dignified and cultivated style, and with admirable taste, his musicianly acquirements being thoroughly evident."

The same paper of Nov. 15th says of him in *La Favorita*:

"Signor Perkin increased the reputation already gained by him, his singing of the important music in the part of Baldassare, and his dignified acting contributing materially to the general success."

The *Perseus* of Nov. 14th says: "The Drury Lane Impresario has certainly found a trump card in Signor Giulio Perkin. Mr. Perkin has a bass voice of fine tone and compass, which he uses with judgment and skill. His singing of 'Qui sdegno' in *Il Flauto Magico* created much enthusiasm, and throughout this opera, and as Baldassare in *La Favorita*, he proved himself a great acquisition to the company."

The *Manchester Evening* of a week later speaks of the opera as being there and says: "Signor Giulio Perkin is the best Mephistopheles we have heard in Manchester for a long time. He has evidently carefully studied the part, and combines the demon's sardonic humor and grotesque bitterness with great skill. His action and gestures are also very artistic, and his singing was accompanied by very clever singing."

The *Manchester Guardian* thus mingles the bitter and the sweet: "Another first appearance was made in the person of 'Signor Giulio Perkin,'—is this gentleman an Englishman or an American, and, if so, why the Signor Giulio?—who proved to be a competent and dignified Sarastro. Bass voices of the genuine full, round quality seem to be getting scarce, and that of Mr. Perkin, if we may be permitted to call him so, is therefore all the more acceptable. The two great songs were very well sung, though the upper tones of the voice are scarcely equal to the middle and lower registers."

There is not that a good record for a young American, about whom all the musical people in Boston, seven years ago, declared that he could never be made to sing in tune? His deep, large voice was well-known, but he could not sing high enough for ordinary songs, and sang badly out of tune; yet now he stands with a capital record in the place formerly held by Marini, Faure, and others of the world's great ones. We are very glad to notice that not one speaks of imperfect intonation, for it would seem to show that he has overcome that fault. We are glad to see him called to account for his adoption of an Italianized name, and wish that he had retained the plain Jules Perkins. But success, which he has earned, be to him, and to every other earnest worker in the cause of art! —*Worcester Palladium.*

Concert Room Construction.*

Amongst the papers recently printed by the Royal Institute of British Architects (says the London *Medical Standard*) on Architecture practically considered in reference to music, by Mr. H. H. Statham, Jun., which is full of interest to musicians. Mr. Statham takes, as his starting points for criticism and suggestion, St. George's Hall, Liverpool, and the Royal Albert Hall. The former he says is the worst music room in the world, although in the case of buildings erected for music there is less expense than in most other cases for sacrificing practical utility to architectural precedent. Music is pre-eminently the modern art, the only form of high art which has, practically, had its rise during the era of modern life, and the grandest results of which have been realized almost within our own generation, in those choral and orchestral performances on a large scale, which are becoming year by year more frequent and more frequented among us, and which, as Mr. Fergusson has truly observed, probably supply in modern Europe, more nearly than any other public entertainment, the place filled by the great dramatic fetes in ancient Greece. In regard to buildings erected for such a purpose, therefore, we have a special encouragement to disregard pre-

* Architecture Practically Considered with reference to Music. A Paper read before the Royal Institute of British Architects. By H. H. Statham, jun., Associate. (Printed with the Transactions of the Society.)

a great benefit to that section of the country. Mr. Fillmore spent some time at the Leipzig Conservatory and is a painstaking teacher of music, of the kind we really need more of. I have before me a programme of the closing performance of last term. Among the pieces played were: Beethoven's Sonata in F minor (op. 2), Mendelssohn's Rondo Capriccioso, Chopin's 3rd Ballade (op. 47) and Scherzo in B flat minor, op. 31,—certainly encouraging for the "wilds of Wisconsin." This classical programme reminds me of one that was given at the Oberlin Conservatory last summer, embracing about thirty pieces, of which there were two or three sonatas, one or two Bach fugues for organ, a Mendelssohn organ Sonata, and almost at the end of the formidable list Bach's immense Toccata in F, which you may be sure was played to its very last note. Now far be it from me to discourage the study of classical music, but I must say that in my opinion it is better to give the children turkey twice a week if necessary, rather than that they shall so incontinently stuff themselves with it once a year.

My space is so far run out that I cannot now speak of the very successful season of English opera which has been given here by the Kellogg troupe. My impression of it is that the performances have been pretty rough, though after all better than the local miscellaneous concerts with which they competed. And so with the compliments of the season to the Journal and its Editor, your correspondent begs to sign himself, for the thirteenth year,

DER FREYSCHITZ.

PHILADELPHIA, DEC. 20.—The Strakosch Troupe closed its engagement at the Academy last Tuesday evening, the Opera being *Mignon*, and Mme. Nilsson appearing for the first time since the troupe opened its season. Philadelphians thought themselves terribly slighted when they found that the great prima donna was not to appear during the first seven representations, and many thought her absence not caused by "indisposition"; but I think the case was as Mr. Strakosch represented,—that Mme. Nilsson was detained in New York by an attack of some malady proper to the throat. This was almost proved by the manner in which she sang on Tuesday evening; the whole performance seemed to be a burden to her; and yet I never saw her act in such a winsome way. The gem of the opera: "Kennst du das Land," she gave to perfection. Mlle. Torriani, who has already made for herself a high standing among us, was perfectly charming. Her singing was loudly applauded from beginning to end, and for the "polonaise" she received a boisterous encore. One of our critics remarked that in many respects she is equal and occasionally superior to Nilsson. (!) That shows how she is looked upon. Capoul was more than good; he is such an excellent actor and sings so conscientiously that it is a treat to hear and see him. His chief success was in singing "Ah non credea." So closed the performances of this most admirable company. Never before have we had in this country an opera troupe in which every part and position was so strongly held, not even excepting the Truffi-Benedetti company. It is to be hoped that they will return to this city in the spring.

The "Orpheus Club" gave their first concert of the season at Musical Fane Hall on Friday week. Mr. Damrosch and Mr. Mills were the soloists of the evening. Mr. Mills played Liszt's Transcription of Mendelssohn's Wedding March, and Dr. Damrosch gave Vieuxtemps' Fantasia for his violin solo. Together they played Mozart's Sonata in B flat for piano and violin, and two movements of the "Kreutzer" Sonata. It is needless to add that the pieces were happily rendered. The chorus of the club were very successful in their part, and reflect-

ed high credit on their conductor, Mr. Cross. On Saturday afternoon, the 20th, the Wolf-Heffer concert was given at Horticultural Hall. Beethoven's No. 6 (F major) was the Symphony and generally was well done, but a terrible slip in the brass occasionally marred the effect. Mme. Groehl (piano soliste) played a Rondo Brillant (op. 29) of Mendelssohn, and Chopin's op. 22, "Grande Polonaise." The orchestra in the Rondo ensemble parts was a shade too prominent. At the next concert Rubinstein's 3rd Symphony, in A, will be played for the first time in this city.

NEW YORK, JAN. 5.—The Strakosch Italian opera troupe gave four representations here during Christmas week, beginning on Wednesday evening with *Gli Ugonotti*. The representation was a very successful one. Mme. Nilsson is quite the ideal Valentine; Miss Cary makes a charming Page; Campanini, although sluggish at first, became fairly warmed up in the third act and did some fine singing; while Maurel showed himself to be a true artist, thoroughly master of his part. *Aida* was performed on Thursday evening and at the matinée on Saturday. Whatever may be said concerning the merits of this opera, it is certain that the music differs materially from that of the other works, by the same composer, with which we are familiar. To some people this statement alone will seem like praise of the opera. The orchestral accompaniments, throughout the work, are written with much skill; no greater contrast to the wearisome *tum-tum-tum* of *Traviata* can be imagined. But there is, to my mind no inspiration, no trace of genius in the music. It is the perfection of talent and that is all.

The scenery, the auxiliaries and costumes are really magnificent enough in themselves to insure crowded houses and, if Mr. Strakosch gives representations of this opera in Cincinnati, St. Louis and Chicago, it will be something to be remembered, even in those lively towns, where startling events are quite in order.

On Friday Evening *Lucia* was given, with Mme. Nilsson as the heroine and Capoul as Edgardo. This troupe, which is the best I have ever heard in New York, will give representations in Boston for two weeks, beginning Feb. 2nd, on their return from the West, and will commence a new season of opera in this city on Feb. 16th.

In concerts we have been singularly favored since my last letter, I mean in quality not quantity. Mr. Thomas's second Symphony Concert came on Saturday evening, Dec. 27th, when the following programme was interpreted to a large and appreciative audience.

Overture, To Schiller's "Bride of Messiah," Schumann.
Concerto for two violins, Spohr.
Mozart, R. Arnold and S. E. Jacobson.
Symphony, No. 5, "Leonore" Raff.
Theme and Variations, Scherzo, Finale, Septet, Beethoven.
Overture, "Le Carnaval Roman" Berlioz.

Spohr's long and difficult Concerto for two violins was substituted for a Concerto by Joachim, which was to be played by Mr. Lastemann, who was prevented from performing it by a slight injury to his hand.

Raff's new Symphony was the most interesting feature of the programme. It is difficult to form a distinct impression of this work from one hearing, but it is safe to say that the admirers of the "In Walde" Symphony were somewhat disappointed in the new one. It is, however, a work that requires very careful hearing. The performance was without a blemish, and the daunting end of the close of the Andante was a good instance of the marvellous perfection to which this orchestra has attained. One of the New York papers, last week, contained an article criticizing Mr. Thomas somewhat sharply for what it calls his "desecration of Beethoven" in arranging the great Septet for a "full orchestra." The writer of the above named criticism seems to be somewhat confused in his idea. The Septet is not arranged for a "full orchestra" as he states, but for two clarinets, two horns, two bassoons, and all the stringed instruments, (such, at least, is the usual arrangement). Furthermore the article seems to imply that Mr. Thomas is the originator of this method of treating chamber music, while the truth is that this septet has been played, in precisely the same way as described above, for many years at the Popular

Concerts given by M. Padeloup in Paris, and also at the Conservatoire where this manner of performing it originated, I believe, as far back as the time of Halévy. The critic should remember that Steinway Hall is not a fit place for Chamber music unless the music be amplified, and that "desecration" and "sacrilege" are strong words when applied to an arrangement which preserves the original score intact, increasing only the volume of sound.

A. A. C.

[Conclusion next time.]

Dwight's Journal of Music.

BOSTON, JAN. 10, 1874.

Harvard Musical Association.

The fifth Symphony Concert was according to the following programme:

Overture to "The Water Carrier".....Chernubini.
**Piano-Forte Concerto, in B flat, [Kochel, 159] Mozart.
Allegro Andante, Allegro.
J. C. D. Parker.
Symphony in A major ["Italian"], No. 4, Mendelssohn.
Allegro vivace.—Andante.—Mozart.—Saltarello.
**Piano Solo: Thirty-two variations on an Original theme, in C minor.....Beethoven.
J. C. D. Parker.
Overture to "Leonore," No. 3, in C.....Beethoven.

The audience was but a little smaller than usual, though (for the third time in succession) the weather was of the worst imaginable. The Mozart Concerto in B flat had never before been played in Boston, nor do we remember to have seen mention of its performance in any of the concert rooms in Europe. Your modern pianist, trained in the brilliant and effective school of Thalberg and of Liszt, is shy, as a rule, of appearing before a concert audience in anything so unpretending, so purely and naively musical, and so comparatively unexciting to a virtuoso, as any, even the most effective among the (nearly) thirty Concertos for piano-forte with orchestra which Mozart has left. And this is one of the smaller and less effective of the number. According to Von Köchel, it was composed in 1784, in the same year with some half a dozen others, including the well-known one for two pianos, which has been played twice in these concerts by Mr. Parker and Mr. Lang. It is a light-hearted, sunny graceful work, perfectly genial and spontaneous, full of fresh and charming thoughts, and unmistakably Mozartish. In the two quick movements you are repeatedly transported to the gayer scenes of *Don Giovanni*, the innocent heart melody of poor Masetto and Zerlina. The first Allegro, taken as a musical whole, the beautiful orchestral parts included, gains a sure hold on the attention, and develops very satisfactorily; at least so felt the general audience, who all seemed fascinated; Mozart is a sure spell to conjure by with them. No *cadenza* for this movement could be found, and Mr. Parker added not a little to his laurels by a very musical and interesting *cadenza* of his own, conceived in perfect keeping with the whole, and executed with artistic skill. Generally too he played the movement neatly, tastefully, with much refinement, though the piano might, we think, have entered, in those running passages, with a more marked and vital accent; more intensity, in short, was the one thing most wanting. The serious, sweet melody of the Andante, with its variations, is after Mozart's own heart, and he used it, either before or after, in one of his Sonatas. The Finale starts with a theme of the most piquant homely humor, which is charmingly illustrated. Here Mr. Parker used a short *cadenza* by Cramer, and the whole was rendered with fine point and spirit. After all, the *petite* and old-fashioned Mozart Concerto made its mark, and both the composition and the interpretation have been the theme of general and hearty praise.

The "32 Variations" are without *opus* number.

for (say the reporters), and of all, entirely mistress of her orchestra. Composer, performer, and director—all at the same time, accompanying on the piano when it is necessary. Mme. Vanne Wirth represents the perfect type of the second part of the natural world. Her object is to execute her own, her own vision, and she knows all the music by heart—so they say—and conducts from memory. Her intelligent face does not disappear behind the pages of a book of music, and one follows with the thousand sentiments which agitate her soul before the waves of harmony which unroll themselves at her command to the applauding public. As for those around her, it is except the young effeminate who blow the instruments which might furnish the rose lips of the ladies, nothing could be more pretty than this bevy of pretty fair and dark heads, intelligent, lively, and modest, I say modest, because they are really so. They have neither bold looks nor manner; their behavior is quiet, without affectation; in a word, they do not give them eyes air. The executants are ranged in a semi-circle, the directors in front, in the middle are the youths, partly concealed by the ladies. Of these last some wear their hair down, some are coiffes on hauteur; the majority are blondes, all seem intelligent. Some are very pretty, especially the contrabassists and the violoncellists; with regard to beauty the first violin takes the second place, the flautists are both fine women. Before these a first violin, dark, with sparkling eyes, is remarkable for the charming type of her face. The introductory piece in the programme was the overture to "Zampa" attacked with vigor and a power remarkable for women. The clarinet solo was perfectly rendered. The sonority of the string instruments is generally defective; that is evidently owing to the bad quality of the violins; the brass instruments exaggerate the "forte." These are the only criticisms we permit ourselves to make. The greatest success of the concert was the *Pizzicato* polka by the Brothers Strauss, of Vienna, which was encored. Mlle. Pauline Jewe, a tall fair young lady, executed a solo from "Der Freischütz," on the violin. Mlle. Elise Weinlich, sister of the directress, performed a fantasia on "Wilhelm Tell." Among other items was the "Flour des Alpes" waltz by Mme. Weinlich, broadly instrumented, and remarkably well rendered. The concert terminated with the march from Mendelssohn's "Midsummer Night's Dream."

The *Panzer Orchestra* has no hautboys, bassoons, trombones, or kettle drums; the music is all rearranged by the directress; for harmonium, tuba, and big drum, in substitution. The two violoncellists, Mlles. Dehneyer and Elise Weinlich, are spoken of as specially remarkable. — *Id.*

Henri Vieuxtemps has been obliged by the state of his health not only to give up the direction of the Brussels popular concerts, but to resign his position as professor of the violin at the Conservatory there.

[Herr Wieniawski, now in this country, has accepted an invitation to become his successor; the post is considered one of the highest honor and importance among masters of the violin.]

LONDON.—On Wednesday afternoon week, at his third recital in St. James's Hall, Dr. von Bülow played from memory Beethoven's colossal sonata in B flat, Op. 106, then which nothing more difficult has been written for the pianoforte by any of the "rehearsed" masters. It was Beethoven's greatest effort in that way, and so he himself esteemed it. Few pianists, even of the highest rank, have ventured to essay it in public, whatever they may have done in private. In one of Mendelssohn's letters from Frankfurt he playfully writes: "I came home with S—last night, from a punch party, where I first played Beethoven's sonata, Op. 106, in B flat, and then drank 212 glasses of punch, *forte* and *molto*." The performance of this extraordinary work on the occasion under notice was Dr. von Bülow's most remarkable feat since he came here to astonish us. It was, indeed, remarkable from beginning to end, not rarely being a piece so long, so elaborate, and fatiguing was, like all the rest, given without book, but also for the sustained vigor with which the *Adagio* recitativo was delivered, the *Andante* into the *Scherzo*, with its quaint and original trio, the expression imparted to the long drawn-out *Adagio*, and, above all, for the execution of the final *Fugue*, that seemingly inextricable labyrinth of notes. This all but impossible movement was played from first to last with unflinching and unobscuring spirit,

the more so, inasmuch as the work was given out at a rapid pace, and it is to be wondered how by any possibility the artist, great as he is, could have power and precision enough to accomplish his task. Dr. von Bülow, however, went through the whole without the slightest hesitation; accent never being lost, clearness rarely sacrificed. In fact, it was an exceptional display of mechanical power, untrammelled by any of the difficulties which seem to follow each other without a moment's intermission, and—until the tuneful episode with which the *Fugue* gets speedily entangled, and which has no small part to act in its further development without a moment's repose. The *Scherzo* was applauded so loudly that Dr. von Bülow repeated it; but what was still more astonishing, in reply to another demonstration, he repeated the *Fugue* itself from end to end—an achievement, considering what he had already done, and what he still had to do, perhaps unprecedented. In certain passages of the *Adagio*, it may be added, the subtle gradations from *piano* to *pianissimo*, which Dr. von Bülow so greatly affects, had favorable scope for exhibition, and of these full advantage was taken.

The grand sonata of Beethoven was followed by Sir Sterndale Bennett's *Rondo Piacente* in E, and the same composer's three musical sketches, "The Lake," "The Mill-Stream," and the "Fountain," familiar to every amateur in this country; and after these charming pieces, the rendering of which could have scarcely been more in consonance with the intentions of their author, came Mendelssohn's *Capriccio* in F sharp minor, entitled, it is related by the album to which at an early age he contributed it, "*Finch's March*," though considering its difficulties, it is by no means a "*Gluette*," to any but the most practised executants. It is marked *prestissimo* and it need hardly be added that Dr. von Bülow was not behindhand in obeying the indication thus conveyed. With the *Capriccio* were joined the *Gavotte* from Gluck's ballet, *Don Juan*, and J. S. Bach's *Bourrée* in A minor.

The recital began with one of Mozart's most admirable sonatas in the key of F; and ended with Liszt's *Tediga Suisse* ("Lac de Wallenstein"), "Eclogue," and "Au bord d'une source," combined with the same composer's *Polonaise Heroïque*. That no pianist, except it be Liszt himself, can perform Liszt's music like Dr. von Bülow, it is superfluous to add. The Hall was crowded in every part.—*Times*.

OXFORD.—Two performances of J. S. Bach's *Christmas Oratorio* were given by the Choirs of Christ Church, New College, and Magdalen Chapel Choirs, assisted by several members of the University, on Tuesday and Thursday, the 2nd and 4th of December. At noon on Thursday, after an introductory voluntary by the organist of New College (Mr. Taylor), the service was commenced by a short form of prayer selected from Daily Service, and so arranged that, in some measure, the Oratorio took the place of the Anthem. Before the commencement of the Christmas music Mr. Taylor resigned his seat at the organ to the organist of Magdalen (Mr. Farret), who accompanied the oratorio throughout. In the opening chorus, "Christians, be joyful," the manner in which the boys attacked the second subject, and the accuracy with which they took the high notes were deserving of praise. The part of the Evangelist, by whom the story of the Incarnation is told, was sustained by Mr. Robson, of the Cathedral Choir. The choral, "How shall I fitly meet Thee?" and, in fact the whole of the choral music, was sung in excellent style. It may be doubted whether any part of the music will have done more towards educating the musical taste of the congregation than the performance of these chorals. The bass aria, "Lord Almighty," was sung by Mr. R. Macan, tutor of Christ Church, who most ably rendered the whole of the bass music. The choruses, "Glory to God in the highest," "Glory be to God Almighty," "Come and thank Him," "Lord, when our haughty foes," and "Hear, King of Angels," were performed with clearness and precision, notably in the case of the final chorus, "Glory to God in the highest." If it were not invidious to particularize, we should award the palm to the performance of the *alto*, "Sleep, my beloved," the choral, "Tis right that angels," with its delicate reminiscence of the previous air in the accompaniment, and the soprano air, "Ah, my Saviour," accurately rendered by Mr. Donaldson. The service was concluded by the benediction, and Mr. Taylor having resumed his seat at the organ, terminated the musical part of the service with a *Gloria* and *Te Deum* by J. S. Bach.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- A Little Cloud. For Contralto or Bass. 4. *Pensati*, 46
C to c
"A little cloud! A tiny form!"
Then all the waves were roused with storm;
Very many voices describe a piece, changing vividly to the much less, the form that followed the cloud, and second the social desolation that followed one careless evil word.
- Floating and Dreaming. 4. Ab to g. *Dinsmore*, 30
"And what shall he be?"
In unknown, future years—
The music sways well with the dreamy, rocking motion of the words, and has a sweet melody.
- Gates of Paradise. 3. Bb to g. *Hopkins*, 30
"Whence upward to the dazzling height
Angels are passing, day and night."
The words, by Mrs. Harris, are magnificent. The music contains a solo for Soprano or Baritone, and a chorus, which is principally in unison.
- Looking Forward. 4. D. (major and minor) to f. *Sullivan*, 50
"But the old man tenderly laid it by."
May be made very effective. The old man looks back and looks forward, as he views the seasons (a tree of life, a withered flower, left by one "gone on before").
- At Rest. 4. F minor and major, to a. *Graham*, 35
"Far from earth her flight."
- Hopeloss. 4. F to f. *Graham*, 30
"Stand! love goes, you safely blending."
Some what sad and highly wrought, but showing a fine skill in composition.
- It matters little where we roam. 3. Eb to f. *Holloway*, 30
"An inner voice still whispers 'shame!'"
Prof. Holloway will be remembered as the composer of "Wood-bird," and has sprightly pieces of music well worthy his old time reputation.
- Embarrassment. (Verlegenheit) Sop. or Ten. 4. Bb to f. *Id.*, 30
Do. Alt. or Baritone 4. Bb to d. *Id.*, 30
"To tell thee something I am yearning,
But how to speak it know not well."
- Sing to me softly, my sister. 3. E to f. *Wideman*, 30
Purely melodious, and a very sweet sentiment.

Instrumental.

- Indispensable Scales and Broken Chords in all Major and Minor Keys. *Charles Wells*, 75
Mr. Wells remarks that he has "raised them with every pupil for the past 25 years." This tells the story, and all teachers will find them extremely convenient.
- Home Treasures. (20 pieces) W. Smallwood, ea. 40
No. 1. Far away. 2. F.
No. 2. Flower Gatherers. 3. G.
The last two come of Glover's nice duets, and is just as good in its instrumental arrangement. Very good and pleasing practice.
- Admiring first pieces. Mr. Small Wood has recently a lovely feeling with his little Olive Branches who are learning to play.
- Trubel and Jubel Quadrille. 4. *Faust*, 40
It is no "trifle" to practice these lively dances. They are all big business.
- Christmas Bells. 4. F. *Wilson*, 50
Very sweet bells indeed, and the piece is not affected with the close mechanical imitation of chime bells, and common to music so named. Acceptable at any season.
- Skating Rink Polka. 3. F. *Schubert*, 35
Will do to skate by, but still better for the swift, skate-like of the dancers' feet. Spirited and pretty.
- Fairy Gondola Barcarolle. 4. Eb. *Beckwith*, 75
The perfection of lightness, smoothness and grace. Who would resist such a gondolier!

Books.

- AMERICAN SCHOOL MUSIC READER. Book 1. By L. O. Emerson and W. S. Tilden. 35
Per dozen \$3.60
The beginning of a very good series of graded song books for schools. This is intended for primary schools, and has copious directions for teachers.

ABBREVIATIONS. Degrees of difficulty are marked 1 to 7. The 1 is marked with capital letter, as C, B, F, &c. A small B or a letter, is the lowest note, it on the staff, and a letter the highest note, if above the staff.

A FEW
INSTRUMENTAL PIECES
OF DECIDED MERIT!!

Bridal Eve March. 30

Maude Mason's Wedding March is not a tune out, and since the same couple are not married twice, it has a character of newness at least to the wedded pair) at each repetition. Still, mother and much more desirable, and Mr. Long thought seems to be equal to the occasion. His Bride, Eve March is just as charming. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may enjoy the reward and it is cordially recommended to the musical friends of brides and brides-to-be expectant.

Chant du Matin. 69

A beautiful "scent of the rose" is the "Walden" fragrance that suffuses the entire poem, so that it begins, ends, and exists happily in unison with the "perfect occasion" of the summer from August to October, a brief but eternal imagination throughout.

The Wayside Chapel. 50

A variety of the pieces were collected, the most elegant, so as to make a selection that would be useful, interesting and useful to the eye, and so as to be a good example of the art within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 73

and the other is that "the" is occasionally verified by Thalberg, when he occasionally fails to provide a solution for the problem. Since these problems are not in the *Journal of the* of the problem of mental

The *Journal* is a most original, charming, and lively work. It is not only a record of the life of a man, but of a life that is only Sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and would be as profitable, to transcribe that with a well known name.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by those who are anxious to get the "first pieces for scholars."

Maple, Flowering Wattle	H	10
Acacia, Mimosoid	R	9
Platanus, Southern Beech	S	10
Elm, Wattle	S	70
Elm, Yellow, Marooned	T	10
Acacia, White Wattle	T	10

Dreaming, Still Dreaming!

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain.
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles.
Dreaming, still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Well-
man. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

I can see the Shining Shore.

I am drifting, drifting, mother,
From the earth so rocky here,
But I am glad to see sweet mother,
Where I am the streamer here,
I am drifting from the darkness,
From the cold possibilities,
Where the day is brightly breaking
And the angels back in me.

The work is founded on the work of a noble, and therefore worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER
Seeds of Kindness!

Sung by Phillip Phillips.

Written by Mr. Smith. *Marion Harlan, J. M. Smith.*
Price, 30 cents.

Let us gather up the sin-briars
Lying all around our path,
Let us find the way of holiness,
Cutting out the thorns and briars.
Let us find our sweetest comfort
In the blessings of to-day,
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which, with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillip's singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Text Words by Gene Cooper
Music by W. L. Brown Price 50 cent

Twilight in the Park!
Cupid lingers there,
No one but the birds
Some one by your side,
Happy as a lark.
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

SABBATH SCHOOL SONG BOOKS.

Older Sunday School Books.

Although not the newest, the following have a good reputation, have had a good measure of success, and are, of course, new to those who have never used them.

Sparkling Rubies.

By ASA HULL. 35 cts.

Truly sparkling, crisp, bright and taking songs throughout.

Glad Tidings.

BY L. O. EMERSON AND
L. B. STARKWEATHER.

Price 35 Cents.

A wide-awake book by well-known composers.

Silver Wings.

BY C. O. CONVERSE. Price 35 cts.

Silver sweet melodies in excellent taste.

The Casket.

TWO VOLS. IN ONE. PRICE 45 CTS.

BY ASA HULL.

Short, bright tunes and hymns, a great deal of music for the money.

Sabbath School Trumpet.

PERKINS, 35.

Apples of Gold,

IN

Pictures of Silver.

Roberts, 35 cts.

Youthful Voices.

Price 60 cents.

Morning Stars.

J. V. BLAKE. 35 Cents.

Designed especially for Liberal religious organizations.

The above are all well worth examining, and where not used in a school are "handy" to possess, as many attractive songs for solos, &c., may be taken from them.

The River of Life!

BY HENRY S. PERKINS AND WM. W. BENTLEY.

40

Distinguished

CONTRIBUTORS.



The Best of
MUSIC

FOR THE

Oldest & Youngest
MEMBERS

OF THE SCHOOL

HAVING a book that "they believe in," the publishers have been encouraged to place this beautiful affair prominently before the public; and the great demand justifies all anticipations of success. Prominent points of interest are:

1. It is enriched by contributions of poetry and of music from a large number of the most prominent writers in the country. This secures the very best quality, and the greatest variety.
2. A list of the "International Lessons" for 1874 is given, accompanied by reference to appropriate songs, thus adding interest and variety to these lessons.
3. The songs are arranged in Departments, that is, there are Songs for Opening, Songs for Closing, Songs for General Purposes, Songs for Special Occasions, Anniversary Songs, Concert Songs, Infant Class Songs, Home Circle Songs, Chants, and hymns for Funerals, and for Praise and Prayer Meetings.
4. Most of the Songs may be sung in one, two, or four parts, as all are given, and there are abundant opportunities for Solos, Semi-Choruses, and Choruses.
5. The River of Life is already a success, as large numbers of young singers have proved it and endorse it.

The following Titles of Songs will give some idea of the happy selection of subjects.

The Beautiful River of Life.
Let us join in Prayer.
Whiter than Snow.
The Living Fountain.
We'll soon be there.
Hark! The Heavenly Music.
Jesus coming again.
In the Shadow of Thy Wing.
The Shining Ones.
Land of the Pilgrim's Rest.
On that Beautiful Shore.
Pass me not, O gentle Saviour.
No other Friend like Jesus.
Watching on the Shore.

A Beautiful Realm.
By-and-By.
Resting in Thy Love.
The Morning Land.
The Pearly Gates.
Land of Rest.
By the Crystal River.
My Saviour's Voice.
Looking unto Jesus.
Shall we all meet there?
Morning Light.
Love one Another.
I'm a Little Sailor.
Take my hand, dear Jesus.

These titles are no better than many others; these are only one-sixth of the whole number.

A Couplet or Verse selected here and there, will illustrate the fine quality of the poetry.

Fear not, little flock; 'tis the Father's good pleasure,
To give you the kingdom prepared by his love.

Wandering thro' the vale of shadows,
'Thro' the sunshine and the gloom,
'Thro' the vales, o'er hills and meadows,
Longing for our heavenly home.

Pass me not, O gentle Saviour,
While the days are going by,
See the shadows of evening gather,
And the night of death is nigh.

In the rosy light of the morning bright,
Lift the voice of praise on high.

There's no other friend like Jesus,
None so faithful; none so true.

On the East three pearly gates,
On the city's eastern side,
While at each an angel waits,
And the gates are open wide.

Sweet will be the rest in Heaven,
When our toils and cares are o'er.

Merrily! Joyfully!
Ring out, Christmas Bells!

Let us sing of the land far away,
In the realm of the beautiful evermore.

Take my hand, dear Jesus,
Let me never stray.

Take my hand, and lead me,
In the better way.

FOR THE INFANT CLASS.

"PRICE OF THE RIVER OF LIFE,"

Retail, boards, 35 cts. Paper, 30 cts. By the Hundred in boards, \$30.00.
FOR SALE EVERYWHERE.

Sacred Cantatas.

Which may be performed by the older members of a Sabbath School. Music is not difficult, stories are Bible Stories, and when given in costume, the effect of the spectacle presented is remarkably beautiful.

ESTHER

The Beautiful Queen.

BY WM. B. BRADBURY.

Price 50 Cts.

This well-known and favorite piece has been recently dramatized, or rather fitted with costumes and action. The costumes cost no more trouble than ordinary tableaux. In its new form, Esther is living a novel and splendid life. The words, music, and action are unexceptionable, and the spectacle is a gorgeous eastern one.

Has attracted crowded audiences in hundreds of towns and cities.

Belshazzar's Feast,

OR,

THE FALL OF BABYLON.

By George F. Root.

PRICE 50 CENTS.

DANIEL,

OR

The Captivity and Restoration.

PRICE 50 CENTS.

By Root and Bradbury.

The above are not dramatized, but may, if thought best, be easily costumed and accompanied by tableaux.

THE

Pilgrim Fathers.

By George F. Root.

Price 50 Cents.

Illustrates musically, early "Plymouth" times.

OUR SAVIOUR,

By W. WILLIAMS. 45 Cts.

A "Children's Oratorio."

The Children of Jerusalem.

BY J. C. JOHNSON. 30 CTS.

For young singers only. Music classical, and the story is one of Jewish History.

A Catalogue describing the above and about 1,000 other books published by Ditson & Co., sent free on application. Also, all books mailed, post paid, for retail price.

OLIVER DITSON & CO.
277 Washington St., Boston.

CHAS. H. DITSON & CO.
711 Broadway, New York.

LYON & HEALY,
Chicago.

Dwight's Journal of Music.

Whole No. 855.

BOSTON, SATURDAY, JAN. 21, 1871.

VOL. XXXIII. No. 21.

The Prayer of Agassiz.

1.5. 10018 6. 1011 10112

On the crest of Paradise,
 Ringed about by suppling trees,
 Lured by breezes soft and cool,
 Stood the Master with his school
 Over and that not in vain,
 Wooded the west wind's steady train,
 Line of coast that lay and lay
 Stretched the unobscured bay
 Winged about along the shore
 Of the wave, they stooped to the
 Rock and eddied glistered blue
 Told the beautiful white-cay.

Said the Master to the youth
"We have come here for a truth,
Trying with one of our key
Door by door of mystery.
We are reaching the light of the Law
To the garment of our day,
Hail the endless sun of God,
The Unchangeable One,
Light of all our light, the Source
Life of life, and Force of force,
As with finger of the Lord
We are groping here to find
What the sacred symbols mean,
Of the Law in the sun,
What the Thought which binds all these
Nature's motions and forces are,
What it is that hides beneath
Bright and bloom and beauteous death,
By past efforts unavailing,
Doubt and error, loss and longing,
Of our wisdom made away,
On the flash of our task,
Let us fight and guidance ask
Let us pause in our pathway."

Then the Master in his place
Bowed his head a little space,
And the leaves by soft airs stirred,
Laps of wave and curl of cloud
Left the solemn hush unbroken
Of that wordless prayer unspoken,
While its work on earth and air,
Rose to heaven and back again
As in life's best hour we hear
By the spirit's finer ear
His low voice within us, thus
The All-Father heareth us;
And His holy ear we join
With our noisy worlds and vain
Not for ill nor violence
Storming at the gates of sense,
His the praise for avenge, His
The eternal silence!

Even the candle that was in my hall,
And the doyle hanging over the door,
With a gesture reverent,
To the Master well beloved,
As their nests are gathered
By the light they cannot hide,
All who gaze upon the cross,
Through its veil of tender awe,
How their hearts were lifted up,
By the old sweet look of Him,

Of that brief, unuttered prayer?
Did the shade before him come
Of the end of earth so near,
And Eternity's new-year?

The first of these is the
 Rhetoric of the Poet.
 The second is the
 Rhetoric of the Poet.
 Where the eyes that follow fail,
 Ours is the only one that
 Ours is the only one that
 Ours is the only one that

Shall the laws of life expound;
Other eyes from rock and shell
Read the world's old riddles well;
Flow from summer's blossomed land,
When the air is glad with wings
And the blithe song-sparrow sings,
Many an eye with his still face
Shall the living ones displace,
Many an ear the word shall seek
He alone could fitly speak,
And one name forevermore
Shall be uttered o'er and o'er
By the curlew's whistle sent
Down the cool, sea-scented air;
In all voices known to her
Nature own her wor-shipper,
Half in triumph, half lament,
Thither love shall tearful turn,
And the wisest reverence learn
From the Master's silent prayer.

The Fiftieth Birth-Day of Agassiz.*

A child in its cradle lay,
 Its mother's arms were round it,
 Its father's hand was on its head,
 Its little feet were in the air.

Saying: "Here is a story-book
Thy Father has written for thee

"Into regions yet untrod;
And read what is still unread

And I'm saying, I'm saying, I'm saying
With N.Y. City, I'm saying, I'm saying
When you're talking about the city
I'm saying, I'm saying, I'm saying

• R₁, R₂, R₃, R₄, R₅, R₆, R₇, R₈, R₉, R₁₀, R₁₁, R₁₂, R₁₃, R₁₄, R₁₅, R₁₆, R₁₇, R₁₈, R₁₉, R₂₀, R₂₁, R₂₂, R₂₃, R₂₄, R₂₅, R₂₆, R₂₇, R₂₈, R₂₉, R₃₀, R₃₁, R₃₂, R₃₃, R₃₄, R₃₅, R₃₆, R₃₇, R₃₈, R₃₉, R₄₀, R₄₁, R₄₂, R₄₃, R₄₄, R₄₅, R₄₆, R₄₇, R₄₈, R₄₉, R₅₀, R₅₁, R₅₂, R₅₃, R₅₄, R₅₅, R₅₆, R₅₇, R₅₈, R₅₉, R₆₀, R₆₁, R₆₂, R₆₃, R₆₄, R₆₅, R₆₆, R₆₇, R₆₈, R₆₉, R₇₀, R₇₁, R₇₂, R₇₃, R₇₄, R₇₅, R₇₆, R₇₇, R₇₈, R₇₉, R₈₀, R₈₁, R₈₂, R₈₃, R₈₄, R₈₅, R₈₆, R₈₇, R₈₈, R₈₉, R₉₀, R₉₁, R₉₂, R₉₃, R₉₄, R₉₅, R₉₆, R₉₇, R₉₈, R₉₉, R₁₀₀, R₁₀₁, R₁₀₂, R₁₀₃, R₁₀₄, R₁₀₅, R₁₀₆, R₁₀₇, R₁₀₈, R₁₀₉, R₁₁₀, R₁₁₁, R₁₁₂, R₁₁₃, R₁₁₄, R₁₁₅, R₁₁₆, R₁₁₇, R₁₁₈, R₁₁₉, R₁₂₀, R₁₂₁, R₁₂₂, R₁₂₃, R₁₂₄, R₁₂₅, R₁₂₆, R₁₂₇, R₁₂₈, R₁₂₉, R₁₃₀, R₁₃₁, R₁₃₂, R₁₃₃, R₁₃₄, R₁₃₅, R₁₃₆, R₁₃₇, R₁₃₈, R₁₃₉, R₁₄₀, R₁₄₁, R₁₄₂, R₁₄₃, R₁₄₄, R₁₄₅, R₁₄₆, R₁₄₇, R₁₄₈, R₁₄₉, R₁₅₀, R₁₅₁, R₁₅₂, R₁₅₃, R₁₅₄, R₁₅₅, R₁₅₆, R₁₅₇, R₁₅₈, R₁₅₉, R₁₆₀, R₁₆₁, R₁₆₂, R₁₆₃, R₁₆₄, R₁₆₅, R₁₆₆, R₁₆₇, R₁₆₈, R₁₆₉, R₁₇₀, R₁₇₁, R₁₇₂, R₁₇₃, R₁₇₄, R₁₇₅, R₁₇₆, R₁₇₇, R₁₇₈, R₁₇₉, R₁₈₀, R₁₈₁, R₁₈₂, R₁₈₃, R₁₈₄, R₁₈₅, R₁₈₆, R₁₈₇, R₁₈₈, R₁₈₉, R₁₉₀, R₁₉₁, R₁₉₂, R₁₉₃, R₁₉₄, R₁₉₅, R₁₉₆, R₁₉₇, R₁₉₈, R₁₉₉, R₂₀₀, R₂₀₁, R₂₀₂, R₂₀₃, R₂₀₄, R₂₀₅, R₂₀₆, R₂₀₇, R₂₀₈, R₂₀₉, R₂₁₀, R₂₁₁, R₂₁₂, R₂₁₃, R₂₁₄, R₂₁₅, R₂₁₆, R₂₁₇, R₂₁₈, R₂₁₉, R₂₂₀, R₂₂₁, R₂₂₂, R₂₂₃, R₂₂₄, R₂₂₅, R₂₂₆, R₂₂₇, R₂₂₈, R₂₂₉, R₂₃₀, R₂₃₁, R₂₃₂, R₂₃₃, R₂₃₄, R₂₃₅, R₂₃₆, R₂₃₇, R₂₃₈, R₂₃₉, R₂₄₀, R₂₄₁, R₂₄₂, R₂₄₃, R₂₄₄, R₂₄₅, R₂₄₆, R₂₄₇, R₂₄₈, R₂₄₉, R₂₅₀, R₂₅₁, R₂₅₂, R₂₅₃, R₂₅₄, R₂₅₅, R₂₅₆, R₂₅₇, R₂₅₈, R₂₅₉, R₂₆₀, R₂₆₁, R₂₆₂, R₂₆₃, R₂₆₄, R₂₆₅, R₂₆₆, R₂₆₇, R₂₆₈, R₂₆₉, R₂₇₀, R₂₇₁, R₂₇₂, R₂₇₃, R₂₇₄, R₂₇₅, R₂₇₆, R₂₇₇, R₂₇₈, R₂₇₉, R₂₈₀, R₂₈₁, R₂₈₂, R₂₈₃, R₂₈₄, R₂₈₅, R₂₈₆, R₂₈₇, R₂₈₈, R₂₈₉, R₂₉₀, R₂₉₁, R₂₉₂, R₂₉₃, R₂₉₄, R₂₉₅, R₂₉₆, R₂₉₇, R₂₉₈, R₂₉₉, R₃₀₀, R₃₀₁, R₃₀₂, R₃₀₃, R₃₀₄, R₃₀₅, R₃₀₆, R₃₀₇, R₃₀₈, R₃₀₉, R₃₁₀, R₃₁₁, R₃₁₂, R₃₁₃, R₃₁₄, R₃₁₅, R₃₁₆, R₃₁₇, R₃₁₈, R₃₁₉, R₃₂₀, R₃₂₁, R₃₂₂, R₃₂₃, R₃₂₄, R₃₂₅, R₃₂₆, R₃₂₇, R₃₂₈, R₃₂₉, R₃₃₀, R₃₃₁, R₃₃₂, R₃₃₃, R₃₃₄, R₃₃₅, R₃₃₆, R₃₃₇, R₃₃₈, R₃₃₉, R₃₄₀, R₃₄₁, R₃₄₂, R₃₄₃, R₃₄₄, R₃₄₅, R₃₄₆, R₃₄₇, R₃₄₈, R₃₄₉, R₃₅₀, R₃₅₁, R₃₅₂, R₃₅₃, R₃₅₄, R₃₅₅, R₃₅₆, R₃₅₇, R₃₅₈, R₃₅₉, R₃₆₀, R₃₆₁, R₃₆₂, R₃₆₃, R₃₆₄, R₃₆₅, R₃₆₆, R₃₆₇, R₃₆₈, R₃₆₉, R₃₇₀, R₃₇₁, R₃₇₂, R₃₇₃, R₃₇₄, R₃₇₅, R₃₇₆, R₃₇₇, R₃₇₈, R₃₇₉, R₃₈₀, R₃₈₁, R₃₈₂, R₃₈₃, R₃₈₄, R₃₈₅, R₃₈₆, R₃₈₇, R₃₈₈, R₃₈₉, R₃₉₀, R₃₉₁, R₃₉₂, R₃₉₃, R₃₉₄, R₃₉₅, R₃₉₆, R₃₉₇, R₃₉₈, R₃₉₉, R₄₀₀, R₄₀₁, R₄₀₂, R₄₀₃, R₄₀₄, R₄₀₅, R₄₀₆, R₄₀₇, R₄₀₈, R₄₀₉, R₄₁₀, R₄₁₁, R₄₁₂, R₄₁₃, R₄₁₄, R₄₁₅, R₄₁₆, R₄₁₇, R₄₁₈, R₄₁₉, R₄₂₀, R

Or his heart began to fail,
 And he would not let him go,
 Though at times his heart beats wild
 For the love of the Prince of Wales.

Though at times he hears in his dreams
The murmur of mountain streams,
And the rush of mountain streams
From the glaciers clear and cold;
And the mother at home says "Hark!
I hear him call from far away—
He's coming home, my son."
But the boy has never seen

Bach's Christmas Oratorio.

{ } { } { }

fore the English public, and "old Bach is now the most popular of all the names of the German masters." He was not only a great musician, but a great man, and I shall have no opportunity to do justice to his character and life, but I shall have to say a few words about his art, and his work, and his influence on the world of music.

"He was born," said Richl, "for the nation in the nineteenth century," but for the nation in the nineteenth century. The life of that grand and noble artist was a model in its way, because spent for his art, without reference to lower considerations. In this he contrasts with his great contemporary Handel. Bach's life was a life of sacrifice, of self-denial, of a life of a man who was not only a great musician, but a great man, and I shall have no opportunity to do justice to his character and life, but I shall have to say a few words about his art, and his work, and his influence on the world of music.

received comparatively little attention. Most of our concert-rooms are a kind of caliche-scented and expensively-furnished ball-room, where the floor is of wood, and the walls are of wood, and the ceiling is of wood, and the air is of wood, and the performers are of wood, and the audience is of wood, and the whole is of wood, and the result is of wood.

But, having seen a number of the Royal Academy of Music, and other famous halls, and having seen the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, I am now in a position to say that the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

It is probable that the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

On the whole, the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

But now as to the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

principal stages of the historical movement that the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

such length as this, however, it is not possible to

were placed very high, which for other reasons is

to the orchestra. As concert-rooms are generally

precipitate countenances."

the fact that the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

the fact that the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

decrease of delicacy, accuracy and precision; and, besides, a peculiar indistinctness and want of sharp-

not be accumulated within hearing of music at all

means, be forced through this space without a lia-

This is not, certainly, a very scientific way of put-

the other portion of it seems to go away somewhere

lar effect I noticed over and over again the first

and 250 in the Liverpool Philharmonic Hall. The

500 produced the greatest effect; but, certainly the

produced more effect than the 1,000 in the large

performance, however, changes the conditions very

cents, he remarks, it must be remembered that

the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

the effect of the architecture and the arrangement of the orchestra, and the arrangement of the audience, and the arrangement of the performers, and the arrangement of the whole, is not so good as it might be.

to the performance, and where there should be a little water for the possible. In the case the centre of the room, and the most variable place for the performance, and movement became, with some of a range of cut, and even of that in the centre, would be possibly the best form that could be employed.

In such a room, the sound of the instruments could be ranged on the resonant curve of the whole building kept low in comparison with that of a room roofed by a dome, with reflection of light into the central light. The inner surface of the dome should be lined with wood paneling, and above the wall above the top row of seats. The central skylight would be the simplest and most natural method of lighting in a case of this kind, but to obviate the echo from a flat surface of glass, I would utilize the inner skylight as a congeries of small circular lights, with convex glass, the convex side downwards, this would effectually break up and disperse echo, and at night artificial light could be applied within and above the centre of each of these lights. In a building arranged on this plan, there would not be more than about thirty five feet above the players at the highest point: the whole of the resonant surfaces, the roof and walls, would be equidistant from the players, and the sound would resound on every point at the same moment; the building, as suggested here, would seat 2,000 people, of whom the furthest row would be within fifty feet of the players.

"In such a room I believe 2,000 people would be able to hear string quartet music with the effect which the composer intended. This is certainly not the case in St. James's Hall, where these compositions are now played. It is possible that for instrumental music on a larger scale the central arrangement of the players might be found the best in some ways, as bringing a larger number within good hearing distance of the more delicate passages, though the arrangement and placing of the musicians in such a case is a matter of some little difficulty. I was not aware till the other day that this idea had been practically adopted for some time past at M. Padercloup's Sunday instrumental concerts in Paris, which are given in a building at other times used as a circus, the orchestra being placed in the centre."

There is one instrument, Mr. Statham goes on to say, which is the means of bringing architecture and music into more direct and immediate relation than any other. The Organ, which really is not so much an instrument as a second orchestra in itself, not only demands great practical care as to its position and surroundings, but forms in itself so important and permanent a feature in a building—an edifice within an edifice—that its design and architectural treatment become a matter of some moment.

The architects of the classic revival, from Wren to Pugin, seem to have had a special spite against the organ, and to have regarded it generally as a nuisance interfering with their architectural compositions. The architects of the Gothic revival profess often a great interest in the organ; but the unfortunate instrument, or its representative, the organist, never fails to exclaim, 'Save me from my friends.' The greatest ingenuity could devise nothing more cruel, more absolutely ruinous to the effect of the instrument, than those receptacles in churches, called 'organ chambers,' in which it has become the almost universal practice to confine the instrument—placed under a low roof, and its sound only allowed to escape through arches on two sides (or sometimes only on one side), all possibility of anything like grandeur of effect is removed; and the result is, a great loss in the immediate vicinity of the instrument, and a confused and unsatisfactory effect further off; all the harsher tones are exaggerated, instead of the whole being blended into one volume of sound. The position is bad in other ways, for it is commonly against two outside walls, subjecting the instrument to changes of temperature to which it is extremely sensitive; and cramping it up into too small a space, which not only increases the chances of disarrangement of the mechanism, but the difficulty also of keeping it in proper repair. The ideas of architects generally, about the space required for an organ are far too limited, and the consequence is that the organs have to be squeezed into too small a space, at the expense both of musical effect and mechanical construction. There ought to be room for all the pipes without crowding, and for every part of the instrument to be got at without disturbing any other part. This is scarcely ever the case in the conventional organ chambers, which are often crowded with pipes, and are

The difficulty of the increased size of organs might be met in such a case, by placing the largest pipes lower down in the choir screen on each side of the entry into the choir, where they would either be sunk partly below the floor level, (or, if the safety of the piers might be affected by this) the pipes could be placed horizontally; as the larger pipes, the wooden ones in particular, which occupy the most room, can be placed so, with little if any, loss of effect. Another plan would be, if the architect were very desirous to keep the vista unimpeded, to place the organ sideways just under the north or south transept arch, or it might be placed on each side in this way with good effect, as it might then be divided into two instruments of equal power, capable of being used together or separately by the same player. But to cut up an organ into bits, and to put one bit here and another there, is, musically speaking, absurd.

"In regard to the position of organs in concert halls something has been said already: it may be added, however, that considering what a very large and important object a great organ is in a hall, almost a piece of architecture by itself, it is not in general considered sufficiently in reference to the general design of the building. In almost all our concert rooms the organ looks like an after-thought, put there with no relation to the general design of the room. In St. James's Hall the organ is balanced on the top of some long posts. In the Albert Hall the organ is a gigantic excrescence, and the case, if case it can be called, has positively no relation whatever in point of design, either to its position or to anything else in the building. So it is, more or less, in most instances. This might be avoided. It is generally possible to ascertain at the outset, when a large concert hall is being built, the intended size and position of the organ; and I should like to see this made a portion of the design from the first; the basis, at all events, on which the organ stands being connected with the architecture of the room, in a permanent manner. In using the larger pipes as a part of the design (and nothing could be more suitable) it should be remembered that in the construction of an organ the largest pipes are always arranged on the two sides, and the smaller ones in the middle; the natural arrangement of the design, therefore, is with large wings and a low centre; an organ case with the principal feature in the centre, is a contradiction of the intended arrangement, besides being an inconvenience to the builder, as it takes the larger pipes further from their proper position.

"In the manner of designing organ cases at present, there seems to be too much of what may be called a studied simplicity, but which amounts to bareness. A row of pipes of different heights, with a band across, seems often to be considered quite enough to constitute a design. I do not think the new plan of leaving the tops of the pipes totally displayed, without any finish, is any advantage to their

sound, and the result, in many cases, is anything but beautiful or ornamental. In this respect there is certainly room for improvement in the prevalent manner of designing organ cases; and I think it can easily be proved that, in regard to smaller systems of organ pipes, many of the organ cases made one hundred or one hundred and fifty years ago are, in regard to general artistic treatment, far superior to what are frequently put in modern churches."

1. *Journal of the American Chemical Society*, 1910, 32, 1001.

National Training School for Music.

From the London Telegraph, Dec. 1902.

Still further to mark an occasion of special interest, the Society of Arts gave a *conversazione* in the Royal Albert Hall last night to a very numerous and distinguished company. For this, the speeches usually made over foundation stones had been reserved, and wisely, seeing that they were uttered in the hearing of thousands, instead of scores, and under circumstances otherwise specially advantageous. The chair was taken by the Duke of Edinburgh, whose appearance at the head of the Council of the Society of Arts was the signal for warm applause. A verse of the National Anthem having been sung by the Albert Hall Choral Society, under Mr. Barnby's direction, his Royal Highness called upon the Rev. Canon Brookfield to read a report, which, after

been a careful and per-evering student for some years. She played Hummel's "Rondo Brilliant," op. 56, for piano and orchestra. In every respect her performance was a success, and it can be confidently predicted that if the same care and attention is bestowed upon her future studies, and that upon her past, Miss Gregory will be a brilliant star among our concert pianists. At the close of the performance of the "Rondo" Mr. G. was recalled to an "encore" by the applause of the vast audience, (the largest I have seen yet in attendance at these matinées).

At Musical Fund Hall on Saturday afternoon Mr. Carl Gaertner gave the first of his series of popular concerts. The opening number was Haydn's quartet in G, this, together with Mozart's "Clarinet quintet," in which Mr. Schneider won laurels for his exquisite playing of the clarinet, and Brumby's "La Melancolie" for violin solo with quartet accompaniment were the chief points of the programme.

At the Chickering Rooms in the evening Mr. Gublemann gave another of his soirees. The programme was about as follows: Schubert's A minor quartet, and Beethoven's E flat quartet for piano and wind instruments (originally) but on this occasion with strings. Mr. Zeckwer played the piano part with great ability. Mr. Gublemann played a violin concerto of Mozart, but his great success was achieved in Chopin's B flat minor. Mr. Gastel sang a cluster of Schumann's songs most charmingly. On Friday next the first of the Thomas Symphony concerts.

Dwight's Journal of Music.

BOSTON, JAN. 24, 1874.

Concerts.

HARVARD MUSICAL ASSOCIATION. —The sixth Symphony Concert (Jan. 15) had the following programme:

- Overture to "Alfonso and Estrella" . . . Schubert.
 *Violin Concerto, in A, op. 6 . . . J. S. Svendsen.
 2. Andante. 4. Finale: Allegro giusto.
 August Fries.
 Cantata: "Ariana's Nixos." Scene for Soprano Solo, with Orchestra. (Second time in Boston.)
 Mme. Emma Rudersdorff.
 Symphony, in C. "Jupiter"Mozart.
 Allegro vivace. Andante cantabile. Minuet.
 Finale. Fugue, with four themes.
 *Aria: "Mio bel tesoro," from the Opera "Alcina," with OrchestraHandel.
 Mme. Emma Rudersdorff.
 *War March of Priests, from "Athalia" . . . Mendelssohn.

The three orchestral pieces, works of perennial freshness, went remarkably well, the orchestra being up to its full number and in good condition. The strong, bright Schubert Overture (first introduced here in these concerts) is, if not a great, a very pleasing work, its light and catching melodies alternating with grand harmonic climaxes, and only gained in interest on this third hearing. The March from "Athalia," as marches will, had grown "familiar" years ago; but it has been too seldom heard of late, and by some chance had never figured before in the Harvard programmes. It made a ringing and sonorous close, majestic and heroic, the deep brass instruments swelling the harmony effectively.

The "Jupiter" Symphony (Mozart did not dream of the father of gods and men while writing it, we may be sure, though, like Minerva, it did spring full-armed and perfect out of the Jupiter brain of Mozart) is doubtless one of the works with which so many of our newspaper critics fancy themselves as "familiar" as

they may be with a march. Some of them may have heard it half-a-dozen times in the course of their lives, warrant enough for them to call it ever "familiar," but have they studied it? have they followed its several movements in rehearsal, not to speak of penetrating the spirit? have they possessed themselves of it, its theme, method, treatment? How many of these gentlemen can pass examination on their familiarity with say, the last movement of this same Mozart Symphony in C, where four separate fugue themes are so wonderfully intertwined? Yet how often do we see a programme contemptuously characterized as humdrum and old by those whose only acquaintance with the great works in it has been the hearing of them in some one or two public concerts! We venture to say that the Jupiter Symphony on Thursday was actually heard, felt and in some sense understood, for the first time by not a few who had sat through several performances of it in time past; that it was, in the best sense of the word, positively *newer* and fresher to them, than most of the vague and puzzling productions of the "new men," which are so exultingly hailed and held up to us as novelties and signs of "progress." As to the performance this time, it may at least be said that the two middle movements were taken at a truer tempo, not so dragging and tedious as in a recent Thomas Concert. Generally the instruments were in fine sympathy, and the beauties and grandeurs of the work were intelligibly brought out. Even the complex Finale was as appetizing and exhilarating as it was curious to the intellectual apprehension.

So interesting a composition as the 'Ariadne' Scena, exhibiting a strong dramatic phase of Father Haydn little suspected of him, was surely worthy to be heard more than once in this good city; and it was only a fair tribute to the brilliant past career and genius as a dramatic singer of Mme. RUDERSDORFF, remembering how nobly she sang it in the first Symphony Concert of last year, to call on her to be its expositor once more. The art, the fire, the fine conception, the impassioned energy were still there and made their great impression in spite of the fact, which sooner or later has to be reluctantly acknowledged in all singers, admire them as we may, of the wear and tear of the voice, its loss of sweetness and of freshness rather than of power, the growing inequality of the tones, some of them harsh and unpleasant, and the necessity of carrying by storm points no longer reached with facile grace. We do not know another singer who could essay so difficult a task with anything like the same chance of success. The Handel Aria, for which Robert Franz had completed the orchestral score expressly for the Association, had unfortunately to be abandoned for the present, owing to the impossibility of getting it properly rehearsed, and Mme. Rudersdorff sang in its place a quaint old Italian scene by Alessandro Stradella: "*Il desio non vuol ch'io pianga*," with string quartet accompaniment, opening with interlinked, long, serious harmonies, and starting off spasmodically into a quick staccato measure. It did not go quite smoothly, but was certainly a "novelty" for these times.

Mr. AUGUST FRIES, who has been doing such efficient service at the head of the violins, was

warmly welcomed on his appearance as soloist, and showed himself to be the same earnest, thoughtful, conscientious, skilful artist that we knew of old. It was very natural that he should wish to play from a Concerto by one of those Northern sea-shore composers (after Gade, *Langebein*), whom he has known and become interested in during his own residence in Norway. But we would rather have heard him in a selection of a more thankful character, something more genial, less strange and groping in its harmonies, less vague in its intentions, less disappointing by its empty spaces here and there of almost unaccompanied mere *passage-work*. The music did not seem to help the interpreter.—what was there to interpret?—and frequently the harmonic modulation was so ambiguous that it was hard to tell whether the orchestra and solo instrument were of one temperament. Of course there were promising suggestions here and there, with occasional passages of beauty and of strength. Mr. Fries's tone is of a fine, and often of a very rich, full quality.

The next concert, next Thursday afternoon, will be one of unusual interest. It will open with the short but beautiful and noble Overture to Mozart's "Tito" (too seldom heard), and will end with the grand old Symphony (which cannot be too often heard), the Fifth of Beethoven. Mr. B. J. LANG will be the soloist, and will play with orchestral accompaniment two very brilliant selections: the first, that admirable *Concertstück* (Introduction and Allegro Appassionato) by Schumann, which was heard for the first time here when he played it a year ago; the second, wholly new to us, a Capriccio by Sterndale Bennett. Then there will be no little curiosity to hear the first performance of a Manuscript Overture just composed by an American, Mr. Dudley Buck.

The programme has one number of peculiar, if of melancholy interest:—a tribute to the memory of AGASSIZ,—Longfellow's beautiful verses on the fiftieth birthday (May 28, 1857) of the great naturalist, set to music for a Soprano voice, with orchestral accompaniment, by Otto Dresel.

WIENIAWSKI AND VICTOR MAUREL. Three very interesting Concerts,—save that the programmes were too long, and further lengthened by the remorseless tyrant Encore—were given by these artists in the Boston Music Hall on the evenings of Jan. 12, 13 and 16.

The great violinist, and the admirable baritone singer of the Strakosch-Nilsson Opera had the valuable assistance of Mme. MADELINE SCHILLER, the pianist, who made so great an impression in one of the Symphony Concerts, Miss JENNIE T. BULL, Contralto, and the Beethoven Quintette Club: also of an able pianoforte accompanist in Mr. REMBIELINSKI. Here are the three programmes as printed; there were some changes when it came to the performance:

- I.
 Quintet, B flat, 2 Violins, 2 Violas and Cello. Mendelssohn.
 Aria, from "Maria de Rudens"Donizetti.
 Flauto Solo. Grand Polonaise in E flat, [Op. 22]. Tartini.
 Chopin.
 "Tulle Du Diable" Sonata for ViolinGounod.
 (a. "Le Soir"Gounod.
 (b. Serenade from "Don Juan"Mozart.

trumpet, he had a decided triumph at the Cirque d'Hiver on the occasion of the first audition of the "Marsch." Though little was known generally of the important musical event which was taking place in the dreary walls of the Cirque d'Hiver, the room was filled by an expectant throng considerably before the time announced for the commencement of proceedings. It would be difficult to overrate the arduousness of the task which must have presented itself to M. Lamoureux when he resolved on the hasty preparation of this Marche to be played in its grandest style. Prejudices had to be overcome, indifference to be fought against, and last and most formidable, a choir that would work well together to be found and collected.

All these difficulties were somehow surmounted, and the result shows that, if a financial success is still problematical, an artistic one is secured. By the courtesy of M. Lamoureux, I was provided with a seat which allowed of my judging admirably of the performance—a very fine one, all things considered. In the room was noticeable many an English face that seemed in a hazy way to bring up recollections of Exeter Hall and Kensington. To the presence and support of the foreign colony in this city the success of the undertaking must, perhaps, be in a certain measure ascribed. Indeed, the whole aspect of the scene at the moment the first tap of the conductor's baton recalled our wandering thoughts to the matter in hand was strangely homelike and old, yet strangely new.

The overture, carefully executed, was listened to attentively, and served to give the audience a foretaste of the good things to come. The recitative by M. Vergnet (tenor) "Plus de pleurs, plus de larmes amères," as it reads in the French version of the words, obtained for that gentleman a well-earned round of applause. The same could be said of all the tenor parts, which bore the mark of conscientious and intelligent study, and were delivered in a very effective manner. Equal praise can scarcely be awarded to M. Dürich (bass) who had evidently great trouble in dealing with the work, and was, in many instances, as in the air "Les peuples qui vivaient du sein des ténèbres," very unequal to it. The mezzo soprano and soprano parts were confided respectively to Mlle. Augusta Armandi and Mlle. Belgirard, both unfamiliar names to me, who acquitted themselves fairly. But the strong point in the performance was undoubtedly the chorus. How so much could have been done with such unaccustomed materials, and how such a heterogeneous mass of singers could have been welded into one homogeneous whole is a mystery to me. Of course I do not go so far as to compare them with any of the great English or German choirs—that would be unfair—but the precision and exactitude in their execution was really something which came upon us as an unexpected treat. It is no exaggeration to affirm that the chorus "Ah! parmi nous l'enfant est né," which was entered in answer to repeated applause, was superbly rendered. The "De Dieu vient l'Agneau" did not, for some reason or other, produce so much effect as I should have imagined; but, on the other hand, that grand "Hallelujah Chorus," which would have alone sufficed to immortalize its composer, roused the audience to real enthusiasm. Altogether about 300 performers took part in this remarkable performance. The instrumental artists were well up to their work, including M. Henri Fissot, the organist who officiated. Owing to the happy result of this first trial, M. Lamoureux has since repeated the concert, and announces a further addition for the third and last time on the 9th January.

At one of the recent popular concerts at Paris M. Pasdeloup fired his audience a second time with the second part of Raff's symphony "De Walde," which, at a first hearing, they hissed. Neither applause nor disapproval was this time expressed.

OPERA IN GERMANY.—The following list of operas performed in one or other of the great towns of Germany during last month will show how much more extensive is the continental repertory than that of London. There were given: Weber's *Otello* and *Der Freischütz*; Nibel's *Merry Wives*; Meyerbeer's *Robert, Huguenots, La Prophète*, and *L'Africain*; Donizetti's *Dom Sébastien* and *Lucia*; Mehul's *Joseph*; Adam's *Pastillon*; Spohr's *Jessie*; Leitzing's *Waffenschmidt*; Ullrich, and *Die drei Brüder*; Schumann's *Genoveva*; Flotow's *Stradella*; Rheinberger's *Sieb' R'hen*; Wagner's *Tannhäuser*, *Rienzi*, and *Der fliegende Holländer*; Glucks *Iphigénie*; Thomas's *Mignon*; Auber's *Masaniello*; Hal-

lcy's *Jurys*; Böhner's *Nempe*; and Schumann's *Barbarische Jodeln*; *John of Parr*, and *Le Drame Blacke*; Kreutzer's *Noch kein*; Schubert's *Haus der Knecht*; Verdi's *Il trovatore*; Rossini's *Otello*; Mozart's *Zauberflöte*; Donizetti's *Il domino*; Beethoven's *Fidelio*; Wagner's *Die Meistersinger*; Vampy, and *Der Hühner*; Cherubini's *Wassertrichter*; and Handel's *Zempe*.

The production of Laubmeyer at Brussels has been a failure.

At the death of waltz-haus concert, on the 11th of last month, was given Max Bruch's "Odysseus."

CONCERT.—Dr. Ferdinand Hiller's *Nal* (for *Nala*) and *Damajanti* was the principal piece at the second concert in the Gürzenich, Cologne, and the renowned composer was, as usual, himself the conductor. The execution was in all its parts a magnificent success. The author had written for a genuine process, though not from India or the Cape of Good Hope, Miss Emma Thompson, outwardly and inwardly artistically speaking of course, a true *Damajanti*, graceful, sensible, and full of dreamy yearning; no young lady in a casing of originally German sensitiveness, but a skilful and sympathetic interpreter of the slightest mental emotion. There was a remarkable congeniality between the original and the reproduction of it, and since, also, the technical part of the tone-formation and the singing afforded evidence of good training and decided natural gifts, and the vigorous and brilliant material completely commanded the room, and, even when the greatest demands were made upon it, caused the hearer to feel it had still a plentiful reserve to fall back upon, this lady's performance exerted more influence than ought else upon the success of the evening. Two members of the Theatre here, Herr Schelper and Herr Wolff, had been secured as representatives of *Bima* and *Nal*. The first appeared to be temporarily somewhat fatigued by his ordinary professional duties. His organ was not quite pure and clear. Herr Wolff is not yet quite a master of declamation. With these small deductions, however, the sum total of the two gentlemen's exertions was highly satisfactory. A pretty solo in the first scene was rendered by Mile. Dickhoff right bravely, but, also, somewhat too like a school-girl. The overture to *Oberon* and Beethoven's second Symphony [both finely executed] formed the introduction to, and termination of, the entertainment. *Kölnische Zeitung*.

ITALY.—Herr Rubinstein has been giving concerts at Milan and Florence, where the musical critics have written much wonderful matter concerning him, "rendered" as follows by the *Fanfulla* :—

"His hands! Out of these sinews, muscles, and veins speak a thinking spirit; these hands have but one soul; they are two electrical batteries, animating the instrument. The greatest wonder is that there are but five fingers on each hand. But what fingers! Lightning streams from them, and when they fly over the keys they flash with blue light. On the platform stand two pianos. Let none be alarmed; he only plays on one at a time. The other is there in case one perishes under his hands. The owner of the instruments goes to all the concerts, and sits there stern, gloomy, unsympathetic, save when a string breaks under Rubinstein's detonating blows. Then a smile glides over his lips. The marble trembled before Michel Angelo—pianos shudder at the approach of Rubinstein."

The climax of this rhapsody is rather *hazardé*, after the manner of some of the Italian papers. Translated, but by no means freely, it runs thus:—"At the last day St. Peter will call Rubinstein, and say, 'Play that piece by Schumann thou didst perform at Florence.' Then the shade of Rubinstein will sit down to a shadowy piano-forte, and at the crash the dead will awake."

There are eighty Americans at present studying music at Milan. It is stated that in this one city the students from the States largely outnumber those from any other country, if not all the rest put together.

The discovery has been made in the library of the Dominican Convent at Rome, and in that of the Monastery of the Augustines, of several scores of old masters buried in bundles of manuscripts. Examination proved that the greater part of these works were of the Flemish school of the 14th century. Dattay, Josquin, Despres, Willaert, Orlando Lasso. On the same shelves have been found compositions of Palestrina hitherto unknown, not even named in the complete collection of his works. Through the Prussian ambassador at the Court of Rome, a German canon succeeded in collecting and carrying off some of these treasures; but now the good monks are alive to the value of their possessions, and will not even show them to amateurs. Compel the Italian government, in the interests of art, purchase this ancient music from the ravenous brethren?

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Farewell, my Love, I sail afar. Redowa Song. 3. A to G. *Mosser*, 50
A very smooth and taking melody in Redowa form.
- I saw two Maids at Kirk. 3. G to d. *Lippitt*, 30
"Yet for thy grace
And one to death was wed."
Possibly too sad in tone, but very sweet and pathetic.
- Low at thy Feet. 3. D to d. *Lindsay*, 35
"Yet for thy grace
Dare I to kneel and plead
Hiding my face."
Beautiful devotional lyric.
- Nobody Home but Me. 3. G to G. *Viola*, 30
"When the stars brighten you dome, dear,
Then will you welcome be."
Very charming in every way.
- The King and his Tambour's Daughter. 3. A to f. *Wiener*, 50
"Cupid's moonshine song."
Prof. Wiener is an "inspirational" musician, and this is an instance of "spiritual" skill in composition.
- The Skipper's Wife. Song and Chorus. 3. E to c. *Gray*, 40
"Watching the white sails come and go."
Of great power and pathos, and ends brightly.
- Come again, bright Days. Song and Chorus. 3. Bb to f. *Blake*, 40
"Come, happy days of yore."
Elegant picture title, and is a charming reminiscence of childhood.
- O cease, my wandering Soul. 4. F to G. *Eversman*, 30
"Like Noah's weary dove."
Peculiar in having a carefully arranged Organ accompaniment, with all changes of stops carefully marked. Beautiful solo for church service.
- Mr. Varley's Songs, with Portrait. each, 40
No. 3. Poor Tom Bowling. 3. D to f. *Dibdin*.
"Faithful below, Tom did his duty,
But now he's gone aloft."
Simply beautiful, with a manly tone which is better than sentiment.
- No. 5. The Anchor's weighed. 3. G to c. *Braham*.
"Farewell! Remember me."
Many a round of applause used to follow Braham's singing of it, and it loses nothing in the hands of its newer interpreter.
- No. 8. I will not ask to press that Cheek. 3. C to G. *Gabriel*.
"Yet thou canst not from me withhold
The bliss of loving thee!"
Very expressive. Fine concert song.
- Songs sung by Mrs. Long. With portrait. ea. 40
No. 5. O call me to thy Side again. 4. E to f. *Squire*.
"Thou art to me as is the day
To flowers that pine 'neath chilling walls."
An admirable song. Pure grace and beauty.
- The Valley lay smiling before me. 3. F minor to G. 30
"On our side is Virtue and Erin."
An energetic Irish ballad.
- The Language of Love. A Polyglot Ballad. 3. E to f. *Farnie*, 30
"Je t'aime." "Io t'amo." "Ich liebe dich."
"I love" in half a dozen languages.

Instrumental.

- New Years Galop. 3. C. *Johnson*, 30
Full of bright little imitations of sleigh-bells, &c.
- Student's Ball Dances. (Studentenball). 3. *E. Strauss*, 75
Better than the average, even of Strauss music.
- El Frazon. 4. D. *Schumann*, 40
Full of fire and brilliancy.
- Far from Thee. Op. 308, No. 3. 4. D. *Jacobsen*, 40
Quite equal in beauty to the average of Jungmann's pieces, which is praise enough.
- Adelphi Waltz. 2. E. *Reynolds*, 30
Novel and brilliant effects.

ABBREVIATIONS.—In cases of difficulty are marked 1 to 7. The *key* is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

A FEW
INSTRUMENTAL PIECES
OF DECIDED MERIT!!

Bridal Eve March. 30

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness, at least to the wedded pair at each repetition. Still, neither good march is quite desirable, and Mr. Luginbrett seems to be equal to the occasion. His *Bridal Eve March* is perfectly elegant. It has no appalling technical difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms everywhere.

Chant du Matin. 60

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily and powerfully to perfect occasions in the sun. The language is direct, simple, and of delicate imagination throughout.

The paper reviews a series of well-known and popular, but controversial, claims about a causal role of the hippocampus in declarative memory. The paper then explores the theoretical practice of it.

The Wayside Chapel. 50

within, which is very simple in construct and easy to use. The instrument is a 10-item self-report questionnaire, which is scored on a 5-point Likert scale (1 = never, 2 = seldom, 3 = sometimes, 4 = often, 5 = always). The items are: (1) I have a good understanding of my own emotions; (2) I have a good understanding of other people's emotions; (3) I have a good understanding of my own feelings; (4) I have a good understanding of other people's feelings; (5) I have a good understanding of my own attitudes; (6) I have a good understanding of other people's attitudes; (7) I have a good understanding of my own values; (8) I have a good understanding of other people's values; (9) I have a good understanding of my own beliefs; (10) I have a good understanding of other people's beliefs. The instrument has a Cronbach's alpha of 0.92.

Home, Sweet Home. 75

occasionally verified by Thalberg, when he occasionally condescended to play his (to him) easy music. The attitude of manners.

played anywhere. It is about as difficult, and as little known, as the most complicated and well-known of them.

Easy Instructive Pieces.

The following is the first of two volumes, well illustrated with color plates and suitable for the "first pieces for scholars."

State	Year	Population	Area	Population Density
Alabama	1980	3,000,000	52,400	57
Alaska	1980	250,000	663,300	0.4
Arizona	1980	2,000,000	113,900	17.6
Arkansas	1980	1,800,000	53,100	33.9
California	1980	16,000,000	158,300	101.1
Colorado	1980	2,500,000	104,000	24.0
Connecticut	1980	2,500,000	5,500	454.5
Delaware	1980	600,000	2,400	250.0
Florida	1980	10,000,000	57,000	175.4
Georgia	1980	4,000,000	59,700	67.0
Hawaii	1980	1,000,000	15,300	65.4
Idaho	1980	1,000,000	83,700	11.9
Illinois	1980	10,000,000	149,000	67.1
Indiana	1980	5,000,000	36,400	137.4
Iowa	1980	2,500,000	71,400	35.0
Kansas	1980	2,500,000	82,000	30.5
Kentucky	1980	3,000,000	40,400	74.3
Louisiana	1980	3,000,000	25,300	118.6
Maine	1980	1,000,000	9,300	107.6
Maryland	1980	4,000,000	11,800	339.0
Massachusetts	1980	5,000,000	8,000	625.0
Michigan	1980	8,000,000	96,000	83.3
Minnesota	1980	4,000,000	225,000	17.8
Mississippi	1980	2,500,000	47,000	53.2
Missouri	1980	4,000,000	69,000	58.1
Montana	1980	1,000,000	118,000	8.5
Nebraska	1980	2,000,000	77,000	26.0
Nevada	1980	1,000,000	110,000	9.1
New Hampshire	1980	1,000,000	9,300	107.6
New Jersey	1980	8,000,000	19,000	421.1
New Mexico	1980	1,500,000	121,000	12.4
New York	1980	18,000,000	54,500	329.9
North Carolina	1980	6,000,000	51,000	117.6
North Dakota	1980	1,000,000	70,000	14.3
Ohio	1980	10,000,000	44,800	223.2
Oklahoma	1980	2,000,000	69,000	29.0
Oregon	1980	2,000,000	46,000	43.5
Pennsylvania	1980	11,000,000	46,000	239.1
Rhode Island	1980	1,000,000	1,500	666.7
South Carolina	1980	3,000,000	32,000	93.8
South Dakota	1980	1,000,000	77,000	13.0
Tennessee	1980	4,000,000	42,000	95.2
Texas	1980	10,000,000	695,000	14.4
Utah	1980	1,500,000	84,000	17.9
Vermont	1980	500,000	9,600	52.1
Virginia	1980	4,000,000	40,000	100.0
Washington	1980	3,000,000	71,000	42.3
West Virginia	1980	1,500,000	62,000	24.2
Wisconsin	1980	4,000,000	65,000	61.5
Wyoming	1980	1,000,000	97,000	10.3

I can see the Shining Shore.

Words by Rev. J. W. Coker. — Music by J. P. Webster. — Song and Chorus. Price 5 cents.

I am drifting, drifting, mother,
From the earth's dark, dark zone,
But I long to have seen a mother,
Where she lies, in the dark zone.
I am drifting from the dark zone,
From the dark zone, the dark zone,
Where the days are but a long
And the nights are but a long.

The works are founded on the works of Ashmole, lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER
Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Mr. F. S. J. Vane
Price, 30 cents.

Let us gather up the sheaves
Lying all around our path
Let us keep the wheat and roses
Cast aside the thorns and chaff
Let us find our sweetest comfort
In the least and simplest
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillip's singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one near to mark!
Some one by your side,
Happy as a bird—
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be
sung and whistled everywhere.

Breaming, Still Breaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title. Fast, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain.
Childhood's endearments and innocent smiles,
Patience longings and love-lighted smiles,
Dreaming, still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Well-
man. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to nothing butted, this one can very well stand alone, and may, perhaps, excel the other in popularity.

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

SABBATH SCHOOL SONG BOOKS.

Older Sunday School Books.

Although not the newest, the following have a good reputation, have had a good measure of success, and are, of course, new to those who have never used them.

Sparkling Rubies.

By ASA HULL. 35 cts.

Truly sparkling, crisp, bright and taking songs throughout.

Glad Tidings.

BY L. O. EMERSON AND
L. B. STARKWEATHER.

Price 35 Cents.

A wide-awake book by well-known composers.

Silver Wings.

BY C. C. CONVERSE. Price 35 cts.

Silver sweet melodies in excellent taste.

The Casket.

TWO VOLS. IN ONE. PRICE 45 CTS.

BY ASA HULL.

Short, bright tunes and hymns, a great deal of music for the money.

Sabbath School Trumpet.

PERKINS, 35.

Apples of Gold,

IN

Pictures of Silver.

Roberts, 35 cts.

Youthful Voices.

Price 60 cents.

Morning Stars.

J. V. BLAKE. 35 Cents.

Designed especially for Liberal religious organizations.

The above are all well worth examining and where not used in a school are "handy" to possess, as many attractive songs for solos, &c., may be taken from them.

The River of Life!

BY HENRY S. PERKINS AND WM. W. BENTLEY.

40

Distinguished

CONTRIBUTORS.



The Best of
MUSIC

FOR THE
Oldest & Youngest
MEMBERS
OF THE SCHOOL.

HAVING a book that "they believe in," the publishers have been encouraged to place this beautiful affair prominently before the public; and the great demand justifies all anticipations of success. Prominent points of interest are:

1. It is enriched by contributions of poetry and of music from a large number of the most prominent writers in the country. This secures the very best quality, and the greatest variety.
2. A list of the "International Lessons" for 1874 is given, accompanied by reference to appropriate songs, thus adding interest and variety to these lessons.
3. The songs are arranged in Departments, that is, there are Songs for Opening, Songs for Closing, Songs for General Purposes, Songs for Special Occasions, Anniversary Songs, Concert Songs, Infant Class Songs, Home Circle Songs, Chants, and hymns for Funerals, and for Praise and Prayer Meetings.
4. Most of the Songs may be sung in one, two, or four parts, as all are given, and there are abundant opportunities for Solos, Semi-Choruses, and Choruses.
5. The River of Life is already a success, as large numbers of young singers have proved it and endorse it.

The following Titles of Songs will give some idea of the happy selection of subjects.

The Beautiful River of Life.
Let us join in Prayer.
Whiter than Snow.
The Living Fountain.
We'll soon be there.
Hark! The Heavenly Music.
Jesus coming again.
In the Shadow of Thy Wing.
The Shining Ones.
Land of the Pilgrim's Rest.
On that Beautiful Shore.
Pass me not, O gentle Saviour.
No other Friend like Jesus.
Watching on the Shore.

A Beautiful Realm.
By-and-By.
Resting in Thy Love.
The Morning Land.
The Pearly Gates.
Land of Rest.
By the Crystal River.
My Saviour's Voice.
Looking unto Jesus.
Shall we all meet there?
Morning Light.
Love one Another.
I'm a Little Sailor.
Take my hand, dear Jesus.

These titles are no better than many others; these are only one-sixth of the whole number.

A Couplet or Verse selected here and there, will illustrate the fine quality of the poetry.

Fear not, little flock; 'tis the Father's good pleasure,
To give you the kingdom prepared by his love.

Wandering thro' the vale of shadows,
Thro' the sunshine and the gloom,
Thro' the vales, o'er hills and meadows,
Longing for our heavenly home.

Pass me not, O gentle Saviour,
While the days are going by,
See the shades of evening gather,
And the night of death is nigh.

In the rosy light of the morning bright,
Lift the voice of praise on high.

There's no other friend like Jesus.
None so faithful; none so true.

On the East three pearly gates,
On the city's eastern side,
While at each an angel waits,
And the gates are open wide.

Sweet will be the rest in Heaven,
When our toils and cares are o'er.

Merrily! Joyfully!
Ring out, Christmas Bells!

Let us sing of the land far away,
In the realm of the beautiful evermore.

FOR THE INFANT CLASS.

Take my hand, dear Jesus,
Let me never stray.

Take my hand, and lead me,
In the better way.

"PRICE OF THE RIVER OF LIFE;"

Retail, boards, 35 cts. Paper, 30 cts. By the Hundred in boards, \$30.00.
FOR SALE EVERYWHERE.

Sacred Cantatas.

Which may be performed by the older members of a Sabbath School. Music is not difficult, stories are Bible Stories, and when given in costume, the effect of the spectacle presented is remarkably beautiful.

ESTHER

The Beautiful Queen.

BY WM. B. BRADBURY.

Price 50 Cts.

This well-known and favorite piece has been recently dramatized, or rather fitted with costumes and action. The costumes cost no more trouble than ordinary tableaux. In its new form, Esther is living a novel and splendid life. The words, music, and action are unexceptionable, and the spectacle is a gorgeous eastern one.

Has attracted crowded audiences in hundreds of towns and cities.

Belshazzar's Feast,

OR,

THE FALL OF BABYLON.

By George F. Root.

PRICE 50 CENTS.

DANIEL,

OR

The Captivity and Restoration.

PRICE 50 CENTS.

By Root and Bradbury.

The above are not dramatized, but may, if thought best, be easily costumed and accompanied by tableaux.

THE

Pilgrim Fathers.

By George F. Root.

Price 50 Cents.

Illustrates musically, early "Plymouth" times.

OUR SAVIOUR,

By W. WILLIAMS. 45 Cts.

A "Children's Oratorio."

The Children of Jerusalem.

By J. C. JOHNSON. 30 CTS.

For young singers only. Music classical, and the story is one of Jewish History.

A Catalogue describing the above and about 1,000 other books published by Ditson & Co., sent free on application. Also, all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.
277 Washington St., Boston.

CHAS. H. DITSON & CO.
711 Broadway, New York.

LYON & HEALY,
Chicago.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 856.

BOSTON, SATURDAY, FEB. 7, 1874.

Vol. XXXIII. No. 22.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or called for \$2.00 per annum; delivered by carriers \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion per line 20 cents. Cards, 6 lines Nonpareil, one-half inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER PRINTER 17 PROVINCE ST.

Advertisements.

O Praise the Mighty Cod.

SOLO AND CHORUS.

BY L. O. EMERSON.

This brilliant and powerful chorus, with Soprano (or possibly Tenor) solo was one of the great successes of the Worcester Musical Festival of October, 1873. Published in pamphlet form (costs \$1.25 per dozen). 855-7.

CHARLES LEMUEL CAPEN Pianist, Teacher of the Theory of Music, embracing a thorough study of Counterpoint, Fugue and Composition. P. O. address, Evans House, Boston 848-3m.

L. P. WHITNEY,

TEACHER OF PIANO, ORGAN AND VIOLIN.

Address at Oliver Ditson & Co's, or Hallett, Drives & Co's.

AUGUST FRIES,

(Formerly leader of the Mendelssohn Quintette Club.)

TEACHER OF PIANO AND VIOLIN.

Mr. Fries is also prepared to accept engagements for Concerts, etc., as Conductor or Soloist. Address, Oliver Ditson & Co 848-3m.

ZILLA LOUISE McQUESTEN, SOPRANO
SOLOIST. Address 60 Carendon Street, or Oliver Ditson & Co., Boston 848-3m.

MADAME MARIE BISHOP, SOPRANO VOCALIST
and Teacher of Singing has just returned from Europe, where she has been studying under the best masters. For terms etc., address care O. Ditson & Co. 847M.

W. H. DANIELL,

Teacher of the Voice.

will receive Pupils on Wednesdays and Saturdays, at Rooms of A. M. M. Plan & Co. 38 Washington Street. Lessons in Class of Two, or Singly if preferred. Inquire of J. C. Warren, at rooms 848-6m.

Ditson & Co's Celebrated

Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.

VOCAL.

SHOWER OF PEARLS! Duets.

MUSICAL TREASURE! Vocal & Instrumental.

INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!

ORGAN AT HOME!

PIANIST'S ALBUM!

PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gilt \$4.00. The above splendid books are perfect treasure-houses of the best and most popular music, being replete with the "cream" from an immense stock, 250 to 250 pages, full sheet music size, in each book. Buy these books to preserve! In each book you get \$2.00 worth of music. In the whole library, cost, according to binding, \$35, \$42, or \$50, you will get three Hundred and Fifty Dollars worth!

Sent, postpaid, on receipt of retail price.

Just Published!

THE AMERICAN

School Music Reader.

Book 1. For Primary Schools! Price 35 cts., or \$3.60 per dozen.

The first of an excellent series of GRADED SCHOOL MUSIC BOOKS, by L. O. Emerson and W. S. Tilden.

EMERSON'S SINGING SCHOOL.

Price 55 cts., or \$7.50 per dozen, is a complete cheap and useful book for Singing Schools.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.
Boston. 711 Broadway, N. Y.

Musical Presents!

Finely Bound! Useful! Entertaining!

BEETHOVEN'S LETTERS	5.00
LILL OF GOTTSCALK	1.50
LILL OF BEETHOVEN	1.00
LILL OF CHOPIN	1.00
LILL OF HANDEL	2.00
LILL OF MOZART	1.00
LILL OF MUSKATSSOHN	1.00
LILL OF ROSSINI	1.00
LILL OF VON WILBER, 2 Vols. each	1.00
LILL OF SCHUMANN	1.00
LILL OF MOZART	1.00
MOZART'S LETTERS	1.00
MOZART'S LETTERS	1.00
POLSKA SKETCHES	1.00
RIFFLE'S LETTERS ON MUSIC	1.00
RIFFLE'S HISTORY OF MUSIC	1.00
MOORE'S ENCYCLOPEDIA OF MUSIC	1.00
GARONER'S MUSIC OF NATURE	1.00
CHOPIN'S MAZURKAS AND WALTZES	1.00
GEMS OF STRAUSS	1.00
ORGAN AT HOME	1.00
MUSICAL TREASURE	1.00
WREATH OF GEMS	1.00
MOORE'S IRISH MELODIES	1.00
GEMS OF GERMAN SONG	1.00
CELESTIAL FLAIRS	1.00
SHOWER OF PEARLS	1.00
SHOWER OF PEARLS	1.00
PIANOFORTE GEMS	1.00
HOMER CHORAL	1.00

All books sent, post-paid, for retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York

CORNETS, ALTOS, BARITONES, BASSES,

And all other Band Instruments.

Viols, Violas, Violoncellos, Double

Basses, and Orchestral and all Solo Instruments

Splendid Large Music Boxes.

Prices from \$25 to \$200

DRUMS AND FIFES for the Soldiers. The best GIL-TARS for Great Players. In fact, all musical instruments in common use, of the best material, imported or manufactured, and of reasonable price. Also, the best needed to replace lost parts of instruments, Violins and Guitar strings and all Musical Merchandise. For sale by

J. C. HAYNES & CO.,

(Opp. Court House) 73 Court St., Boston.

The Great Sunday School Song

Book of the Age!

THE RIVER OF LIFE.

By **Dr. Henry S. Perkins** and **William W. Bentley**, assisted by forty of the most noted and popular writers in America. Full of beautiful music, and for every occasion of the Sunday School work. Also has Unitarian Bible Series of Lessons for Sabbath School. All Schools who purchase this new and valuable work will be richly rewarded with its varied and interesting contents. Sunday Schools supplied at \$1.00 per hundred. Specimen copy mailed, postpaid, for a cent.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

New Music for January.

VOCAL.

The Valley lay smiling before me.	30
O cease, my wandering Soul.	Everman, 30
The Language of Love—A Polyglot Ballad	
	Farne, 30
We sail toward Evening's lonely Star.	Barker, 40
The Fortune Teller—La Calabresse	Duet.
	Gubasi, 50
'Tis known to you and I—Song and Chorus	30
My faith, O gentle Dove	Parsons, 35
Little May—Song and Chorus—Time Illustrated	
	Carster, 40
Oh! for the life of a Boy again	Barker, 40
Good Night, Wine—Song and Chorus	Grag, 40
Oh! for the never-loved me—(Leggenda)	Opera, 50
Mr. Valsey—Songs—With Portrait	each, 40
No. 1. Wake thee my dear.	Varley, 30
No. 2. The Thorn	Sheld, 30
No. 7. Floweret of the Dale.	Moley, 30
When in the stillly Hour of Night.	Abt, 30
Heart—cease thy fond complaining—(Pare a	
post-Anna—pressing, Terzettino)	Campana, 60
Ave Maria—For Mezzo Soprano.	Boott, 30
Ave Maria for Quartet of Female Voices.	
Wassail the Lord's great Mercies.	Duet from
Oratorio of Abraham	Molique, 40
Angels guide the little feet.	Thomas, 35
The Cove.	Mine, Dobby, 40

INSTRUMENTAL.

Triplet Polka	For, 35
La Danza—Tarantelle Neapolitana.	S. Snath, 75
Bohemian Girl—Potpourri.	Cramer, 75
Pollonaise	Teresa Carreno, 75
Invariable Galop.	Kate Simmons, 40
Mac-tah	Kudo, 75
25 Etudes Chantantes—Tres Faciles.	Crowe, ea. 60
	Complete, 1.50
Jockey Galop.	Arison, 40
Waltz—Bells and Bears Galop.	Winer, 30
Golden Album Leaves.	Maylath, ea. 25
1. Rondo.	
2. My Daddy's Tune.	
The Two Dingles—4 hands	Maylath, 50
La Fille de Mme. Angot—Potpourri	Cramer, 85
Boutons de Roses—6 Numbers	
	Jules Egghard, each, 40
No. 2. Annie of Thorau.	
Centenarie Polka	Zickoff, 30
Twilight Waltz. (Im Danmerlicht).	Faust, 70
Pillwink Polka.	Moray, 30
Prayer of the Angels.	Maylath, 40
Ripples on the Lake.	S. Snath, 80
Golden Album Leaves. No. 4. Gentil Polka.	
	Maylath, 25
Posthumous Works of Gottschalk.	
Chant de Guerre (War Chant).	1.00
Dancing Quakers—Duet.	Pratt, 30
How I love to dance.	Eudisk, 30
Guard the Engineer.	Boott, 40
Sea Swallows.	Gabriel, 40

BOOKS.

REPERTOIRE DI SCHEGGIA for Soprano and Mezzo Soprano Voices. By **Gastano Nava**. With Latin or Italian and English words. By **T. Barker**. Published in 5 books, each 1.50

MUSIC BY MAIL—Music is sent by mail the expense being two cents for every four ounces, or fraction thereof, and one cent for a primary piece of music. Persons at a distance will find this a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

CALL TO ORGAN STUDENTS.—As I have every year more applications from Church-dwelling Organists for salaries from \$200 to \$2,000, than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, EUGENE THAYER, Care Mason & Hamlin, Tremont St., Boston. 834-11

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[795]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-11] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
829-1y] Care of Oliver Ditson & Co., Boston Mass.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1y.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

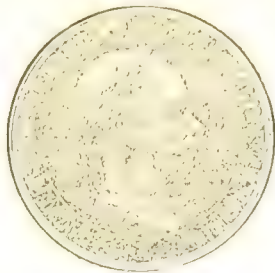
In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of *Foreign Music*. [794-3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best popular tunes of the century. Most superior collection of the most popular songs and tunes. For Church and Social Gatherings. 500 Editions. 40 pages. Price \$1.00.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions, always. THE ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK.
80 & 82 Adams St., CHICAGO; METZLER & CO., 37
Great Marlborough St., LONDON; Bernhard
KOHN, 20 Buecker Strasse, VIENNA.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, so simple and yet so thoroughly sound in principle, that it is what like those ordinarily found in Church Music books, but with the Dr.'s ideas impressed upon them and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all. Teachers will find in this little work that material which every pupil must acquire and it is presented in a logical connected manner, divested of needless detail. It at first introduces those signs and characters which are to be used in the study of music. Having done this it gives to the pupil a vocabulary of terms, with their proper musical application. The division of Notes and Rests into measures is made simple and clear, and the different properties of a tone are introduced in a logical manner. Scales, and the technical terms needed are introduced, and the subject of the transposition of the scale is presented from a new standpoint. The language and development of Minor Scales is made clear, and an analysis of the Chromatic Scale is for the first time presented to teachers and pupils. This work is really of the mechanics of tones, their relation to each other as members of a tone series, and as modulating tones is made plain and easily accessible.

The exercises consist of 111 original studies, in sixteen series, which enable the pupil to intelligently and intelligently in a short time, without the aid of any instrument, accomplish whatever.

The exercises are limited in compass, but they are written in different keys and in different pitch, suggested as a series of these series of exercises. This time saves the pupil with the different keys and at the same time prevents excessive waste of tissue from any abnormality of the vocal apparatus.

The Elementary principles of Music, or the Mechanics of Tones are here presented in a clear, connected, and easily connected manner, and a more accurate musical knowledge can be acquired by the use of this work, and with less expenditure of time and labor than by any similar work ever offered to the public.

It is comprehensive, and accurately clear in all its statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the development of the voice according to Dr. Streeter's method.

FIRST SERIES, 10 SECOND SERIES, 10

THIRD SERIES, 10

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co.'s New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Piano, or Pipe Organ. Contains everything which is called "popular"—melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c., in fact the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and Fourth now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's #1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By **MASON & HOADLEY.**

One cannot help feeling this thorough, systematic method, the work of men, even at their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. A work well begun is already half done. Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is today the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For *Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet.* Don't despise these little books because they are cheap. For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 10 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMBERTON and H. R. FOLGER, has done the most, and is likely to have done the most of any music book by one composer. The weeks of labor and the thousands of dollars have been expended in its preparation, and the STANDARD will continue to be called for in every Church, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The numerous methods for the method may be ascribed, not only to its thorough instructive course, accompanied with interesting descriptions, exercises, and studies, but to the fact that it is the only one that presents the best of all methods in a way which will engage the taste and interest of the pupil, and will work.

At a price so low, it is a great profit of retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, New York.

Dwight's Journal of Music.

WHOLE No. 856.

BOSTON, SATURDAY, FEB. 7, 1874.

VOL. XXIII. No. 22.

"Music, Heavenly Maid."

BY C. P. CRANCH

[Written for the Annual Dinner of the Harvard Musical Association, Jan. 26, 1874.]

When Music, Heavenly Maid, was *very* young,
She did not sing as poets say she sang.
Unlike the mermaids of the fairy tale,
She paid but slight attention to her looks.
Besides—poor thing—she had no instruments.
But such as rule barbaric art invent.
There were no stairways then—no Cuckoo-land,
No spinnetts, harpsichords, or metal strings,
No hundred-handed orchestras—no schools
To corset her in contrapuntal rules.
Some rude half octave of a shepherd's song,
Some childish strumming all the summer long
On sinews stretched across a tortoise-shell,
Such as they say Apollo loved to swell,
Some squeaking illegible or serious paper,
Some lyre poetic, or the lamp of type.
Such were the means she summoned to her aid,
Prized as divine—on these she sang & played.
Music was then an infant—while she grew
Her sister arts full grown. Greece stood in awe
Before the Phidian Jove. Apelles drew
And Zeusis painted—Mars to trumpet war
As grows the grass—and never saw the man
A statelier vision than the Parnassian.
But she—the Muse whom in these latter days
Lifts us and floats us in the golden haze
Of melodies and harmonies divine,
And steeps our souls and senses in such wine,
As never Ganymede nor Theseus found
For gods, when quaffing at the Olympian board—
She, Heavenly Maid, must ply her music thin,
And sit and thrum her tinkling mandolin;
Chant her rude staves, and early preposy
Her far off days of immortality.

E'en so, poor Cinderella, when she cowered
Beside her hearth, and saw her sisters dowered
With grace and wealth go forth to triumph all
Their haughty triumphs at the Prince's Hall
While she, in russet gown, sat mournfully
Singing her "Once a king there chanced to be"
Yet knows her Prince will come:—her splendid
days

Are all fore-shadowed in her dreaming gaze,

Then, as the years and centuries rolled on,
Like Santa Clauses they have come and gone
Bringing all means of utterance to the Muse.
No penny-trumpets, such as children use,
No barbarous Indian drums, no twanging lutes,
No buzzing Jews-harps, no Pandean flutes
Were stuffed into her stockings, though they hung
On Time's great chimneys, as when she was young :
But every rare delicious instrument
That skill can fabricate or Art invent :—
Pianos, organs, viols, horns, trombones,
Hautboys and clarionets with reedy tones,
Boehm-flutes and cornets, bugles, harps, bassoons,
Huge double-basses, kettle drum half-moons,
And every queer contrivance made for tunes.

Through these the master-spirits round her throng,
And Europe rings with instruments and song.
Through these she breathes her wondrous symphonies.

Enchanting airs and choral litanies.
Through these she speaks the word that never dies,
The universal language of the skies.
Around her gather those who held their art
To be of life the dominating part
Bach, Handel, Haydn and Mozart are there,
Beethoven, chief of all. The southern air
Is ringing with Rossini's bird like notes,
And all the Northern masters of the flute,
Where Schumann, Schubert, Weber, Mendelssohn,
And long processions of the lords of Tone
Stir up the pulses of the young and old
And sways the willing sense, the aspiring soul,
With their great music of the heart and mind.

Oh, greater than all words of mine can say,
The heights, the depths, the glories of that sway !
No mortal tongue can bring authentic speech
Of that enchanted world beyond its reach ;
Nor can the mortal vision ever see
Of that immortal life beyond the sea.
Of all we lose, we drift entranced away
Out of the discords of the common day ;—
And she, the immortal goddess, on her breast
Has laid the immortal life, the immortal rest.
And that immortal life, that immortal rest,
That immortal life, that immortal rest,
We feel that life is Immortality !

How to Write Music.

[illegible]

In this manner, the child, with the eye and ear of the artist, and the ear and eye of the poet, has learned to use his organs so that the best way of learning is to learn by doing. He has learned to feel and to see, and to express himself in words, in music, in drawing, in sculpture, in literature, in all the arts and sciences of which the world is full. He has learned to use his ear, eye, memory and mind, and wants not the exposition of logical rules. And as the child, with his senses, has learned to see and to hear, so the merely logical mind of man will learn to see and to hear. The teacher in church, in the nursery, in the drawing-room, and in the street—if anything else is to be learned, let it be taught once and stored in the memory. Imagine a child with a memory stored with poetry, melodies, and songs, with songs, ballads, chants, chorals, and the familiar strains of Handel, and not so familiar, but not less familiar, of the modern opera, suddenly put down to the desk and required to write harmony, and what is called counterpoint. Imagine the youth or man, who had not the study of the admirable small books of Albrechtsberger, or the not less miserable conjunctions or progressions of Cherubini. The much-to-bepitied captive is told that he is about to learn the purest of all styles in musical composition, that the studies he is about to engage in will exercise his ear, gratify his eye, and gradually form his style, his feeling and his taste. The master teaches certain facts—the chord, its positions, its mutations, the concord, the discord, and then a string of prohibitory laws, that two or more parts must not go on down together, that two fifths in succession are an abbreviation, that perfect concords must not follow

much other that is genuine of art is so much nullification, so that all movement must be natural, so false relations not true. In fact such is the end of the art of Thon that not only that if followed up strictly no music could be ever written, but even to go on to lead the contrary. All that is said in the order has been laid up in a list of these aspects in a still further appendix to the Indians. A more general view of the principle. There is a left to the right, and a right to the left, which has neither rhythm nor reason, neither beginning nor end. He remembers how lovely is the form of said, and the form of the forms of the music, but he is told such movements are against all true order, and that he must not go on to the end of the world, and that he must not go on to the end of the world. As he goes on, and his heart is more and more bewilering, his ear losing all consciousness of the order of the world, he is told that he must not go on to the end of the world, and that he must not go on to the end of the world. At last he is told that he must not go on to the end of the world, and that he must not go on to the end of the world. The two most bound commandments: "Thou shalt not make octaves; Thou shalt not write consecutive fifths." By the time the pupil enters upon the second part of his contrapuntal course, his ear is pretty well annihilated. Here steps in the art of walking backwards—the doctrine of inversion and contrary motion. Nine out of every ten examples are beyond measure dis-

ing constant breeches of the rules laid down by the master in his initiatory lessons. Then followed the *canon*, or the *canon* of the *canon*, the reply to it, the links gluing these "disjecta membra" together, the taking the theme faster and faster, the *allegretto*, the *allegretto*, then the canon, the imitations, the episodes, the stretto, the fixed rules, the flexible rules, and we know not what.

But the whole of this melancholy pro-
gress, that which gives alone the real interest
in musical composition is never once thought
of, and is most sedulously kept out of sight.
The feeling, the spirit, the joy, the tenderness,
the motives of musical movement is absent.
Every thing is iron, stone, and ice, and the
more busy and industrious the pupil, the more
cunning he gets in the exercise of all these
atrocities, the more hard-hearted he becomes,
the more deaf to real music, the more blind to
the great works of the great masters. He tells
you Handel could not write a true choral fugue,
Bach was a long-winded chatterer, Haydn an
awful mannerist, and Mozart an unblushing
thief. By the time he has gone through the
course he is utterly ruined, an adept in the
collocation of notes, punned upon in every di-
rection, without heart, feeling or common
sense. He has become a learned musician, a
gladiator with themes and paradoxes, and quite
unable to put together twenty bars of music
that can afford any pleasure to the ear educa-
ted or uneducated. If he does not set to work
to am'earn all that he has learnt he is a lost
man, of no use to society, the laughing stock
of the amateur, and the bore of the true schol-
ar. But the issue most to be noted in a course
of study such as we have pointed out is—that
set down this contrapuntal adept to write a
chant, or a short choral, and what a hash he
makes of it! Turn to the new collection of
chants by Messrs. Onslow and Monk; what an
inexhaustible musical Punch it is! The learn-
ed counterpoint, the varied cadences, the cun-
ning link, the unbroken harmony, the strong
rhythm, the decisive melody—all are absent;
every page is full of poor common places, and

many of such plans as the eye starts from, and the ear mourns over. It is plain that the modern mode of teaching high counterpoint is of no advantage in the construction of simple and short movements. It would seem the better the time the lighter the trammels, and the less important the rules of method and style. Appeal to law is of no avail, for we are told every rule under the sun is inflexible or squeezable.

There is a recent work by a Parisian contrapuntist, Henri Cohen, who appears to have followed the laws of music making in a somewhat more clear and certain state, and to have condensed them into small compass and intelligible purport. The musician has written a sharp criticism on the method by Cherubini, which, according to M. Cohen's statement, was not written by Cherubini, but more probably by Halévy. Cherubini was in his seventy-fifth year when the treatise first appeared; and although no question he directed the order of the work and superintended the examples, it may be that Halévy or some other well-known Academician prepared the book for the press. The great point M. Cohen takes in his article of review is that the author or compiler lays down a set of laws so vigorous that no one can make music with them, and that the examples are crowded with breaches of those laws demonstrating their uselessness, and the embarrassment they create on all sides. The reviewer is thoroughly master of his subject, and appears to know the work by heart. His illustrations and quotations are curious and instructive. But M. Cohen has touched the great mischief of the book, the inherent poison, its potency in destroying all musical feeling. There are no shades of color from the first page to the last, and with the exception of the double clear movement ending a *Gloria* by Sarti, nothing to interest or arouse the amateur. Can nothing be done to help the young musician in his studies, and to assist him in music making without destroying his musical sensibilities? Is there no way of talking counterpoint, of playing counterpoint, singing it, so that the pupils may have their ears tickled whilst their eyes and their heads are interested in the unravelling of its mysteries? Cannot a little amusement be combined with this fleshless anatomy of chained up sounds? Are all the beautiful movements of Handel so irregular that no example can be taken from his great vocal works? The mode adopted at present is like that of making nonsense verses. The examples are all in one stiff, square and meaningless confusion; nor is there the relief here and there of any passage or short piece from a great master with an analysis laying bare its scholarship and its great heart. Our old books of theory and harmony—those by Shield, Corfe, and others—were full of Handel, and the chords, sequences, progressions, modulations, and motion of parts were exemplified by some of the grandest points in all Handel's works. This excellent method has completely died away, and in our recent treatises in this country the pupils are distressed and plagued with ugly extracts from the compositions of such moderns as Schubert, Schumann, Hiller, and a tribe of nonentities. Who in his senses would put forth Schubert as a master in counterpoint, or advance Schumann as a master of the fugue?

In looking upon the shadow we have lost sight of the substance, and if counterpoint is to be still taught on the old world plan, let it be by old examples, and what may be fairly called music. What scholar of reputation has this study of Cherubini produced in this country? Where are the celebrated contrapuntists manufactured from the methods of present authors of theory? Has the method of Ouseley given us one? or the method of Hullah? And are the results of these authors in counterpoint so inviting as to induce a continuance in the new fashionable mode of instruction? Is it not notorious that the study of counterpoint is so depressing and so spirit killing that the pupils fall off and decline to go through the course? What good end can come of the method when

such men as Cherubini and Halévy break down, and show us that their rules are impracticable, and will not teach the methods of Handel or Haydn, Mozart or Beethoven? It is time this illegitimate thing, this ghost of olden art, should be proscribed, and something more useful and less mischievous found to supply its place. If it does not teach the master to write grand music, of what good is it to the scholar? Cherubini wrote his music in spite of his rules; but then every student is not likely to make a Cherubini.

Death of Parepa-Rosa.

[From the Daily Advertiser, Jan. 21.]

A SKETCH OF HER LIFE AND PROFESSIONAL CAREER.

The death of Mme. Parepa-Rosa in London, on Thursday night, is announced by telegraph. Euphrosyne Parepa-Rosa, *nee* Parepa, was born in Edinburgh, Scotland, in the summer of 1839. Her father, the Count Demetrius Parepa, a Wallachian nobleman, had rendered himself marked in the land of his birth by the liberality of his opinions, and, as a consequence, was obliged to abandon his magnificent estates in the neighborhood of Bucharest and seek an asylum in England, where, after a few months, he married a sister of Mr. E. Seguin, the elder, Miss Elizabeth Seguin, who at the time of her marriage was at the height of her reputation as a singer, having won signal triumphs in England, France, Spain and Italy. Euphrosyne early showed an aptitude for music, and was assisted by her mother's instruction and example to an accurate knowledge of its principles and to the formation of an admirable style. Her mother strangely enough discouraged her at first from making a profession of her art; but the young girl's promise was so great that the parental scruples were overcome, and in the winter of 1856 Mlle. Parepa, then but seventeen years of age, made her *debut* as a prima-donna in the sea-girt isle of Malta. The prophecies of her friends fell far short of the realization, for her success was very great. At Milan and Naples she also sang with signal success, and her triumphs in Florence, where she sang with Giuglini, the tenor, and in Rome, Genoa, Madrid and Lisbon were also of a decided order; and among the Germans also she was received with great favor, being invited to sing at the classical *Gewandhaus* concerts in Leipzig, and being heard in other German cities.

Mme. Parepa's first appearance as a singer in England was made on the 21st of May 1857, where she was favorably received on the whole, and encouraged to continue in her *métier*, though severely criticized by several papers, and especially by the *Saturday Review*. For several years thereafter, in concert, opera and oratorio, she was heard in many different cities of the United Kingdom, and soon won general and critical praise. She came to this country in 1865, her concerts being under the management of Mr. H. L. Bateman, and her first appearance in Boston being made at the Music Hall on the 4th of October of that year. During the season of 1865-6 and also the succeeding season of 1866-7 she gave concerts in nearly all the chief cities of the Union, and with unequivocal and uninterrupted success. Mme. Rosa first appeared in opera in this country at Springfield in February, 1867, in company with Sig. Brignoli, Sig. Ferranti and others, and her first appearance on the operatic stage in this city was on the first of April of the same year, when she assumed the part of *Leonora* in "Il Trovatore," at the Boston Theatre. In the same week she also appeared in "Norma," "The Barber of Seville," "Lucia di Lammermoor," and as *Donna Anna* in "Don Giovanni."

In the National Peace Jubilee of 1869 Mme. Parepa-Rosa was the principal solo vocalist (Miss Adelaide Phillips sharing the same honor), and she obtained at that time tremendous success by her interpretation of Goanod's "Ave

Maria," of the solo to the "Inflammatus" of Rossini's "Stabat Mater," of "Let the Bright Seraphim," and the "Star Spangled Banner." In the fall of 1869 she undertook, with her husband, Carl Rosa, the organization of an English opera troupe for America, in which she was principal soprano and he leader of the orchestra and general director. The troupe was, on the whole, the finest of its sort which the country has ever known. It included Miss Rose Hersee as soprano, Mrs. Seguin contralto, Mr. Castle as tenor, Mr. Campbell as basso, Mr. Albert Laurence as barytone, and Mr. Seguin as buffo, and was provided with a splendid orchestra and finely drilled chorus. Its success, both in the artistic and the pecuniary sense, was really extraordinary. During the season of 1870-1 she returned to England, and for the restoration of her health remained quietly at her home in London for most of the twelve-month. In the fall of 1871 she again returned to America with her husband, and reorganized another excellent English opera company, of which Mrs. Van Zandt, Miss Clara Doria, Mr. and Mrs. Aynsley Cook, Mr. and Mrs. Brookhouse Bowler and the Seguins were members. At the second visit of the English company, in the spring of 1870, they appeared in the Music Hall, and Weber's "Oberon" was made a great feature. During the second season just mentioned, Cherubini's "Water Carrier" was brought out in Boston for the first time in America, and previous to its production in London.

Madame Rosa's last appearance in this city was made January 27, 1872, at the Boston Theatre, when she appeared as *Leonora* in "Il Trovatore." In May of 1872 the company and Madame Rosa bade farewell—in her case, as it has sadly proved, forever—to the New World. During the winter of 1872-3, Carl and Madame Rosa, after travelling for health and pleasure on the continent of Europe, visited Egypt, and in Cairo, as had been arranged for, Madame Rosa appeared in a series of grand operatic performances before the Khedive. During the present winter, Madame Rosa has interested herself with heart and hands in her husband's English opera troupe, which had already appeared with great triumph in Liverpool, Birmingham, Manchester, and the other principal provincial cities of England. It was her intention to have joined the troupe in person when it performed in London, and she also was occupied just before her death with plans for a new American season.

Previous to her first visit to this country the artiste had been married to one Captain Carville of the English army. He died soon after her arrival here, and between her first and second visits she was married to Carl Rosa, a famous violinist and musician, and a man of superior character and culture.

Madame Rosa was herself a woman of great intelligence and of excellent education. As a linguist she was remarkable, speaking and writing fluently and correctly in English, French, Italian and Spanish, and also speaking and writing German respectably. It is said that she once translated one of Charlotte Brontë's novels into Italian. The leading traits of her character were decision, energy, honesty, good sense and good temper. Her intellect was vigorous and active. She had strong and deep religious convictions, and her whole career was marked by high fidelity to duty and to conscience.

12 HOTEL BOYLSTON, JAN. 23, 1874.

Parepa Rosa! A woman of the highest culture, endowed with innumerable talents, pre-eminent among which stood her high gifts as a singer. A true and honored priestess in the temple of our sacred art, to which she devoted her life, energies and her superb voice. A pure-minded woman, a charming, sparkling, clever companion, a true friend, a most loving and devoted wife, beloved, adored by him whose faithful partner she was. A very woman, longing for the joys and blessings of

ERMINIA RUBERSDORFF.

No singer was ever more sensible of her obligations to the public than Madame Rosa. Did anybody ever know her to refuse, however weary she might be, to repeat a piece that was demanded—to use her own phrase, “to hold up the audience”? Her invariably cheerful response to requests of this kind was not solely to be attributed to her desire to be “obliging.” She had a wonderful sense of justice which manifested itself variously. It led her to give to her audiences not only all that had been promised, but as much more as her hearers thought themselves entitled to. It led her to sing the music as it was written by the composer, with strict fidelity, so that she would have felt that her duty was not done if she omitted a note from or added a note to it. It is to be credited with the completeness of the

In a discussion which followed the reading of Mr. Statham's paper, Mr. T. Roger Smith referred to the Crystal Palace. There, he said, you have met a man capable of holding

* Architecture Properly Considered will refer me to Music. A Paper read before the Royal Institute of British Architects, By H. H. Statham, F.R.C.A., Associate, Printed with the Transactions of the Society.

4,000 performers, and you have a place which it is the proud boast of the directors has never yet been completely filled, even when there have been 100,000 persons present.

At some of the oratorio performances they have been able to bring from 15,000 to 18,000 people fairly well within the range of the music. Now there is no question that you get most surprising effect in the musical performances at the Crystal Palace. You get a vast range of the music of sound, and at the Handel Festival performances, the chorus being well selected and carefully posted, you get the full quality of sound and great precision, and it seems to me that never centrally placed, experience but little loss of distinctiveness, considering the large mass of sound there is to be heard, and even at a greater distance from the orchestra you hear surprisingly well—a circumstance, I think, mainly due to the large hollow covering of wood with which the orchestra is roofed over at an exceedingly low pitch compared with the height of the building, and to the excellent shape and resonant construction of the orchestra itself. Another point noticed by Mr. Statham was well illustrated by the Crystal Palace—the great inconvenience of narrow rooms with the floors. Orchestral performances of a high character take place in a separate portion of the Palace, which will accommodate, speaking at a guess, 3,000 or 4,000 people. Nearly the whole of these are seated on a level floor, and it is a matter of great difficulty to find a thoroughly good place in any part of the room in which you can hear the music with perfect satisfaction; the effect of its brilliancy seems deadened, and its distinctiveness is marred by the neighborhood of the different heads of people in front of the hearer.

Mr. E. Roberts confessed to some little surprise touching one prominent observation in the paper. In referring to oval and circular forms of buildings, Mr. Statham did not state that practically the circular form of building was the worst form possible for music unless rendered unreverberative, as in the auditorium of a theatre, by a series of boxes and draperies, or some draperies projecting from the face, to obliterate the effects of the circular form. The circular and the oval form constituted a whispering gallery, so to speak; and if the building was intended for music it was absolutely necessary that some steps should be taken to prevent the circulation of sound, which was destructive of musical gratification.

I recollect that not long ago a paper was read in this room descriptive of a large oval building, and a statement was made as to the extremely satisfactory nature of that building in regard to its acoustic qualities, the success claimed in that respect being greater than had ever been achieved before. I was disinclined to dispute that statement, and I do not think any observation was made upon the paper. But I think the building, perhaps one of the largest ever erected, has been properly stated to-night to be one more suitable for spectacles than for music; and I can perfectly understand the reason for the remark being made about the building being more beneficial for sound with the scaffolding in it than when it was finished, because the impediments broke the sound, and there was less reflection from the walls. I have been on the platform of that building, and found my voice and that of other people came back like the blow of a hammer in our faces. That shows that it cannot be a good room for music, and though when it is well filled with innumerable ladies' dresses, and when the boxes and galleries are fully occupied, and with the velarium, no doubt it becomes less objectionable, and I think it could be made one of the most perfect for music if draperies were to be projected, or if in some other way reverberation and reflection were to be prevented. Such draperies should be all round, even behind the orchestra; it might thus become an excellent place for music. But without that expedient it is, I think, the very worst and most unsatisfactory place for music, except perhaps the Crystal Palace. I have heard the Crystal Palace applauded. I have sung there myself, and I have always observed that the music never closely follows the baton—perhaps I may be hypercritical. I know that my voice follows the beat of the baton, but have frequently felt I was singing a note before the majority of the singers follow the sound which comes to them instead of attending the baton, the result is that there is a dragging of the chorus which to me is very unpleasant. I go there occa-

sionally to see if there is any improvement, but I must say I prefer to go elsewhere than to the Crystal Palace to hear music. I am speaking of the great transept, and not the small concert room. Another building referred to by Mr. Statham was St. George Hall. I should like to have heard his reasons why he considered that so bad for music. I have spoken and sung there myself. My idea of the reason of the failure is the reflecting spaces over the galleries and elsewhere, and you get a number of the reverberations from very hard walls which are undraped.

The Chairman (Prof. or Kerr): Mr. Statham stated that the organ builder advised the same form of arrangement for Albert Hall.

Mr. Roberts: I should doubt very much the satisfactory effect of the circular building suggested by Mr. Statham for chamber music, unless it were with the restrictions to which I refer, that is the breaking up of the circulating surface by draperies. Of course we are all familiar with the effect of draperies. On one occasion I was asked to offer suggestions for preventing the extraordinary echo at the Corn Exchange at Northampton, and I experimented on the effects of sounds from several positions, and having persuaded myself that some curtains at one end would suffice if the singers or speakers were in the centre of the hall, I so advised, and it was tried with success. Reverting to the subject of the shape of music rooms, and speaking practically, my own experience induces me to think that the best room, though a small one, is that in Hanover Square. That room has sides unbroken, but it has a gallery and draperies at the end. There is not any cove to the ceiling, and there is no reflection. A coved ceiling tends to cause reverberations which are unpleasant to the singer as well as destructive of musical accuracy. With regard to the Albert Hall, I may mention a circumstance which I have not read of or heard stated by any student of acoustics. I was invited there with many of our Fellows to test the acoustic properties of the Hall; and on every occasion I observed that the sound appeared to form a curve, and as I was passing from one part to another, and departed from that curve the sound flattened, as though the vibration, in departing from the space within the curve lessened and the note was manifestly out of tune. It was not only once but perhaps twenty times that I observed it, and intentionally tested the fact. On approaching the instruments or voices, I found they were perfectly in tune, but outside a sort of parabolic space they sounded flat. That may account for the remarks I have often heard that the singers were out of tune, while others have denied it, because if I am right the effect produced in some parts of the building would be really as if the tone was flat. My own belief is that the voice does not cause the same number of vibrations in the atmosphere except in particular directions. The amount of variation I cannot state, but I speak of it as an effect I have observed several times.

Mr. John P. Seddon said: I am not a musical man myself, and should not have risen to join in the discussion excepting that I wish to say a word with regard to what has been suggested about the position of organs in churches. I was surprised to hear Mr. Statham suggest the transept as being in his opinion the best situation for the organ, because from all I have heard I am inclined to think an organ fixed in the transept is apt to speak to the end wall at the opposite transept, and produce a harsh effect. I was consulted with regard to the arrangement of the organ in Great Yarmouth church. It was proposed to place it in the transept, and I gave the above as my opinion, but it was fixed there under the advice of the organist, and afterwards all confessed it was a mistake, although in that case the enormous size of the arches between the transepts and the aisles gave special facility to the instruments to speak right and left. In the smaller church of Christchurch, in Victoria Street, the organ is placed in the eastern part of the aisle facing west, with space all round it, and such a position seems preferable. The ordinary method of poking the organ into a box cannot be right. As regards the arrangement of pipes, it appears that the usual fancy pyramids are not consistent with the requirements of the instrument, and entail serious musical difficulties, and after all many are often dummies. Organ builders are too complacent in telling architects they may arrange them as they like. They should explain what is the best arrangement, and the architect would then design his work accordingly.

The Chairman: Before putting the vote of thanks I would like to ask one question. I may appear ignorant in so doing, but it seems to me a common

question—Why not place the organ, as you say, at the back, the band next the organ, and the chorus in front? If there is any reason against that I should be glad to hear it.

Mr. Statham said: With regard to the Crystal Palace, I have never attended one of the Handel Festivals there, but it has been described to me by friends, in whose judgment on such a point I have confidence, that the result of the large chorus there was not what might be expected from their number. That confirms me in thinking that these large performances, though they may produce grand effects now and then, are not calculated to realize music as an artistic language, but only as a series of effects. With regard to the circular room, I have shown the buttresses brought forward into the room, and the walls might be further broken up by statuary, to prevent it acting as a "whispering gallery," and the roof, if an exact circle in section, should be divided into panels, in cants. There is a great difference between the effects of music in a large room and a small one. In a room in which the circle is not more than thirty or forty feet from the centre, there is hardly time for an echo; but when you get to 250 or 300 feet there is room for a distinguishable interval between the sound and the echo. I should have more confidence in a small room on this type, than in a large one: I should think it a good form of room for delicate musical effects, and there is something pleasing and symmetrical in the circular arrangement of the audience. With regard to organs in churches, I contemplated, in my remarks on that subject, a wide and not very deep transept. This position for a church organ was recommended by Mr. Best, the organist of the Albert Hall, who is certainly one of the best authorities we have. My own opinion is that, for musical effect, it should be placed at the west end of the church. With regard to Mr. Seddon's remarks as to the arrangement of the pipes, it should be understood that the pipes in an organ are not placed in the order of the notes of the musical scale, but the larger pipes, which form the lower tones, are divided and placed at each side, and the smaller ones in the centre, in a perfectly symmetrical arrangement: this is necessary in order to ensure an equal distribution of wind to large and small pipes. The design for an organ front, therefore, with large wings and a low centre, symmetrically treated, is the correct expression, in design, of the internal arrangement. With regard to the Chairman's suggestion, I think it important that the band should be near the conductor, as their work is much more delicate and intricate than that of the chorus, and they must be in more intimate relation with the conductor; and as they have to accompany solo singers as well as the chorus, their position between the two is desirable. It may be added that in modern oratorio performances, the organ is not much used, except in choruses, and when the chorus are singing, and therefore its place is naturally in close contiguity to the chorus-singers, more especially as it affords material assistance in keeping them together and in tune.

Old and New.

[From the London Musical World.]

On several occasions, lately, we have directed attention to the manner in which public taste is either calling for, or sanctioning, the revival of the music of the past. About the facts involved there is little need to give particulars. Everybody who observes what is taking place in the world of art must be familiar with the strong evidence of a desire to know more of neglected and almost forgotten masterpieces. Our present purpose, in view of a fact so obvious and interesting, is to speculate upon its cause and significance. Cause it must have, like every effect; and not less surely has it the significance of a mission to work out results in its turn. If there be anything positive in relation to the physical world, it is that nature is not handed over to the control of accident. It has fixed, unalterable laws, to the working out of which everything, from planets to "ultimate atoms," contributes in its degree. We believe the same obtains in the world of mind. Ideas are sown, take root, grow, and decay in giving birth to others—"that which thou sowest is not quickened except it die"—not as blind chance would have them, but as the process is necessary to the ultimate highest development of our race. Bearing this in mind, we see every wind that ruffles the surface of public opinion arising in necessity, and charged with good. What, then, is the origin of the musical revivalism now fashionable among us, and what its tendency? As regards the first part of the question, something must, no doubt, be allowed

for a prevalent state of intellectual activity. Within the range of that activity, *pari et simple*, there is no consideration for anything except materials to work upon. "Fresh fields and pasture new" is the universal cry, what sort of fields and what manner of pastures being a secondary consideration. Naturally, therefore, we find the musical intellect, at a time when contemporary genius cannot satisfy it, going to the past, and rummaging dusty closets for mouldy and neglected treasures. But we would fain believe, the prevalent revivalism means more than a desire to gratify a mental appetite. Let us endeavor to trace its origin elsewhere.

In every department of human life, ignorance is darkness and slavery; knowledge is light and liberty. An ignorant community is the spot of what ever idea happens to come uppermost; it is the natural prey of the quick, when it follows as the little children of Hamelin followed the "pied piper," all unconscious of and careless about the Whither. A musically ignorant community has not only the low tastes inseparable from ignorance, but it blindly accepts what real or pretended leaders of musical thought say is good for it. A fashion in music, under circumstances like these, can as easily be made as a fashion in dress, and just as the entire *beau monde* goes right about face at the command of a man milliner dictating from the first floor of a house in the Rue de la Paix; so the ignorant public will accept whatever musical thing is put before them with sufficient persistence and insistence. Hence, the seemingly illogical and arbitrary mode in which composers and their works are taken up and petted only to be set down and kicked. Meanwhile, the true and right in art remains, just as the sun continues to shine when clouds hide him from our view. It is to a full perception of this fact that the cultured musical community ultimately arrives. With knowledge come better taste, a wider out-look, and larger sympathies. And then do we see, that of the deathless principle of true art, not only as an abstraction, but in its relation to the human mind. Protestant writers are fond of telling us that there never was a time when the "pure doctrines" of Christianity were without faithful witnesses. We may as justly perhaps, more properly, say, that the true in music, that it has always had adherents, whether found in the crudities of early works, or in the polished utterances of modern masters. And, as the true and the beautiful can never be anything else, it follows that a cultured community cannot be in sympathy with the productions of one age only, but must embrace, in a greater or less degree, the productions of all ages. Have we here a clue to the spirit of revivalism that more and more spreads among us? It would not be dangerous to answer "Yes."

The conclusion just reached is one of exceeding comfort at a time when, as now, new theories are starting up, and being advocated with remarkable volubility and persistence. It is no purpose of ours to judge those theories in the present article. The questions they involve are wide, and not to be answered in a few off-hand words. But the fact may be stated that those theories cause grave disquiet to very many earnest and intelligent lovers of art—disquiet not at all lessened in view of the eloquence and devotion with which they are enforced. Apart from considerations of results, we have nothing but praise for the advocates of what is called the "Music of the Future." They have the true missionary spirit in them, that of the *conquering mountains*. We see them rapidly finding more and more ready access to the public through the press; they crop up on platforms everywhere as lecturers and teachers, and they spare neither money nor labor to give their theories a practical illustration in our concert-rooms. No wonder that such earnestness makes an impression, but we see in it, and its results, no cause for alarm. Assuming that mischief is being done, it should be remembered that there is generally a great deal of good done at the same time, and that a single flurrying goose can agitate the water for a long distance on every side. Nothing is more astonishing than the deceptive power of fussiness and noise. When Gordon last out has three hundred men armed with bright lamps and strong lungs the Amalekites mistook the apparition for that of a vast host, and took to their heels forthwith. Let us not be imposed upon in a similar fashion. But there is a really serious side to the influence of the fact that new theories are so influential, but only true art can live. Those who are concerned for the future of the vital principles of music take upon themselves a perfectly gratuitous burden. As well may a man trouble himself for the appar-

ently waning moon. The moon is all right, and so is musical truth; wherefore let "weak-kneed brethren" comfort themselves.

Dwight's Journal of Music.

BOSTON, FEB. 7, 1874.

Our Home Music.

We think nothing can be more timely, or more just, than the following eloquent and earnest plea, which we are permitted to print from the Speech by the Hon. ROBERT C. WINCHESTER at the Annual Dinner of the Harvard Musical Association, Jan. 26, 1874.

I am greatly honored, Gentlemen, in being numbered among your invited guests this evening, and I am sure that the best way of showing my gratitude will be to make my acknowledgments brief. I came here, indeed, only to manifest my interest in the objects of your Association, and to express publicly, as I have often done privately, my obligations, and my appreciation of the labors of those who have done all that he has done, and all that he has written, for the benefit of our country.

It was with real regret and concern that I learned, a few days ago, that your Symphony Concerts had not thus far, during the present season, received an adequate public support. How far this may have resulted from the change which has been made in the manner of disposing of the tickets, and how far from the financial embarrassments of the community, I may not venture to pronounce. But I can say that the support of such concerts, as a means of culture, or of moral and aesthetic culture, is to be maintained, and so popular in their character.

It is a fact, however, that the Association was regularly organized. It has thus stood the old test of time, and has been able to maintain its position during this period, apart from all the pleasure these concerts have afforded, they have done more than all other things combined to educate and elevate the musical taste of our community. They have now fairly become one of the recognized institutions of Boston. To some of us they have become, not merely one of the luxuries, but, I had almost said, one of the necessities, of life. For myself, certainly, I would not have exchanged the satisfaction, and recreation, and inspiration I have often derived from them, for any other public secular enjoyments which have been within my reach.

It has happened to me, Mr. President, in the course of my travels, to have met with not a few fortunate opportunities of hearing the best music. I heard the *Elijah*, in London, on the second night of the season, under the direction of Mr. Thomas, self-wielding the baton. I saw Verdi conducting the first representation of one of his own operas, on a Queen's night, at Covent Garden nearly thirty years ago. I have heard the *Israel in Egypt* under Costa's lead, with an orchestra of five hundred, and with a perfectly trained chorus of four thousand voices, and with Mr. Simms Reeves for the solos. I have heard Beethoven's Ninth Symphony, with a hundred picked performers in Vienna,—and we all know what picked performers in Vienna are,—with the Song of Deborah, in the same city, and at the Vienna Opera, in presence of the Emperor and Empress of Austria, at the tenth Anniversary of

Schiller's birthday. I might recall other occasions of the same sort, and hardly less memorable.

All these, however, were accidental ecstasies,—momentary raptures,—to be remembered forever, but to be enjoyed only once in a life-time; and I should no more think of comparing them with the sober certainty and assured satisfaction of good music, at stated intervals at home, than I should of comparing a passing glance at Niagara, or Mont Blanc, with the quiet daily enjoyment of the rural beauties of Brookline, or of the bolder scenery of Beverly Shore or the Berkshire Hills.

What we need and what we have a right to demand, and what we ought steadfastly to support, is good stated music at home. We owe it to ourselves and to our children, and we owe it not less to the accomplished musicians who reside among us, whether native or foreign, to have regular concerts of our own; and it ought to be accounted a matter of loyalty to our city to sustain them with a liberal and generous hand, for the good of the community, even if not for our immediate personal gratification.

We have as fine a Hall for the purpose as almost any in the world, with its charming Statue, and its magnificent Organ. It requires only a little better ventilation, and a little more elbow-room, for some of the shadows to be removed, to render it quite perfect. We have the old Handel & Haydn Society for the grand Oratorios, and the new Apollo Club for the charming Glee and Part Songs. Long life and prosperity to them both! But this Association has furnished the crowning complement of the whole. It would be a reproach to our civilization, and our liberal culture, if any of these organizations were to fail for want of patronage. But it is our duty to support them with more support than that of the Symphony Concerts.

Without them, we should have been almost strangers to the splendid instrumental compositions of Beethoven and Mendelssohn, of Mozart and Haydn and Schumann. We might have had scraps and snatches of them,—an Adagio from one, an Andante from another, a Scherzo from a third, a Finale from a fourth,—but we should have been deprived of the popular ear. But we could never have had them, as this Association has given them to us, in all their grand unity and entirety, with all their parts following each other in dramatic sequence, like the successive Acts of some great play of Shakespeare.

I trust, Mr. President, that the time is past when we are to be dependent for our musical entertainments on the occasional and capricious visits of artists from other countries or other cities. We will welcome them when they come. But we have a right to Stated Music of our own, and the experience of the last nine years has proved abundantly that we can have it. Doubtless there are grander orchestras than you have been able to supply us; or than you could have supplied, perhaps, even if your treasury had been more adequately replenished from year to year. I would certainly speak with nothing but admiration of the attractions and perfections of Mr. Thomas's Band, which is just coming to pay us another of its "angel visits, few and far between." We shall all go to hear them; and we shall all be rewarded for doing so. But I cannot help recalling in this connection,—with the change of a word,—the fact that we have had, in the past, a very good orchestra of our own.

Now, my friends, our Music Hall next Thursday afternoon, if never before, with Carl Zerrahn as the Conductor and Mr. Long as the Pianist, with a

charming Overture of Mozart to begin with, and a glorious Symphony of Beethoven to end with, with the Prelude to a new Cantata by an accomplished American composer; and with Longfellow's touching Ode on the 50th Birthday of the lamented Agassiz, set to music which, to assure us in advance that it will be as full of soul as of science, needs only the name of Otto Dresel,—the Music Hall, I repeat, next Thursday afternoon, with all this feast of good things, and with the genial countenance of your President, ever welcome in its accustomed sphere in the gallery, this will surely be the "true old Angel Inn" for us, and for all the music lovers of Boston; and there ought not to be an unoccupied seat in the Hall.

Let me only, in conclusion, express the earnest hope, that this, and the few other opportunities which remain to us this season, may not be neglected by our fellow citizens, to make amends for any meagre attendance during the past months; and to show that the Stated Concerts of this Association are still held in the high estimation which they so richly deserve, and will not be suffered to die out.

Euphrosyne Parepa Rosa.

The world mourns a great singer and an estimable woman cut off in the fulness of her powers. The shock of this sad and unexpected news was very widely felt. Whoever knew the artist or the woman had an admiration for her rare and noble qualities. No singer of our day was quite so widely known and prized both in the Old World and the New. No one in the same period has performed so great an amount and variety of admirable work, or won so many publics, of all shades of culture, to a warm appreciation of her merits. And this in spite of the pretty general admission that warmth, at all events depth, of feeling, was not among the chief characteristics of her singing or her nature. Nor was the halo of ideality about her,—of that true Art enthusiasm, which burned in such high priestesses and queens of song as Malibran, and Jenny Lind, and Bosio. This would have saved her from what pained the truest friends of Art sometimes in the midst of her most splendid triumphs, the common temptation of singers to indulge in cheap effects which catch the crowd, but grieve the spirit of the noble music which the singer is interpreting, (such as pitching the voice up to a high note and holding it out inordinately long just at the close of the great song of faith in the *Messiah*). It would have saved her, too, from too much condescension to the tasteless portion of an audience in singing and repeating ballads and show pieces whose only merit is that they are apt to "please."

But we could respect her honesty and frankness in all this; there was no false pretence or meanness in it; she would frankly say: "The popular applause is the criterion; what sets the hands to clapping is the right thing to do again." In fact she was true to her nature; hers was a good-natured, cheerful, kindly, sociable spirit, fond of publics and eager to oblige them; she was large and generous in her sympathies, never so happy as when she felt she pleased the greatest number. And her power to please was queenly and superb. Her gifts, of voice, and intellect, and character, and culture, were of a remarkably high order. No more than justice, on the whole, is done to them in the biographical sketch of her, and in the estimate of the artist and the woman, which we have copied on another page. Nor have we need to add aught to what we have written from year to year of her appearances in Concert, Oratorio and Opera in this city. We have always acknowledged her as a great artist; and if we have made some slight deduction from the perfect character as artist, in the highest

sense, which just now is so freely claimed for her, it is not because we wish to dwell upon the negative, but because truth is always better than cheap unqualified and fulsome eulogy.

For the bereft partner of her life, Carl Rosa, who so endeared himself to the best friends of music here from that first concert when he stood before us in the bloom of youth, many must feel, with us, the most sincere and tender sympathy. As he is a true artist, he will find real consolation in the religion of his Art. "He that will lose his life shall find it."

Concerts.

HARVARD MUSICAL ASSOCIATION. The seventh of the ten Symphony Concerts, on Thursday afternoon of last week, drew a much larger audience than usual to the Music Hall, in spite of the Thomas concert in the same place only a few hours later, of which all the trumpets of the newspapers had filled the air with proclamation. This was in some measure owing to the peculiar interest of the following unique and attractive programme:

Overture to "La Clemenza di Tito" Mozart.
Concertstück, in G, for Piano and Orchestra, Op. 92.
[Second time in Boston] Schumann.
Introduction and Allegro appassionato.
B. J. Lang.

**In Memoriam. Ballad, for Soprano Voice, with
Orchestra: Longfellow's verses on the Fiftieth
Birthday of AGASSIZ (May 28, 1857).
Otto Dresel.

Miss Clara Doria.

**Overture to an unpublished Cantata. [Never
before performed.] Dudley Buck.
**Capriccio, in F, Op. 22. For Piano, with Or-
chestra Bennett.
B. J. Lang.

Fifth Symphony, in C minor Beethoven.

The beautiful and noble Mozart Overture, too seldom heard here,—in fact not once that we are able to recall for twenty years before it was revived in one of the Symphony Concerts last year—was capably rendered. And for a glorious conclusion, the old Fifth Symphony, with its sublime triumphal march,—the very beginning of all Symphony experience in Boston (unless we except the efforts of a small amateur orchestral club, who cultivated Haydn and Mozart some fifty years ago), and still the most inspiring of all Symphonies,—was brought out with a spirit and an energy that held the great audience captive, in spite of one or two technical slips, as well as lack of finer outline in the heavenly Andante. These are small sins compared to the dragging of a long Adagio, and the making an Andante of a Minuet, even with the smoothest running of a perfect orchestra.

Mr. LANG seemed to be at his very best, and that beautiful, impassioned, thoughtful, thoroughly Schumann-like *Concertstück* gave out all its meaning and its fire under his skilful and unflagging fingers. The orchestra, too, were careful and sympathetic in their accompaniment. Bennett's *Capriccio* had never been heard here before with orchestra, although Mr. Lang played it in one of his chamber concerts a few years ago. It has the delicate and gentle Bennett traits, considerable charm without much depth, and runs into a fatiguing length of brilliant, difficult bravura. Few compositions make more trying, unrelenting claims on the pianist, and Mr. Lang proved himself in all respects entirely equal to them.

Great interest of course was felt beforehand in the original contributions by two of our own resident musicians. Mr. DRESEL's setting of Longfellow's beautiful poem dates back almost to the period of that fiftieth birthday; it sprang from a warm sentiment toward the great naturalist, who was his friend, and had been sung from time to time only in the private circle of that now bereft family, always moving Agassiz himself to tears. And now the same sentiment, saddened by his death, moved the

composer to score it with orchestral accompaniment and to present it purely as a tribute to the memory of his lamented noble friend, claiming no credit for it on the score of any musical merits it might have as such. But all who heard it felt that it was a most tender, pure and truthful setting of a poem, which, while all its feeling and its images are musical, yet did not in its form lend itself particularly well to musical treatment. The composition, like the poem, is altogether in a pastoral tone; and indeed the voice, in finishing the simple, pure melodic thread—continuous, not a repeated tune in stanzas—dies away in a long sweet tone and is lost in the Ranz des Vaches figure of the clarinet—in truth a reminiscence of the Pastoral Symphony—with a beautiful and spiritual charm. Twice the movement comes to a full pause, and begins with a new motive in a new key, in accordance with the poem. Miss DORIA, in voice and manner, caught and conveyed the spirit of the work quite perfectly. The instrumentation is rich and warm and thoroughly poetic, full of suggestive traits, for instance where the bassoon tones come in with "Nature, the old nurse." The rendering as a whole was quite successful, in spite of the accidental absence of the score, which of course made the Conductor and all depending on him somewhat nervous. Mr. Dresel had written a harp part, which he was obliged to play himself on the piano.

Mr. Buck's Overture was warmly received, and evidently gave sincere pleasure. He did not write it for the Harvard Concert, or he would have essayed, perhaps, a higher and more serious flight. It is the prelude to a secular Cantata on an incident related in one of Washington Irving's tales from Spanish history; the Cantata will be published in the Spring. The Overture is light, somewhat theatrical, pleasing, if not very fresh, in its ideas; but in its form and treatment shows the facile hand of one who is really musical and well taught. He knows well how to shape a piece of music; it all flows naturally and clearly, and the Sonata form, which he has chosen (the form of the first movements in Symphonies, Quartets, &c.), is fairly and symmetrically carried out. The instrumentation is excellent, effective always without seeming far-fetched. The great *fortissimo* climax at the close, after the manner of Weber's Jubilee Overture, seemed to us a rather gratuitously grand expansion, not demanded by the slight ideas which form the staple of the work, but it was telling and effective in itself. Mr. Buck may well find encouragement and motive for higher aspiration in the success of this experiment. *Pavlo majora canamus*: let his motto be.—We think no concert of the season, on the whole, has been so much enjoyed as this was.

The eighth concert will occur on Friday, Feb. 13. Programme as follows: Concert Overture, by Julius Riets; Piano Concerto in C minor [first time in Boston], Mozart, played by HUGO LEONHARD; Song: "Suleika," Schubert (GEO. L. OSGOOD);—"Krakowiak," for piano (HUGO LEONHARD) with Orchestra, Chopin, [second time]; Songs by Franz and Schumann [G. L. OSGOOD]; third Symphony ["Cologne"], in E flat, Schumann.

Madame CAMILLA URSO will play a Violin Concerto in the Ninth Concert.

MR. ERNST PERABO's two Matinées, on Friday, Jan. 23 and 30, drew listeners enough to crowd Wesleyan Hall. Other engagements robbed us of the first, the "Schubert" matinée, and we can only here record the programme, regretting every lost opportunity of hearing that rich Fantaisie in G, with its broad, noble introduction.

Fantaisie in form of a Sonata, op. 78. G major.
Waltzes, from op. 127.
Rondeau Brilliant, Piano and Violin, op. 70.
Drei Clavierstücke, [without opus.]
Impromptu, op. 90, No. 1. C minor.

It surely is a hazardous experiment, unless in the single case of Beethoven, to make a whole pro-

The new entrance of the building, which is to be a new hall, and front will be 120 feet by 70 feet. The principal entrance will be from Washington street, the sidewalk lower than the new building, which Mr. McFarrell, however, has not altered the level of the former and third entrance, which formerly conducted to the riding school and stable, that entrance to Drake's stable and to the entrance of Washington street has been shortened to a distance of sixty feet. The hall will have a floor of 100 feet by 100 feet, 10 inches, and a space as entrance to the vestibule.

the ground floor. The principal portion of this story will be devoted to business purposes, but a section in front will be fitted up as a restaurant on either a level of the main floor for ladies and gentlemen. The hall will be reached by flights of broad stairs on the right and left of the entrance. The public will enter this way, while artists and lecturers will enter by two private entrances on Bamstead court. All of these entrances will be available for egress to an audience in case of necessity.

The auditorium will be 62 feet wide by 100 feet long, and will have a seating capacity for about fifteen hundred persons, or more than half as many as the Music Hall will accommodate. The seats will be arranged in three rows with ample aisles and corridors, the latter at the foot of the hall being twelve feet wide. A gallery will extend along the sides and foot of the hall. The stage will be elevated a proper height, and will be forty feet wide and eighteen feet deep. The roof will be self-supporting, thus leaving the auditorium free from columns, with a clear story forty-two feet in height, which will render it a desirable hall for dancing. The ceiling will be divided into panels, and beautifully frescoed, and a circular skylight will be placed in the centre.

In the rear of the hall an L will be erected, having a driveway under it connecting Haymarket place with Bamstead court. The L will contain four convenient dressing rooms fitted up for the accommodation of artists, who will pass from the private entrances to these rooms screened from the audience. The foundation walls are already built, and the work will be pushed forward with the intent of having the hall ready for occupancy at the opening of the next winter season. The building will cost about \$75,000. William Washburn is the architect, and Messrs. Standish & Woodbury are the builders. The site selected is one of the most central and convenient locations in the city, being directly opposite the former location of the Globe Theatre, and it is the intention of the builders to erect a building that will at once be a credit to the city and great benefit to the public generally.—*Boston Journal.*

The Opera in Chicago.

[From the Chicago Tribune, Jan. 25.]

The statements of operatic management printed elsewhere contain many interesting facts concerning the inside working of the system, especially in the matter of expenses. The figures which are furnished satisfactorily explain why the opera is a luxury, and why impresarios are compelled to charge what seem to be extortionate prices. Take the contract with Adelina Patti, for instance, the full text of which is given.* Her noble husband, the Marquis de Caux, stipulates that his melodious wife may give one hundred performances of opera in this country, commencing next fall, at the rate of \$2500 per night, this sum to be paid immediately after each representation. In addition to this, the Messrs. Strakosch must pay the travelling expenses of Mme. Patti-Caux, the Marquis, and four other persons, two of whom are stated to be first-class and two second class, whatever that may be. To secure the nightingale, the Messrs. Strakosch have to deposit \$100,000 with the Messrs. Rothschild, to remain until the end of the season. This is only one item of expense out of many. The others may be faintly imagined. As it is doubtful, however, whether Adelina Patti will come to this country until she has squeezed the European orange dry, and time has begun to put an edge on her voice, opera-goers will not have to worry themselves about the Patti prices. She can better afford to pay her yearly forfeit of \$1500 [?] than to give up her yearly European stipend and the valuable perquisites in the shape of jewels and diamonds which she could not expect to have in this country.

Nilsson is not as high priced a singer as Patti, although Nilsson is a great artist. She is singing this season for \$1000 per night and incidental expenses, which is a reduction from her usual price, made on account of the financial stringency; but even at this figure the expenses here have looted up very largely. The total expenses for the two weeks have looted up \$33,100, or \$16,550 per week. To meet this extraordinary expense, a nightly receipt of \$2,758 was necessary, and Chicago filled the bill, putting into Mr. Strakosch's strong box \$15,594 the first week, \$18,191.51 the second, or a total of \$33,694.50. These figures are taken from Mr. Strakosch's own showing, but in his schedule there are evidently some items of expense which ought to be credited to other cities, so that his real profits have undoubtedly been larger than the sum

we have mentioned. The gross receipts of the last season last year, which was an unprecedented one in operatic annals, were but \$37,000. Compared with that, and making allowances for the stringency of the time, the present season is quite as remarkable, and the two combined place Chicago in the front rank as an operatic centre.

Great as the expenses of opera are, they are not necessary. The "star" system is directly responsible for them, and when the managers break the "star" system, the expenses of opera will be so materially reduced that almost every one can afford to go. If it is not done, the opera, especially Italian opera, must sooner or later cease to be a profitable investment. At present, indeed, the margin of profits is so small and the risk so great that there are very few men who have the courage to invest their money in it. There are signs, however, that this "star" system will not last long. The impresarios have commenced to rebel, and two of them at least have taken the initiatory steps towards declaring their independence of the "stars." Mapleson of London has announced his determination to employ young and promising singers hereafter, with the view of compelling the recognized and high-priced artists to abate somewhat in their terms. Maurice Strakosch, who at present manages the Italians in Paris, has commenced an excellent system of securing promising young singers, placing them under contract for a term of years and then educating and preparing them for the stage. He is also in communication with the managers in Vienna and St. Petersburg for the purpose of forming a combination against the "stars."

This will accomplish a great deal, but the public itself can do a great deal more. So long as people have their present absurd prejudices against the "off nights," and run only to the nights when the "star" sings, the system will continue to have life and encouragement. It has happened this season, as it has in others, that some of the performances of the "off nights" have been among the best in the season. The performance of "Martha," for instance, was one of the most finished representations that has ever been given here, and yet, popular as the opera is, it drew only a small house, whereas if Nilsson had appeared in it, the house would have been crowded to overflowing. The public therefore has itself to blame somewhat for the high prices of opera. If the public and the manager will combine, they could deal a very effective blow at the "star" system, which neither of them can accomplish alone, at least for some time to come.

* Adelina Patti, resident in Paris, and by authority of her husband, of the first part, and Maurice Strakosch of the second part. This bond witnesseth that Adelina Patti hereby engages herself to be in New York on the 15th of September, 1874. After she has reposed herself from the fatigues of the voyage, she engages to sing in the cities of the United States and Canada, under the direction of Max Strakosch, who represents Maurice Strakosch, 100 nights in operas, oratorios, or concerts, according to the choice of Mr. Strakosch. The representation is to be two or three times a week, as Mme. Patti chooses. Mme. Patti is not to sing on such days as she travels, or in case of sickness; she engages herself to sing one hundred nights in America, and her engagement shall be prolonged until this is done. The operas which are to be given are to be chosen by common consent, but they are to be those which she has sung in London. Mr. Strakosch engages himself to pay Mme. Patti for each of these performances 1,000 francs (\$250), which are to be paid to her after each representation of opera, oratorio, or concert. In order to assure Mme. Patti of the payment of this sum, he engages himself to give on the first day of March, 1875, a deposit of 300,000 francs. The sum will remain deposited with Rothschild until the completion of the contract. It will be placed in such funds as will secure to Mr. Strakosch interest on the money. The travelling expenses to the United States of Mme. Patti, her husband, two other persons of first and two more persons of second class, who are to be chosen by her, will be defrayed by Mr. Strakosch. The rights of force majeure which may arise, and other things which may interfere with the present contract, are to be decided in favor of Mr. Strakosch. In case there shall be any impediment which may prevent Mme. Patti from fulfilling her contract, or may interrupt the execution of this engagement which she contracts by the present agreement, Mr. Strakosch has a right to take his securities from Baron Rothschild. In case Mr. Strakosch shall fail to deposit 300,000 francs with Baron Rothschild, all the above conditions are null and void, and Mme. Patti is fully released. The present engagement is signed by the Marquis de Caux in his capacity of husband of Mme. Patti, who has authorized her to make this contract.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- It was an April Morning. 4. E. to F. Farley. 30
"It was a loved, he and no other,"
Down by the little white truck."
A regular, first-class, heart-sweet, charming
little love-song. One of the best of the kind for
concert singing.
- Breathe again those sweet Words, Darling
Song & Cho. 3. C. to E. Blake. 40
"Even to my heart they're recalling,
Since I heard them long ago."
Fine picture of a good old man, with a whole-
some "John Anderson" sentiment.
- When Sparrows build. 4. E. to F. Gabriel. 50
"O, my lost love, and my own love!"
Sad, but very pathetic and powerful.
- Angels, my loved one keep. 3. E. to G. Pratt. 30
"Sleep, my darling
Shadows are falling around."
Neatly arranged from a melody by Schumann.
- List to the Voice of the Waves. 3. F. to F. Innesmore. 35
"They beat on the rock-bound shore."
A melodious paraphrase of the sayings of "the
sad sea waves."
- My white Rose. 3. G. to E. Geo. 40
"O, my dear night
A little white rose looked in."
Perfectly lovely.
- Do not sing that Song again. Song & Cho. 3. D. to F. Clark. 40
"And one image gave me rest
In the long, long ago!"
"There's a mist upon the river,
While sad music waits me o'er."
There are fine points in the poetry, which is by
H. F. McDermott, and the song, sung by the com-
mon voice, has two choruses, the music is skil-
fully adapted, and it sings do not fail, the com-
position will achieve a great popularity.
- Aida. Verdi's Opera. (Translated by T. T. Barker.) Duetto. Oh! Love immortal. 75
Amore, Amore. 6. F. to B.
"Radames liveth!"
"I am thy rival, daughter of kings Egyptian!"
A passion-fuel duet (two soprano, 1 tenor, 1 bass)
Egyptian opera. Of course too difficult for any
but the best singers, but still the possession and
study of such a piece adds immensely to one's en-
joyment while hearing an operatic performance.
- My Golden Ship. 3. F. to F. Barabji. 35
"Oh! Gentle wind, Oh! Shining sea,
Send me my golden ship to me."
"Her treasures none can ever recall,
For love is there, the best of all."
A lovely poem in the richest freight of
all ships, set to uncommonly smooth and taking
music.
- The Cottage by the Lake, or Aggie Lane. 30
Song & Cho. 3. B. to E. Welbourn. 30
"O, meet me at the twilight!"
"For I've something sweet to tell you,
Aggie Lane."
One of the "ballads for the people" in popular
style and very pretty.

Instrumental.

- The Musical Box. (Die Spiel Dose.) Caprice. 4. A. B. Lebach. 40
Extremely pretty. There are many trifling mu-
sic-box imitations, but this is first class, and it is
also a capital instructive piece.
- Wedding Polka. 3. F. W. Bersten. 35
Unless a polka has a most unmistakable
drum-beat, it will answer equally well for a
light quick step. This is a new, sweet and taste-
ful, and will hardly take the place of the song
Wedding March in a ceremony, but is just the
thing for a picnic made of guests to the table, and
also comes in finely for dance at the close of a
"reception."
- Wiener Blut. (Vienna Temper.) Waltzes. 4. E. to F. Strauss. 1.00
It is almost a sure indication of the success and
popularity of a piece, that it should be arranged
for 4 hands. Poor pieces will not pay as duets.
- Chiquit Galopp. 3. C. Hermann. 30
La Veuve Capot, the wine that bears her
name and the spirited music of this galopp (two
pys.) compose an attractive trio, which like
"Woman, Wine and Song" should make it popu-
lar.

ABBREVIATIONS. Degrees of difficulty are marked
1 to 7. The notes marked with a capital letter, as C, B,
flat, &c. A small Roman letter marks the highest note,
f on the staff, and d a lower letter the highest note, if above
the staff.

LYON & HEALY,
CHICAGO.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with sufficient directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67

Plain explanations of Elements, &c., connected with Piano-forte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Compiled by a gentleman pre-eminently qualified for encyclopedia making, and contains about all that is worth knowing about musical history, musical theory, the study of music and musical people.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

CLIVER DITSON & CO.,
Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$3.00.

Also published in (6) parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large numbers of classical, but easy voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most saleable method. Has a very thorough and attractive course of instruction, illustrated by an admirable collection of pieces, which will be played for pleasure, long after their "instructional" use has ceased.

The Emerson New Method

By L. O. Emerson & W. S. B. Matthews. 2.50

One of the newest of the "methods" and as its compilers have an excellent reputation, and its thorough instructive course and fine collection of instrumental and vocal music highly recommend it, it is likely to be widely known and used.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well-known and favorite method, containing in addition to instructive matters, a fine collection of short, easy pieces, both vocal and instrumental. Sells largely.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction, wish a partial one. Here is the book, then,—full of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over 50,000 copies have been sold.

Winner's New School for the Melodeon. 75

Not so large nor complete as Clarke's, but has quite a collection of vocal and instrumental pieces and is a most agreeable book for beginners.

GUITAR.

CURTIS'S METHOD for GUITAR. 3.00

Lessons, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar. 2.50

A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar. 75

New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, U. C. Hill. 2.50

Saunders's School for Violin 1.25

Modern School for Violin. L. G. Fessenden. 2.50

Listeman's Method for Violin. 3.00

Four well-approved methods, ably presenting the same subject in different forms.

Wichtel's Young Violinist. (Junge Geiger). 3.00

To a fine popular method is added Pleyel's celebrated duets. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00

W. H. Clarke. 120 airs for practice, with direction.

Winner's New School for Violin. 75

The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

Recently issued, amazingly convenient cheap method.

Winner's Perfect Guide for Flute. 75

About as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

Suit yourself as to price. The above books are not "good, better, best," but "large, smaller, smallest" each one a good method, but the first filling the greater number of pages.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two widely different books, the first containing instructions for playing one horn and managing a band of 8, and the last showing how to play the pretty instrument, which is almost a portable Reed Organ.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

Wright's Journal of Music.

Whole No. 535.

BOSTON, SATURDAY, FEB. 21, 1871.

VOL. XXXIII. No. 23.

2012年10月10日

You're a good person, a good person, a good person.
The world is full of good people, good people, good people.
And the dead who have died, they are good people.
No one can be a good person, a good person, a good person.
Put up your good people, good people, good people.
The dead are good people, good people, good people.
Go back, go back, go back, go back, go back, go back.
A post should be put up, a post should be put up.

You should have come when we were young, I think.
My story is full of the things you would have seen.
The sun on the horizon, the wind on the trees,
Oceans, hills, rivers, the people of the land.
When I was young, I was full of the things you saw,
And I was full of the things you saw.
So I came to you, and I was full of the things you saw,
With but a few of the things you saw.

I had been told that I was a good poet.
 I had been told that I was a good poet.
 I had been told that I was a good poet.
 And I had been told that I was a good poet.
 Which had been told that I was a good poet.
 With days of May, soft-aired and blossoming?
 Why said I, yes, yes, yes, yes, yes, yes,
 With days of May, soft-aired and blossoming?

[illegible]

Turn ye to him, ye gentle and lowly meek,
 Of the work of his hands, ye that know him,
 They shall see his glory, and his power,
 Made manifest to the whole world,
 I live in them, I clasp them to my bosom,
 In them I glory, ye that love him,
 And ye whom he loves, who have loved him,
 O hallelujah, hallelujah, hallelujah.

Madame Pareva-Rosa.

The London *Medical Bulletin* (1990) also reports the following evidence: "The following

[illegible]

"But, while we pass in almost silence over the loss of the relative, and the one who has so much to tell the loss of the other, it is not 20 years, but 200 years that we have to think of in the respect that America's Middle Passage has a public significance, and a public history interest in it. It is a time when we have to re-evaluate her life. The position of the departed lady, and to a certain extent, the American

a target for bouquet-throwers, and striving only for the gratification of vanity and cupid-ity. The latter view, however, cannot be regarded as not being a very serious matter from an artistic point of view, and we may doubt whether it would be mourned with a mourning inconsolable. There is a higher position than the one just described, and to that position, by a for-

Parepa Rosa attained. Her marriage with Mr. Carl Rosa and her hearty sympathy with his enterprises imposed upon her a distinctive mis-

that this will meet with more general recognition across the Atlantic than here. At the outset of his managerial career, Mr. Ross saw that English opera, to which he mainly devoted himself, had sunk so low as to make its resurrection well nigh hopeless, and hence his own enterprise and the ability of her who was, in a double sense, his 'help-met,' what the

America the Americans can best tell, and in justice it must be said that they have always fully acknowledged their obligation. Mmc. Parepa Rosa speedily became the favorite of

that the axe was laid to the root of the tree from which we hoped to gather fruit. We

turn of English opera to its normal condition.

the present time, and makes her departure an event of more than common gravity. She was

Mr. J. P. R. :—I am glad to hear that this member and

residence, No. 10, Warwick-crescent, Maida-
vale. Mme. Parepa's *début* in this country was
made at the Lyceum in May, 1857, the second
year during which, after the burning of Covent
Garden, Mr. Gye held the Royal Italian Opera
performances at the smaller theatre in the
Strand. The opera was Bellini's *Paritani*, the
character allotted to her being, of course, that
of Elvira, the heroine. Some years ago she
married Herr Carl Rosa, a violinist of great
ability and a musician of recognized acquire-

Parepa undertook an operatic tour in America, visiting almost every part of the New World where a musical audience could be found. The tour was immensely successful; and, on returning to England, Mme. Parepa projected a scheme for the revival of English Opera in London, with herself as chief singer, and her husband as conductor of the orchestra. All was prepared, and the first work to be presented was an English version of Herr Richard Wagner's so often announced, but never actually produced, *Lohengrin*. Mme. Parepa (or Mlle. Euphrosyne Parepa, as then styled) was in her 21st year when she appeared as one of Mr.

consequently at her death she had not attained

London Choral Societies.

What may be the number of musical associations in this great metropolis we know not :

other, and thus keep his professional flag under observation amid a countless fleet led by no admiral, and yet ready for any enterprise that

tical clubs who advertise themselves of distinction and importance, and how many there may be who care not for fame of this sort it is impossible to say; but it would not be unrea-

and fifty. Many, if not most of these guilds, have arisen from the establishment of church choirs, and they are clearly the outvent of zeal in church worship. The parochial organist of

performance. He was in better voice than he was on Tuesday night, but he was still the victim of a severe hoarseness. He fairly thrilled his listener, on several occasions, by the fervor and the passion which marked the more dramatic portions of his role. His effort on this occasion, even should it be they were by the misfortune under which he labored, were of a nature to completely justify the glowing reports of his power that preceded him hither. A very fine display of acting, and an equally fine display of singing, were given by Signor del Puente in "Amnona," the half-avenged line of Ethiopia. It was one of the most effective and most artistic efforts of the evening, both in the picturesque and spirited character of his acting and the warmth, energy and expressiveness of his singing. His exceedingly rich voice was heard in its fullest development, and proved to be exceptionally fine. He achieved a complete and most gratifying success. Signor Nannetti, as the high priest, Ramfis, brought all necessary dignity and repose to his impersonation of the character, and the King of Signor Scolara was no less satisfactory.

The opera was finely placed upon the stage and a praiseworthy attention was paid to the details of scenery and accessories. The costumes were brilliant, rich and appropriate, and a satisfactory number of auxiliaries were brought forward in the scenes demanding them. The ballet was more than acceptable, a rare thing in opera here, and the properties were unusually good. The chorus acquitted itself admirably and the orchestra deserves especial mention for the careful manner in which it performed its task under the baton of Signor Muzio, who is certainly the most energetic and skilful of conductors. The artists were called out at the end of each act, and, judging by the enthusiastic spirit in which the audience received the work, and the glowing and deserved encomiums that have been expressed in all quarters regarding its claims upon public attention, we may safely state that the public interest has been stimulated to a point that causes the next performance of the opera to be looked forward to with eager expectation.

Dwight's Journal of Music.

BOSTON, FEB. 21, 1874.

Italian Opera.

The fortunes here of Strakosch, with his north-star Nilsson, have been in marked contrast with those of Maretzek and Pauline Lucca. Probably a more brilliant success, in a material point of view, was never achieved in Boston, or in New York either, in any one short "season," than was achieved by Mr. Strakosch in the fortnight which came to an end last Saturday at the Boston Theatre. It consisted of nine evening and two afternoon performances. Nearly every time the vast auditorium was literally packed, and not once, even on what are called "off nights," was there an audience which could not be called very large. The total receipts are said to have been \$46,000. In such results much is due to fashion, humors of the moment, and many things not musical nor pertaining in any way to æsthetic taste or culture; but there must also have been in the performances an unusual amount of true artistic merit to make all this possible in a community so long accustomed to good music.

The principal artists were remarkably good for these times. In Mme. Nilsson we had the loveliest, purest voice and finest genius now upon the stage. There were two more sopranos, new to us, one excellent in all she undertook, one good in some things; there was Miss ANNIE CARY, now an admirable contralto, albeit somewhat cold; there was the famous young tenor CAMPANINI, and CAPOCI, with all his sweetness and his perhaps too much of intensity; there was the refined and noble baritone MAUREL, whom we had admired in concerts; another satisfactory one in Sig. DEL PUENTE, and excellent basses in Sig. NANNETTI and Sig. SCOLARA, besides some useful artists of secondary consequence; a chorus better than we have heard upon the stage

for some time, and an orchestra above the average on such occasions; all under the baton of a masterly conductor, Sig. Muzio, relieved at times by Mr. BARRIS.

The repertoire was very much the usual sort, with the exception of the new Verdi opera, "Aida." There were given during the first week: *Les Huguenots*, *Mignon*, *Arda*, *Lucia* and Gounod's *Faust*; in the second week the libretto here was Verdi's *Il Trovatore*, *Ernani*, *Martha*, *Don Giovanni*, *Arda* and *Lucia* were the pieces in their order.

In the first week we had the opportunity of hearing only *Arda* upon the first night, and of that only the second, third and fourth of the five acts. It must rank among the notable events of the fortnight, if only for Nilsson's Valentine, which for consistency and beauty, and for fine dramatic power, we have never seen quite equalled, although we have heard the opera in Paris and Berlin. Her voice, though she looked pale and ill, and evidently labored under some hoarseness, seemed not only sweeter and more musical than ever, but also to have gained decidedly in volume; the low tones in the impassioned scenes were very powerful. A beautiful reserve and maiden delicacy and tenderness characterized the first scenes. In the great duet of the fourth act with Raoul she was superb in lyric declamation and in action. She showed imaginative genius throughout all the part, and not merely the electrifying force of outright passion at the climax of the drama. This singer is as great in her reserves, as in the moments of white heat.

Sig. Campanini is somewhat awkward in his movements, and he was too hoarse to allow of more than a conjecture of the power and beauty of his voice. But in a few telling, manly high tones it shone through the cloud, and in the great duet he threw himself into the situation with a splendid whole-souled fire and energy. The charming flowery melody of the second act,—the Queen amid her ladies in the gardens—was on the whole nicely rendered. Mme. MAREST, with a voice of moderate power, but rather sweet and flexible, sang the part of Marguerite agreeably; and Miss CARY, in the Page's songs, was nearly all that could be desired; her rich voice, all so evenly developed, and each tone so fully formed; her excellent phrasing and her finished execution, and her hearty, easy entering into the humor of the quaint playful melody, with all its galant flourish, were worthy of Meyerbeer's happiest creations.—Sig. Nannetti has hardly weight and calibre enough for the old Huguenot soldier, when we think of Formes; but he has a good rich voice and manly bearing, and won favor. He has appeared to more advantage since in other parts. The Saint Bris of Sig. Scolara was full of dignity and truth in the impersonation, while his voice is rich and powerful, and his style of song and declamation highly artistic and refined. Sig. Del Puente, too, acquitted himself nobly as De Nevers.

That this elaborate grand opera was adequately presented as a whole, cannot be said, of course. Neither the orchestral nor the stage requirements were by any means completely met; nor can we expect that in a flying visit of a travelling company. Yet some of the ensembles were passably well suggested, while some, like the stern scene of the *Benvenuto Cellini*, were more remarkably for brutal, stunning noise (at least if you sat on the side of the drums and brass) than for impressive music. The female choruses were good, however; and the instrumentation, abridged and sketchy as it was, was on the whole as effective as could reasonably be expected under the circumstances.

In very grateful contrast to the "heavy" *Huguenots* must have been the pretty, unpretending opera of *Mignon*, the next evening, in which Nilsson is so

charmingly original. And we all remember how she restored the whole fresh beauty of the faded old *Lucia* picture when she was here before, (but this time she was prevented by illness from appearing, and the part was taken acceptably, by all reports, by Miss Torrioni, and what a beautiful consistent whole her Margaret in *Faust* was and must still remain.

Of Verdi's Egyptian opera, "Aida," we lost the first performance, and virtually lost a large part of the second, what with the sleepiness and dulness consequent upon three successive nights of sitting through long operas in a crowded theatre. We did get a general impression of a more thoughtful style and treatment, more refinement and complexity of instrumentation, than we have been accustomed to ascribe to Verdi's music; at the same time no lack of his old coarseness; while there are marked imitations of Gounod and of Wagner; and the advantage of a better plot and libretto than usual, and a rather gorgeous spectacular array, with quaint dances, as well as choruses of priests and priestesses that seem to have a local coloring. We do not care to offer any opinion on the work until we have had time to peruse the printed score; and meanwhile we copy on another page an article, which in the main agrees with such impressions as we got in our one unprepared, imperfect hearing, merely giving here the plot as condensed by the critic of the *Tribune*.

The action takes place at Memphis and Thebes during the time of the Pharaohs. Aida, the daughter of Amnasto, king of Ethiopia, is a slave in the palace of Pharaoh, at Memphis. She there wins the love of Radames, a young Egyptian general, who, at the opening of the opera, is chosen to lead the king's army against an invading force of Ethiopians. He returns in triumph, bringing Amnasto a prisoner, and the first use he makes of his favor at court is to beg the lives of the captives. The king offers him, in reward for his services, the hand of his daughter Amneris, who has long loved him; but Radames, faithful to Aida, declines the proffered honor. Amnasto now persuades Aida to obtain from Radames the secret of a pass which the Egyptian troops have left unguarded, and the lovers are about to fly together by that road, when the vengeful Amneris and the high-priest Ramfis, who have overheard them, denounce Radames as a traitor. He is condemned to be burned alive, and after refusing to save his life by renouncing Aida and accepting the hand of the princess, who loves and hates him by turns, he is immured in the vaults under the great temple of the god Phthah. In this dreadful place he finds the faithful Aida awaiting him. She has concealed herself there in order to share his fate, and they die in each other's arms.

SECOND WEEK. Save us from *Il Trovatore*, we pray always, and from the *Trovatore* crowd, with its insane plaudits and hoarse, stunning bravos after every strong high note which baritone or tenor makes while ignore it the music. Is that one high note any better than all the other notes? we should like to know. We have no doubt that Mme. Nilsson sang and acted admirably in her part, but we could wish that there were no such parts (such opera we mean) for such as Nilsson; these true Queens of Song are, to our mind, too good for it; is it not time it should be left to the *queens* of song, the *célestes chantans* and the musical old clothes shops? No, says the manager, you see it "draws!"

The performance of *Ernani* was chiefly notable through the appearance of MAUREL in the character of "Carlo Quinto." His rich, expressive baritone, his artistic method and delivery—only he has the *tremolo*!—his fine, noble form, and dignified and kingly bearing, made a most favorable impression. Since Badioli we have hardly had his equal. Mlle. TORRIANI, both in song and action, always careful, earnest, sympathetic, while she seemed to labor somewhat under a cold, made a good Elvira. The tenor who should have been Ernani being ill, the part was taken by a singer, who must be credited with good intentions and hard effort. The Don Silva of Sig. NANNETTI was dignified and musically good and telling. But then—what then? What is *Ernani* now? There was a time, in the green "sallad days," when, after long and cloying senti-

SELECTIONS FOR MUSICAL SOCIETIES.

A SELECTION

OF THE MOST FAVORITE

ORATORIO CHORUSES.

Reduced Price, 6 cents a single, 60 cents per dozen.

Messiah.

And the Glory of the Lord. Oh, then that teller, singing
And He shall Party.
All we have Shere
For unto us a Child is Born. The Lord gave the Word.
Glory to God. Then Sound is gone out.
His Yoke is easy. Worthy is the Lamb.
Hallelujah.

Judas Maccabæus.

Mourn, ye Afflicted Children. Hear me, O Lord.
O Father, whose Almighty Power.
We come in Bright Array. We Hear.
Disdantful of Danger. We never will bow down.
Fallen is the Foe. Hallelujah, Amen.

Elijah.

Thanks be to God. Praise, we Cry to Thee. No 11.
He Watching over Israel. He That shall endure to the
Angel Trio—Lift Thine Eyes. end
Yet Dost the Lord see it. Behold, God the Lord Passed
Blessed are the Men, &c. by.

Samson.

Awake the Trumpet's Lofty Fixed in his everlasting seat.
Sound. To tune immortal go
Oh First Created Beam. Great Dagon has subdued
Then, round about the starry our Foe
Throne. Let their Celestial Concerts.

St. Paul.

Stone Him to Death. Sleepers wake.
Happy and Blest are they. To God on High.
How Lovely are the Messen- Oh, Great is the Depth.
gers. Oh, be Gracious.

Mount of Olives.

Hallelujah Chorus.

Israel in Egypt.

He gave them Hailstones for Thy Right Hand, O Lord.
Rain. Sing Ye to the Lord. (The
But as for His People. Horse and his Rider.)
But the Waters overwhelmed.

Creation.

Awake the Harp. The Marvellous Work. (Song
Achieved in the Glorious. and Chorus.)
The Lord is Great. The Heavens are telling.

Woman of Samaria.

Therefore with Joy, &c. And Blessed, blessed be the
Come, O Israel. Lord.

Eli.

Let the People Praise Thee. Angels' Chorus. (Female
No Evil shall betide Thee. Voices.)

Naaman.

The Curse of the Lord. With Sheathed Swords.
When Famine o'er Israel. God, who cannot be unjust.

Joshua.

See, the Conquering Hero. The Great Jehovah.

Hymn of Praise.

Let all Men Praise the Lord I waited for the Lord. (Duet
And ye that ended to the Lord. and Chorus.)

Passion Music.

(ACCORDING TO ST. MATTHEW.)

Three Chords. Nos. 3, 53, 63. Around thy tomb here sit we.

Mozart's Twelfth Mass.

Chorus.

Moses in Egypt.

Night's Shadow Longer. Prayer (O thou, whose power)

Stabat Mater.

Lamentatus. (Song and Chorus.)

As the Hart Pants.

As the Hart Pants.

Seasons.

Come, Gentle Spring.

Miscellaneous. (Three Chorals on one Sheet.)

Russian National Hymn. Luther's Judgment Hymn.
A Strong Castle is Our Lord
Rest, Sweet Rest. Rest. O come, O ye Faithful. Adios.
Let's Follow. Amen. My God. Abide with me.

THE CHORALIST.

Price of each chorus 75 cts., or \$1.15 per doz.

1. Wherever thou art, O Lord. Chorus. *Reverend*
2. Wherever thou art, O Lord. Chorus. *Reverend*
3. Wherever thou art, O Lord. Chorus. *Reverend*
4. Wherever thou art, O Lord. Chorus. *Reverend*
5. Wherever thou art, O Lord. Chorus. *Reverend*
6. Wherever thou art, O Lord. Chorus. *Reverend*
7. Wherever thou art, O Lord. Chorus. *Reverend*
8. Wherever thou art, O Lord. Chorus. *Reverend*
9. Wherever thou art, O Lord. Chorus. *Reverend*
10. Wherever thou art, O Lord. Chorus. *Reverend*
11. Wherever thou art, O Lord. Chorus. *Reverend*
12. Wherever thou art, O Lord. Chorus. *Reverend*
13. Wherever thou art, O Lord. Chorus. *Reverend*
14. Wherever thou art, O Lord. Chorus. *Reverend*
15. Wherever thou art, O Lord. Chorus. *Reverend*
16. Wherever thou art, O Lord. Chorus. *Reverend*
17. Wherever thou art, O Lord. Chorus. *Reverend*
18. Wherever thou art, O Lord. Chorus. *Reverend*
19. Wherever thou art, O Lord. Chorus. *Reverend*
20. Wherever thou art, O Lord. Chorus. *Reverend*

7. Let them Celebrate Conquering. Chorus. *"Satan"*
8. Let them Celebrate Conquering. Chorus. *"Satan"*
9. Let them Celebrate Conquering. Chorus. *"Satan"*
10. Let them Celebrate Conquering. Chorus. *"Satan"*
11. Let them Celebrate Conquering. Chorus. *"Satan"*
12. Let them Celebrate Conquering. Chorus. *"Satan"*
13. Let them Celebrate Conquering. Chorus. *"Satan"*
14. Let them Celebrate Conquering. Chorus. *"Satan"*
15. Let them Celebrate Conquering. Chorus. *"Satan"*
16. Let them Celebrate Conquering. Chorus. *"Satan"*
17. Let them Celebrate Conquering. Chorus. *"Satan"*
18. Let them Celebrate Conquering. Chorus. *"Satan"*
19. Let them Celebrate Conquering. Chorus. *"Satan"*
20. Let them Celebrate Conquering. Chorus. *"Satan"*
21. Let them Celebrate Conquering. Chorus. *"Satan"*
22. Let them Celebrate Conquering. Chorus. *"Satan"*
23. Let them Celebrate Conquering. Chorus. *"Satan"*

JUBILEE COLLECTION

OF

STANDARD

GLEES AND CHORUSES.

[NOTE.—The words and music of many of the pieces in this set, are by American authors, and having been copyrighted, cannot be used without permission of the publishers.]

1. A Finland Love Song. *Emerson*
2. Alpine Echo. *Emerson*
3. As it fell upon a Day. *Mornington*
4. Autumn Song. *Mendelssohn*
5. Awake, Aolian Lyre. *Dunlop*
6. Come, let us be Merry and Gay. *Young*
7. Come, Fairest Nymph. *Mornington*
8. Curfew. *Andelen*
9. Crabbed Age and Youth. *Sterens*
10. Daughter of Error. *Bishop*
11. Ever be Happy. *Enchantress*
12. Far away the Camp Fire. *Dunlop*
13. Fairest Daughter of the Year. *Dunlop*
14. Farewell to the Forest. *Mendelssohn*
15. Festival Hymn. *Buck*
16. Freedom, God and Right. *Barnby*
17. Foresters. *Bishop*
18. Great Apollo, strike the Lyre. *Welbe*
19. Gallant and Gaily. *Horsley*
20. Gypsy Life. *Schumann*
21. Good Night, Beloved. *Pinsuti*
22. Greeting from Ireland to America. *Stewart*
23. Our Victorious Banner. *Benedict*
24. God save our Union. *Gilmore*
25. Hunting song and resting place. *Mendelssohn*
26. Hail! Smiling Morn. *Spohr*
27. Hail! Merry, Merry Christmas. *Young*
28. Happy and Light. *Bohemian Girl*
29. Hark! Apollo strikes the Lyre. *Bishop*
30. Hark! Each Spartan Hound. *Bishop*
31. Hark! The Lark. *Cooke*
32. Here, in Cool Grot. *Mornington*
33. Highlands. *"La Dame Blanche"*
34. In the Forest. *Mendelssohn*
35. Jesus Word of God (ave verum). *Mozart*
36. Lady Rise, sweet morn. *Smart*
37. March of Men of Harlech. *Barnby*
38. May Song. *Mendelssohn*
39. Mighty Jehovah. *"I. Martini"*
40. Mountain Land. *Emerson*
41. Morn Unbars the Gates. *Hosmer*
42. Moore's Celebrated Songs, for four voices.
The Last Rose of Summer.
Believe me, if all these Endering Young Chorus.
The Harp that once thro' Tara's Halls.
Morning Prayer.
New Year's Song.
Now the Roll of the Drum. *"Fife and Drum"*
Old May Morning. *Now in*
Once upon my Cheek. *Calvert*
One Gentle Heart. *"Maiden"*
On this Day of Joy. *"Satan"*
O Praise the Mighty God. *Emerson*
On the sea. *Mendelssohn*
150th Psalm (Praise ye the Lord). *Reverend*
Pigeon Chorus. *"Faintly"*
Prelude of Spring Paraphrase. *Reverend*
Raid, [The]. *Reverend*
Rest, Sweet Rest. *Reverend*
Shilly Gove and Love. *Reverend*
Sing of the Lark. *Reverend*
Star of Dresden Night. *Reverend*
See the Chorus at Hand! *Reverend*
Salute's Chorus. *Reverend*
Sweet and Low. *Reverend*
Swiss People's Song. *Reverend*
Spring Greeting. *Reverend*
The Belfry Tower. *Reverend*

1. To Thee, O Country I loved. *Eichberg*
2. To Thee, O Country I loved. *Eichberg*
3. To Thee, O Country I loved. *Eichberg*
4. To Thee, O Country I loved. *Eichberg*
5. To Thee, O Country I loved. *Eichberg*
6. To Thee, O Country I loved. *Eichberg*
7. To Thee, O Country I loved. *Eichberg*
8. To Thee, O Country I loved. *Eichberg*
9. To Thee, O Country I loved. *Eichberg*
10. To Thee, O Country I loved. *Eichberg*
11. To Thee, O Country I loved. *Eichberg*
12. To Thee, O Country I loved. *Eichberg*
13. To Thee, O Country I loved. *Eichberg*
14. To Thee, O Country I loved. *Eichberg*
15. To Thee, O Country I loved. *Eichberg*
16. To Thee, O Country I loved. *Eichberg*
17. To Thee, O Country I loved. *Eichberg*
18. To Thee, O Country I loved. *Eichberg*
19. To Thee, O Country I loved. *Eichberg*
20. To Thee, O Country I loved. *Eichberg*

THE OPERA:

A collection of Trios, Quartets and Choruses, from the Favorite Operas of

VON WEBER, ROSSINI, BELLINI, DONIZETTI, MEYERBEER, and others.

Price of each Piece, 25 cents, or \$2.00 per doz.

1. Joy, Joy, Freedom to-day. Chorus. *Gipsy's Warning*
2. Away, away, the morning. Chorus. *Masaniello*
3. A rosy crown we twine. Solo & Chorus. *Der Freyschütz*
4. Crowned with the tempest. Solo & Chorus. *Ernani*
5. Hail to thee, Liberty. Chorus. *Semiramide*
6. Take a fairy creature. Solo & Chorus. *Il Turco in Italia*
7. Scathily treading, silence keep. Chorus. *Il Crociato in Egitto*
8. The menacing death to traitor. Chorus. *Siege of Rochelle*
9. The fox jumped over. Quintet. *Guy Mannering*
10. These moments transcending. Chorus. *L'Elisir d'Amore*
11. The night is advancing. Chorus. *Il Turco in Italia*
12. How bright and fair. Chorus. *William Tell*
13. To light the spinning measure. Chorus. *Guy Mannering*
14. The Chough and Crow. *Guy Mannering*
15. O, had us ye free. Chorus. *Ernani*
16. When the morning sweetly. Chorus. *L'Italiana Algeri*
17. When life in its beauty. Solo & Chorus. *La Donna del Lago*
18. Gently fall the dew of eve. Chorus. *Il Guarany*
19. Phantom Chorus. *La Sonnambula*
20. All by the shady greenwood tree. *Maid of Jubah*
21. Light o'er sparkling ocean. *Bianco e Fiamma*
22. Hark, again the thrilling horn. *Cinderella*
23. Come with the Gipsy bride. *Bohemian Girl*
24. When the summer rain. *L'Elisir d'Amore*
25. Could I dash a father's sigh. *Bohemian Girl*
26. Land of the trumpet and the spear. *Anna Bolina*
27. Four out your sparkling treasure. *Robert le Diable*

Operatic Selections,

A SERIES OF

Concerted Pieces and Choruses.

Price of each Chorus 30 cts., or \$1.80 per doz.

1. NORMA. Chorus of Druids (Dell'Aral). Men's voices.
Norma cometh (Fina Norma). War Chorus (Guerra).
Guerra.
2. SONNAMBULA. Phantom Chorus (A fuoco cielo). Not
in thoughts. *Punishment*. With the sun sheltering
Camp. *Qui la si vede*.
3. LUCREZIA. Listen, Music in Italy (Senza la danza).
Melan, I am Ombra (Maggio, Ombra). Chorus of Shiri-
ri, Men's voices.
4. TRAVIATA. Drink! Chorus. Libiamo. Gipsy Chorus.
Noi siamo Zingari. *Matador Chorus*. *Di Matador*.
Men's voices. Backland. Chorus. *Largo al quadrup-
pede*.
5. ERNANI. All welcome the Bowl (Ernani). Men's voices.
Exultation (Exultation). O Chatterbox. *O siamo
Carlo*.
6. MARTHA. Why these gloomy clouds (Tu più raga). Fe-
male voices. Market Chorus (Accorrete, fiorinette).
Nancy see them even us (Nancy, guarda). Quartet. This
is your future dwelling. *Suona giubbe*. Quartet. Spin-
ning Quartet. *Handresses' Chorus*. Female voices.
7. TROVATORE. And Chorus (Vedi la fosca natura).
Now let the Trumpet (Spia il cecchino). Men's voices.
Misere e.
8. LUCIA. Search ye well (Per me che si spaggi). Men's
voices. *Brill Chorus*. *Per me che si spaggi*. In-
stant Vengeance (Chi si trova). Sextet. Ah,
happy day (D'innanzi agli occhi). This unhappy, fatal
marriage (Per la mia).

CHORAL CLASSICS:

A COLLECTION OF

Cantatas and Choruses, with Solos.

From the works of Bach, Gluck, Mozart, Mendelssohn, Schubert, and others.

1. MENDELSSOHN. Hear my Prayer. *Soprano & Chorus*. 40
2. "I waited for the Lord. *Trat & Chorus*. 40
3. "I waited for the Lord. *Trat & Chorus*. 40
4. MOZART. Cantata Praise of Friendship. *Solo & Chorus*. 33
5. SCHUBERT. The Little Shepherd. *For two So-*
los and two Contraltos. 40
6. WAGNER. Overture. *For two Basses*. 20
7. "Overture. *For two Basses*. 20
8. "Overture. *For two Basses*. 20
9. "Overture. *For two Basses*. 20
10. "Overture. *For two Basses*. 20
11. "Overture. *For two Basses*. 20
12. "Overture. *For two Basses*. 20
13. "Overture. *For two Basses*. 20
14. "Overture. *For two Basses*. 20
15. "Overture. *For two Basses*. 20
16. "Overture. *For two Basses*. 20
17. "Overture. *For two Basses*. 20
18. "Overture. *For two Basses*. 20
19. "Overture. *For two Basses*. 20
20. "Overture. *For two Basses*. 20

A Catalogue describing 1000 books published by Ditson & Co., sent free on application. Also, all books mailed, post-paid, for retail prices.

OLIVER DITSON & CO.,
Boston.

C. H. DITSON & CO.,
711 Broadway, New York.

LYON & HEALY,
Chicago.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 858.

BOSTON, SATURDAY, MARCH 7, 1874.

VOL. XXXIII. No. 24.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or called for \$2.00 per annum, delivered by carriers \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion, per line, 25 cents. Cards, 6 lines long, not including half inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER, PRINTER, 17 PROVINCE ST.

Advertisements.

G. W. FOSTER, TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan, by which unusually rapid progress may be made.
TERMS—Private lessons, per quarter, \$5.00. Class Lessons, 2 pupils each, \$4.00. Class Lessons, 4 pupils each, \$2.00.

Rooms 154 Tremont Street, Boston. For particulars, view call Mondays, from 11 to 12 A. M. For further particulars address, care Mason & Hamlin Organ Co., 555 N. B. St.

A. A. BLODGETT, who has had large experience in the best churches in Brooklyn, coming to Boston to reside, is desirous to make an engagement with an evangelical church in this city or vicinity. Salary less of a consideration than pleasant associations. Best of New York and Boston reference. Inquiries may be addressed to B. C. BLODGETT, 69 Chester Square, Boston. \$58-11

CHARLES LEMUEL CAPEN, Pianist, Teacher of the Theory of Music, embracing a thorough study of Counterpoint, Fugue and Composition. P. O. address, Evans House, Boston. \$48-3m

L. P. WHITNEY,
TEACHER OF PIANO, ORGAN AND VIOLIN.
Address at Oliver Ditson & Co's, or Hallist, Davis & Co's.

AUGUST FRIES,
(Formerly leader of the Mendelssohn Quartette Club)
TEACHER OF PIANO AND VIOLIN.
Mr. Fries is also prepared to accept engagements for Concerts, etc., as Conductor of Societies. Address, Oliver Ditson & Co. \$48-6m

ZILLA LOUISE McQUESTEN, SOPRANO SOLOIST. Address 69 Clarendon Street, or Oliver Ditson & Co., Boston. \$48-6m

MADAME MARIE BISHOP, SOPRANO VOCALIST and Teacher of Singing, has just returned from Europe, where she has been singing under the best masters. For terms etc., address care O. Ditson & Co. \$47-11

W. H. DANIELL,
Teacher of the Voice,
will receive Pupils on Wednesdays and Saturdays, at Rooms of A. M. McPhail & Co., 385 Washington Street. Lessons in Class of Two, or Single if preferred. Language of J. C. Warren, at rooms. \$46-6m

**Ditson & Co's Celebrated
Home Musical Library.**
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
FOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$2.00; in Boards, \$2.50; Fine Gift \$4.00.

250,000 COPIES SOLD!

RICHARDSON'S NEW METHOD

FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO METHODS, MAINTAINS THE FRONT RANK, AND ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR EUROPEAN OR AMERICAN CONCERTISTS, THE PUBLISHERS CLAIM ITS ANNUAL SALE OF 75,000 COPIES IS AN INDISPENSIBLE PROOF OF POSITIVE AND INTRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY, BUT DUE TO THOROUGH EXCELLENCE IN ALL ITS DEPARTMENTS: FUNDAMENTAL AND INSTRUCTIVE, TO ITS VALUABLE EXERCISES AS WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHUMANN'S MAXIMS" AND THE FAMOUS "CLERNY'S LETTERS ON THE ART OF PLAYING THE PIANO." "RICHARDSON'S NEW METHOD" THIS CONTAINS OVER 200 PAGES FULL MUSIC SIZE AND IS JUSTLY CLAIMED TO BE THE BEST PIANO METHOD EXISTING.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND SOLD BY ALL BOOK AND MUSIC DEALERS.

PUBLISHED BY

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N.Y.

SCHOOL MUSIC BOOKS!

HOUR OF SINGING!!

Perfectly adapted to progressive New Reading Two Part Third Part and Four Part Singing in HIGH SCHOOLS. Illustrated by the author. Price \$1.00.

By L. O. EMERSON and W. S. FIDEN. Price \$1.00.

CHOICE TRIOS!

3 PART SONGS FOR FEMALE VOICES.

These are published by Oliver Ditson & Co., 277 Washington St., Boston. They are the best of the kind. Has a large and complete stock of all the latest and best of the kind. Price \$1.00.

CHEERFUL VOICES!!

Only a few more of these and they will be sold out. They are the best of the kind. Has a large and complete stock of all the latest and best of the kind. Price \$1.00.

By L. O. EMERSON. Price \$1.00.

All books sent, post paid, for retail price.

JUST PUBLISHED.

Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and carefully explained, based on the best of the modern traditions of the Italian School. Includes a complete system of exercises, and is illustrated with numerous engravings, by exercises, singing, etc., etc.

Price \$4.00.

RICHTER'S Manual of Harmony.

Translated from the fourth German edition, by J. C. B. Parker. Price \$2.00.

Prepared expressly for the English language, and is a complete and thorough treatise on Harmony.

Cantata of Esther, Dramatised. New Ready.

Sent, post paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

New Music for March.

VOCAL.

Strauss's Blue Danube Waltz, for the Voice.

Why art thou so long?	Grossman, 75
Gliding over the Lake	Wells, 50
Little Lost One—Song & Chorus	Pratt, 30
Longing—Cantata for Contralto	Mary Smith, 30
The Angel of the Window	Barker, 75
A Little Cloud—For Contralto or Bass	Tours, 49
Heaven and Dreaming	Poetry, 49
Gates of Paradise	Dinsmore, 30
Looking Forward	Hopkins, 30
At Rest	Sullivan, 50
Hopkins	Gabriel, 45
It matters little where we roam	Gabriel, 30
Let us sing—(Verlegenheit) Sop. or Ten.	Hottel, 30

Do—Alt. or Baritone	Adel, 30
Sweetest—(A Day's Love)	Waterman, 30
Let us sing—(A Day's Love)	Redowa Song
Let us sing—(A Day's Love)	Messer, 30
Let us sing—(A Day's Love)	Juppitt, 30
Let us sing—(A Day's Love)	Leadsay, 35
Let us sing—(A Day's Love)	Leadsay, 30
Let us sing—(A Day's Love)	Wagner, 30
Let us sing—(A Day's Love)	Wagner, 30
Let us sing—(A Day's Love)	Wagner, 30

Let us sing—(A Day's Love)	Leadsay, 40
Let us sing—(A Day's Love)	each, 40
Let us sing—(A Day's Love)	Indole, 40
Let us sing—(A Day's Love)	Indole, 40
Let us sing—(A Day's Love)	Indole, 40
Let us sing—(A Day's Love)	Indole, 40
Let us sing—(A Day's Love)	Indole, 40
Let us sing—(A Day's Love)	Indole, 40

INSTRUMENTAL.

The Musical Box—(Die Spiel Dose)	Caprice, 40
Waltz—(Die Spiel Dose)	Walstein, 35
Wiener Blut—(Vienna Temper)	Waltzes, 1.00
4 hands—(Die Spiel Dose)	Strass, 1.00
4 hands—(Die Spiel Dose)	Herrmann, 50
4 hands—(Die Spiel Dose)	Beyer, 75
4 hands—(Die Spiel Dose)	Ellis F. Tucker, 60
4 hands—(Die Spiel Dose)	Wilson, 50
4 hands—(Die Spiel Dose)	Mattie, 75
4 hands—(Die Spiel Dose)	Romance, 40
4 hands—(Die Spiel Dose)	Don, 40
4 hands—(Die Spiel Dose)	Herrmann, 40
4 hands—(Die Spiel Dose)	Charles Wells, 75
4 hands—(Die Spiel Dose)	W. Smallwood, ea. 49
4 hands—(Die Spiel Dose)	No. 1—Paraway
4 hands—(Die Spiel Dose)	No. 2, Flower Gatherers
4 hands—(Die Spiel Dose)	Trubel and Jubel Quadrille
4 hands—(Die Spiel Dose)	Christmas Bells
4 hands—(Die Spiel Dose)	Sharing Rites Polka
4 hands—(Die Spiel Dose)	Early Grand Ma—Baccaratle
4 hands—(Die Spiel Dose)	New Year's Greeting
4 hands—(Die Spiel Dose)	Student's Ball Dances. (Studentenball)
4 hands—(Die Spiel Dose)	F. Strauss, 75
4 hands—(Die Spiel Dose)	Simmons, 40
4 hands—(Die Spiel Dose)	Janet, 40
4 hands—(Die Spiel Dose)	Raymond, 50

BOOKS.

AMERICAN SCHOOL MUSIC READER Book 1 By
L. O. Emerson and W. S. Fiden. 75
Per dozen \$3.00

MUSIC BY MAIL.—Music sent by mail the expense being two cents for every foot of music, or fraction thereof. A discount of one cent for every foot of music. Personal examination of the music is given a copy of time and expense of sending supplies. Books can also be sent at double these rates.

CARD TO ORGAN STUDENTS.—As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, EUGENE THAYER.
Care Mason & Hamlin, Tremont St., Boston. 824 tf

G. W. DUDLEY,
Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[795]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston Mass.
829—1y]

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has in supplement a collection of the most approved sacred music for Chorus and Congregations. 500 Editors. 400 pages. Price \$1.50.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Bœcker Strasse, VIENNA.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr's ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all. Teachers will find in this little work that material which every pupil must acquire and it is presented in a logical, connected manner, divested of needless detail. It at first introduces those signs and characters which are to be used in the study of music. Having done this, it gives to the pupil a vocabulary of terms, with their proper musical application. The division of Notes and Rests into measures is made simple and clear, and the different properties of a tone are introduced in a logical manner. Scales, and the technical terms needed are introduced, and the subject of the transposition of the scale is presented from an entirely new standpoint. The formation and development of Minor Scales is made clear, and an analysis of the Chromatic Scale is, for the first time, presented to teachers and pupils. This work treats really of the mechanics of tones; their relation to each other as members of a tone series, and as modulating tones is made plain and easily accessible.

The exercises consist of 144 original studies, in sixteen series, which enable the pupil to intelligently read music, in a short time, without the aid of any instrumental accompaniment whatever.

The exercises are limited in compass, but they are written in different keys and Concert pitch is ignored in fourteen of these series of exercises. This familiarizes the pupils with the different keys and at the same time prevents excessive waste of tissue from any abnormal use of the vocal apparatus.

The Elementary principles of Music, or the Mechanics of Tones are here presented in a clear, concise, logically connected manner, and more accurate musical knowledge can be acquired by the use of this work, and with less expenditure of time and labor than by any similar work ever offered to the public.

It is comprehensive, and accurately clear in all its statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the development of the voice, according to Dr. Streeter's method.

FIRST SERIES, 50 SECOND SERIES, 60
THIRD SERIES, 75

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co.'s New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular" melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schubert, &c.; in fact, the best of all music from Beethoven's Adagio to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and FORTH now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.60.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of any music book by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will contain to be called for until every Choir, Singing Class, and Convention is supplied. Price, 1.00.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense success of this favorite method may be ascribed to only two things: its instructive course, accompanied with the beautiful scales, exercises, and studies, but to its admirable collection of 100 pieces of the best Reed Organ music, selected with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

Dwight's Journal of Music.

WHOLE No. 858.

BOSTON, SATURDAY, MARCH 7, 1874.

VOL. XXXIII. No. 24.

Compensation.

BY C. P. CRANCH.

Tears wash away the atoms in the eye
That smoldered for a day;
Run clouds that spoiled the splendors of the sky
The fields with flowers away.

No chamber of pain but has some hidden door
That promises release
No solitude so drear but yields its store
Of thought and inward peace.

No night so cold but brings the constant sun,
With love and power to feel
No time so dark but through its web three run
Some blessed threads of gold

And through the long and star-crossed centuries burn,
In changing calm and strife,
The Pharos lights. From thence, whenever we turn
The unquenched lamps of life.

O Love Supreme! O Providence Divine!
What self-adjusting springs
Of law and life, what even scales are there
What sure returning wings

Of hopes and joys, that flit like birds away,
When chilling Autumn blows,
But come again, longer on the land of Spring
Than roses lips and toes!

What wondrous play of mood and accident
Through shifting days and years;
What fresh returns of vigor overspent
In fresh dreams and fears!

What wholesome air of conscience and of thought
When doubts and fears oppress!
What visitation opening to the gates we sought
Beyond the wilderness.

Beyond the four winds where, self-involved,
Like chrysalis, hid we wait
The unknown to this, the mystic, unsolved
Of death and change and fate!

O Light divine! we need no fuller test
That all is ordered well;
We know enough to trust that all is best
Where Love and Wisdom dwell.

Independent.

For Dwight's Journal of Music.

Schumann's "Paradise and the Peri" in Chicago.

BY W. S. B. MATTHEWS.

It is a comfort to be able to record a really creditable musical enterprise for this city, for such undoubtedly was last night's performance of Schumann's lovely Cantata "The Paradise and the Peri," by the Apollo Club and the Thomas orchestra. I do not remember to have seen a notice of the performance of this work in America before,* and so I beg a proper record of credit will be set down to Chicago either for the *first* performance, or for a *good* performance of a work of such high artistic excellence too rarely heard.

The text of this Cantata, as is perhaps generally known, is based on Moore's poem of the same name in Lillias Brooke, translated into German by Emil Flechsig. Schumann abbreviated it here and there, and himself added the text for the chorus of "The genii of the Nile," "Chorus of Houris," the solo of the Peri, "Banished," and the closing chorus. And although the additions do not improve the unity

of the text, they afford the composer desirable contrasts with the general tone of tenderness that pervades the work.

The vocal parts of the "Paradise and Peri" are very difficult, and for the most part ungrateful—at least so the critics say. The choruses have that luxuriant intertwining of voices, the frequent and close-following imitations, which impart to the music the air of a tropical richness of undergrowth, while they serve at once to greatly increase the difficulty of performance, and at the same time to divert the hearer from the prominent ideas of the work. Nevertheless I do not remember a set of choruses more individualized and striking than "But crimson now her rivers ran," "Come forth from the waters so bright," the slumber chorus, and the chorus of Houris. In these we have that fresh originality, that fantastic poeticalness that alone can be possible in the well-known chorus "Gipsy Life." Nevertheless it must not be concealed that much of the local coloring of these choruses is in the instrumentation, which, although wanting the peculiar characteristics of the symphonies of Beethoven and Mozart, is throughout of the most graphic and poetic character.

Such a work is, so to speak, a howler, thrown on an uncultivated audience. For the great public listens to the solo voice. This it has ears to hear. The chorus is valuable, to be sure, as a relief for the solos, and by way of contrast, but we pay our money, dear manager, to hear solos. It was this unspoken attitude of mind which is common to large audiences everywhere, that hindered a large part of the audience last night from putting themselves thoroughly *en rapport* with the music. In Schumann's music the orchestra and voices "make a one," and the soul of that "one" is the text. Every slightest transition of the text from one emotional state to another is seized upon by the composer and heightened and made significant by the resources of modern instrumentation. Such a mode of treatment is all the more necessary in such a work as this, for Moore's text is at first sight of a gentle and passionless kind; sentimental and elegant, to be sure, but wanting strong effects of dramatic contrast.

To intelligently criticize this work in detail would require an amount of time and study not at my present disposal, even had I the necessary experience, and when done, to what good? For those who have heard the work have surely the right to the notion of an hour of exquisite musical delight, in which the varied effects of instrumentation and the richest resources of harmony and melody are used with a sincere loyalty to the chosen text, and with a high order of mastery. While those who have not heard it strive to conjure up an idea from the feeble and fragmentary suggestion of words, and succeed only in attaining to a conception

rude and imperfect, and necessarily misleading. Yet it may be permitted me to notice the transition from the tender tone of the opening numbers to the barbaric coloring of the "crimson river" chorus, the warlike march of "Hail Mahmoud," and the return to the celestial tenderness of the first number, yet now with a vein of triumph, as the Peri returns to heaven: "Let this be my gift, rare and bright." So the second part opens with the same characteristic coloring of tenderness, the gentleness, the peace, the love of heaven. Now the contrast is afforded by the chorus of the "Genii of the Nile," and the dark brooding shadow of death in the solo: "Now wanders forth the Peri sighing," especially at the lines,

"But lo, a silence, dark and drear,
Lies round me, for this night so lovely," etc.

Then comes the superb passion of the human lovers: "O let me only breathe the air, love," and finally the exquisite slumber chorus that closes this part. The third part does not seem to reach the height of the previous flights, although it embraces some of the most beautiful and poetic music of the whole work.

It opens with the light and charming chorus of the Houris, in which these fascinating damsels are exhibited in their best estate, bright and sparkling in melody and felicitous in treatment. Here also is the clear and ringing instrumentation at the words: "And now she hears bright Eden's trees," where I think Schumann reaches the greatest *transparency* of orchestral color in the whole work. Yet it must be conceded that for some reason (possibly from injudicious cuttings of two numbers) the close comes unexpectedly, and unprepared, and therefore unsatisfactory.

As to the quality of the performance a few words will be in order. The choruses were well done. The voices numbered something over a hundred, the very pick of the city. And in every line they showed the care of their discipline. It admits of question whether a greater enthusiasm might not sometimes be attained. But there is no question that Mr. DORN is the most competent chorus director who has ever acted in that capacity in this city.

In the matter of solos I am sorry I cannot report so favorably. The Peri was Miss CLARA DORN, pronounced by some the most suitable of any one in the country. She failed to commend the music of her part to the audience last night as a singer, who was also an artiste, would.* How much of this was owing to her light voice, the too massive orchestration, and the inherent difficulties of her part, I know not. Probably something should be set down to all of these accounts. Still she lacks a great deal of the finish in articulation and enuncia-

* To this portion of the writer's no doubt faithful record of his own impression, we must say, that it is entirely at variance with what I have heard of Miss Dorn as a singer and an artiste. In fact, the fact of her vocalization and enunciation she is regarded as a model. Ed.

* It was given without success several times by the "Parker Club" in Boston last season.

tion, and the intensity of performance which alone are able to reconcile an audience to long continued recitative, or melody not falling into conventional lyric forms. That the fault was not wholly with the audience was evident enough from the hearty applause that rewarded Miss ELLA WHITE's short solo: "Just then beneath some orange trees," a piece of work so well conceived and so well delivered as richly to merit the compliment it received.

The quartets were sustained by Mrs. FOX, Mrs. JOHNSON, Mr. PHILIPS and Mr. JOHN HUBBARD, and went nicely.

Undoubtedly the instrumentation is too voluminous. This has the effect to minify the voices, making them sound like manikins. Something of this might have been mitigated, I fancy, by proper care in the playing. It was a question whether Mr. Dohn's beat, which traverses a greater distance in *pianissimo* passages than Thomas's does in *mezzo fortes*, may not have misled the orchestra into furnishing more volume than was desirable. But although the quantity was a trifle too much, the *quality* was of the very best. Such rich, bright, pure, true tone, it is surely a pleasure to hear.

In comparing this work of Schumann's with elaborate works by Mozart, Beethoven and Mendelssohn, many things might be truly said to Schumann's credit. As a merely musical work, working out themes from a musical standpoint, it falls far below the operas of Mozart, Beethoven, and the cantatas of Mendelssohn. But in a minute, local, poetic coloring, Schumann far surpasses them. Could the same richness of fancy and thoughtfulness have been combined with Mendelssohn's wonderful tact in seizing always the available, the practicable, *then* might we have had an art work of the most luminous excellence. The *Paradise and Peri* is a piece of "programme music" of the most legitimate kind. Based on a text which never affords the composer an inspiration, never carries him away and out of himself, a text wanting any element of heart interest beyond the merest passive sentimentality, this work yet affords a musical feast of a high character. As music it lacks the freedom of the symphony; as *vocal* music it lacks the overpowering impulse of passion such as aggrandizes every great moment in choral works, and, worse than this, it displays a well-nigh fatal disregard of the suitable and effective in writing for the voice. Yet the pure and elevated sentiment of the work, and its plastic control of the *pictorial* in tones, combine to render it an art-work of unique value, to some extent, it is true, unintelligible to the general public, yet to the cultivated and musically thoughtful a genuine delight, a real work of genius.

Chicago, Feb. 19, 1874.

Translated for Dwight's Journal of Music.

The Liszt Concert in Vienna, Jan. 11, 1874.

From the German of Dr. EDUARD HANSLICK, in the Neue Freie Presse.

Scarcely had it become known that Franz Liszt would play in Vienna for the benefit of the Franz-Joseph Fund, when a feverish expectation seized upon our whole musical public. Nearly thirty years have passed since Liszt last gave a concert in Vienna; a period in which

he had achieved the most surprising transformations as an artist and a man. With the year 1848 Liszt, unexpectedly, irrevocably, closed his virtuoso career so unexampled in its triumphs. He once explained to us this universally lamented abdication with the short, but significant words: "Virtuosity is for youth." He only played in the most intimate circle of his friends, and even then he much preferred to play four hands. Only very lately has the master, in the interest of some benevolent enterprises, been induced to give some public performances in Pesth; but he could not be moved to take part in the great and memorable Beethoven Jubilee, nor in the festival concert at the completion of the Schubert monument, closely interwoven with his own artistic activity and dear to his heart as these two masters were. Indefatigable as the composer of great works, as a virtuoso he remained inexorable; and there was no such thing as shaking his proud resolution to take leave of the public voluntarily at full meridian splendor, and rather leave behind him the most ardent longing, than the slightest shadow of satiety. So that now in Vienna all were startled at the announcement that Liszt would perform in public. The whole younger generation congratulated itself on the un hoped for opportunity of hearing the wonderful man, of whom it had been told so much from early childhood. The elders, who had helped to celebrate Liszt's triumphs, were not less eager to revive their most brilliant concert recollections and compare them with the new impression.

It was in the year 1846 that Liszt for the last time enchanted the Viennese in a series of concerts. The old *Musikverein* below the *Tuchlauben* was the modest place of these triumphs; it was as different from our present great concert hall, as the narrow, wall-oppressed Vienna of that day from the Vienna of to-day. The gallery, with its cheerless, hen-roost-like elevation, strangely passed for the most elegant place; there the noblest ladies unfolded all the splendor of their toilet. Besides that, the "Circle," at that time only used upon emergency, came in play in Liszt's concerts. As he played without an orchestra, they hit upon the clever idea of throwing open the whole podium, formerly devoted to the orchestra, to the throng of Liszt's admirers, so numerous that the parterre and gallery never sufficed to hold them all. Then too a blooming wreath of beautiful ladies formed itself around the pianoforte of "the incomparable," who as a tasteful connoisseur always loved and appreciated that sort of environment.

Liszt played all alone, without the hitherto indispensable intervening numbers, sung, fiddled and declaimed. There his immense repertoire resounded in the most motley alternation of Beethoven Sonatas and Liszt bravura gallops, of operatic fantasias and Schubert song transcriptions. Liszt bore himself as the *distingué* amiable lord of the house, chatted with the ladies, greeted friends, enchanted all. To be sure his playing was very unequal, good and bad by turns; but it was always Liszt-ian, and that was enough. - That he was dependent on his moods only raised him so much the higher in the opinion of the public, which had grown weary of the uniformly clean art of the earlier

virtuosos with its chess-board-like precision. I remember how Liszt, being incessantly recalled after a bravura piece on Spanish national melodies, seated himself once more at the piano and, being in excellent humor for it, took up the principal theme anew, and worked it up in a short, free improvisation full of the most astounding difficulties. This was in one of the night-concerts introduced by Liszt, which began at about half-past nine,—a hateful innovation, created by necessity, and continued a long time through fashion. The fact was, the theatres in Vienna, as well as in the provincial towns, until the year 1848, enjoyed the privilege, that no other public art performance could take place in the evening. Only Liszt's attractive power was strong and infallible enough to fill the music hall in all parts even *after* the theatre.

In Liszt's hotel "Zur Stadt London" young musical Vienna bivouacked the whole day long. He sat himself in black satin blouse at the piano, correcting proof sheets or writing down, note paper on his knee, some composition, in his sloping, long-stemmed, not altogether legible manuscript, chatting and smoking at the same time. If by good luck he chanced just then to play some novelty at sight, then one had new occasion for astonishment at this enormous musical organization. Ferdinand Hiller tells, in his interesting book about Mendelssohn, which has just appeared, how the latter one day rushed into his room exclaiming: "I have experienced a miracle, a real miracle!" and then proceeded to relate: "I was with Liszt at Erard's, and I laid before him the manuscript of my Concerto, and he played it—it is scarcely legible—with the greatest perfection at first sight; it could not be more finely played than he has played it,—it was wonderful!" Whereupon Hiller makes the shrewd remark, that Liszt plays most new things best the first time, because then they give him enough to do. But the second time he has to add something to make it serve his interest.

Liszt at that time was idolized in Vienna as a man, and not only as an artist; not only was his playing something new; his generosity for benevolent objects was quite as much so. Even now, on the 11th of January, 1874, it is such an act of devotion, (in aid of the Kaiser-Franz-Joseph Fund,) which furnishes the occasion for the reappearance of the famous master after long retirement. The Committee of this institution too gave outward expression to the festal character of this event. The hall along the orchestra space was decorated with flowers and wreaths (we could only have wished the tasteless gigantic "F. L." on the organ front away), the piano bristled with floral ornament, an elegant public filled the hall into the farthest corner. Greeted with jubilant applause, Liszt comes forward, in his long, high-buttoned Abbé robe, seats himself at the piano and gives the sign to the orchestra to begin the "Wanderer" fantasia (op. 15) by Schubert. His playing is as finished as it ever was, and at the same time of a more quiet spirit and a milder feeling; not so dazzling, so *entrainant*, but having more unity, I might say more solid, than that of the young Liszt was. He came out more brilliantly in his second number, the "Hungarian Rhapsody for piano and orches-

father determined to give him a thorough education both in opera and church music. In both he made wonderful progress. The youth was a devout Catholic, and took to church music with ardor, and to this study we owe the Masses which have been so much loved, not only by Catholics, but by all religious denominations. They were composed between the fifteenth and twenty-second years of the author's age, and though not the work of a finished artist, the fact that they retain their freshness and beauty unimpaired, though more than a century old, is a proof of their intrinsic excellence. The lecturer here alluded to the allegation that the famous 12th Mass is not Mozart's production. The statement is based upon the fact that the style is foreign to that of the church music of Mozart's time; upon the use of the phrase "Adagio quasi andante," "quasi" being a word never used by Mozart; and finally upon the heterogeneous manner in which the keys of the different movements follow each other, viz: G major, C major, F major, C minor and three C major. It was not the custom then to mingle different keys in such a manner. These are the reasons given by Seyfried, the great Mozart critic for the thirty years succeeding the author's death.

At the age of 22 Mozart, at his father's solicitation, left Germany to settle in Paris. It was at the time of the bitter dissensions between the Gluckists and the Piccinists, and enemies were not wanting to prevent in any possible way the efforts of Mozart to obtain position. This opposition, together with his mother's death, determined him to return to Germany, which he did. In 1779 he is recorded as filling the position of court cathedral organist at Salzburg, and having permission to write an opera for the ensuing carnival for the elector of Bavaria, he produced "Idomeneo," which has been said to be the basis of all dramatic music of modern times. The triumph in this first great work gave him bright anticipations for the future. He removed to Vienna, the then musical capital of Europe, to succeed in which meant success everywhere. He was still, however, in the service of the Archbishop of Salzburg, by whom he had been so long ill-treated, and dependence upon whom so sorely chafed him, receiving about 200 per annum for his services. The connection was soon broken, and freed from the fetters that had galled him, his genius essayed its boldest flights. He was poor and anxious, living in straitened circumstances, but ambitious, energetic and active. He lived at the dawn of a new day in Germany. Klopstock, Haller, Gellert, Winkelmann, Kant, Wieland, and Schiller were giving shape to thought, and Goethe was already the leading poet of the land. The contest between the Gluckists and Piccinists was at its height. The French and Italian schools of music were in bitter controversy. The great departments of this highest of arts were full of masters who owned no superiors. What was Mozart's mission? Where was he to find a place? "It was to reconcile these opposing forces under one banner; to unite the past with the present, and thus lay the foundation for a music of the future; to enlarge the possibilities of his art, that it might produce new but legitimate effects; to eliminate from particular schools conventional forms and temporary influences, and insert instead the pure expression of feelings to which music as an art ought to correspond; to blend the difference of the past into one common whole, making music the universal exponent of the poetry of the soul out of which it sprang and to which, when in the exercise of its proper function it must forever appeal, by creating models in every possible style, for every use, public and private, religious and profane, wherever the art can be specially applied—thus satisfying in some degree the longings, the aspirations and the sorrows which are common to the race of men, which indeed belong to humanity itself."

The lecture concluded by referring particularly to some of his great works, comparing him with some authors in similar departments, a comparison for which we have unfortunately no space to-day.

The "music of the future" was alluded to in this connection. The lecturer maintained it was simply ridiculous to sneer at the leaders of the "new school," for they are among the exponents of the tendencies of thought at the present time, and are great benefactors to the cause of art; at the same time if the "music of the future" should fail to become permanently popular, the absence of this Mozartean feature, the perpetual flow of continuous, charming melody, will in the speaker's opinion, be the prime cause of its failure. After a short analysis of the operas of "Don Giovanni" and the "Magic Flute," the lecture closed with an interesting allusion to the story of the Requiem and an expression

of the emotions experienced by the lecturer while visiting a few months ago in Europe some of the scenes once familiar to the great composer.

Style in Singing.

[From "Conversations on the Voice, and Kindred Topics," by W. H. DANIELL, in the Worcester Palladium.]

Mr. D. I desire to say a few words regarding a subject not really understood. It is becoming quite the fashion for people to advertise to teach "style," and very many are misled by the use of the word. Such a person does not ordinarily wish to meddle with the formation of tone, but "takes the voice as it stands," and with a few general directions as to throwing the voice "forward," or "back," which terms, of themselves, convey no tangible idea to the pupil, proceeds to show her how to sing certain songs and difficult vocal exercises with "style!" And what does he mean by "style?" Ask him, and see if he can give any good, definite answer. He has not been accustomed to defining his position, so will probably be at a loss. If his pupil asks him, he will probably say, as I have known some to do, "you should not ask so many questions; you should do just what I tell you to do, and assume that I know what I am about; but I cannot stop to answer all these questions; do you suppose that I questioned my masters in Europe in that manner?" No indeed! I did what they told me to do, and I want you to do the same. I cannot give you the explanation of all these things! If you will do as I tell you, I will give you style, but I cannot define it. Might she not fairly say to him, "It would have been much more to your credit if you had gained a definite knowledge of your art before attempting to teach it?" But let me see if I cannot do better than that. I should define style in music, as I should define it in any other direction. It is that which imparts elegance and grace. Now comes the question, "What are elegance and grace in singing?" Let us go to common life and ask the question as relates to dress, and any person of refinement (and we do not care to ask opinions of another,) will say, "They consist of simplicity and neatness, with unobtrusive richness, all being governed by good taste." Anything showy is thereby condemned. Now to apply this to singing. I have already made mention of Francesco Antonio Pistocchi, who founded the famous school of Bologna. I told you that the men of his own time called him "The Father of good taste," and that it was said of him that "he refined the manner of singing in Italy, which was at that time very crude." I think that we have reason, then, to assume him to have been an authority in the matter of "style," unless "style" is like "fashion," constantly changing. Now what was taught by Pistocchi and his successor, Bernacchi, who was thoroughly imbued with his ideas? If History be not false, a correct style required these things:

First, a perfectly accurate attack!

Second, a perfectly smooth delivery!

Third, a perfect "portamento di voce!"

Fourth, perfect articulation!

These were the leading points of "style" according to the famous old school of Bologna, and by these should every singer be tested.

Pupil. But it may be with fairness urged, that law of one hundred and fifty years ago need not of necessity be law for us to-day, may it not?

Mr. D. It may indeed; but there is a quality in man, termed "common-sense," which will ordinarily regulate such matters. The Ten Commandments have existed for several thousand years, but are as binding to-day as when they were promulgated. Laws have been made in times past, which common sense could not endure, and they were annulled. Of such a character were the Blue Laws of Connecticut. But common-sense accepts these laws of the school of Bologna, and really great artists will always abide by them; not only that, but the really great artists always have abided by them. I am perfectly aware that in saying this, I am throwing down a multitude of idols, but as idols are usually false gods, it is better that they should be overthrown by some bold iconoclast; as one critic has applied that name to me, let me prove my right to the title. I stand on law in what I say, and claim that the true artist should be tested by the above. But what has been the teaching of those who have termed themselves "Teachers of Italian style?" Understand me, there are those who know what is good, and teach it; it is not of those that I speak, of course, and they will rejoice with me to see these bogus teachers swept out of musical existence.

The first requisite of the Bologna school, (the representatives of which were Sontag, Schröder-

Devrient, Mara, Staudigl, Tichatschek, Micksch, and others of the Germans, and Gabrielli, Grisi, Mingotti, Bosio and a host more of the Italians), was "a perfectly accurate attack!" What is the teaching of these professors in that regard? I said, a few weeks ago, "Cite me one singer who invariably attacks tone correctly, and I will cite you fifty—yes, one hundred, who make a preliminary sound, and I will not go outside the ranks of those who stand before the public as artists?" That statement, made deliberately, I now repeat! And who are to blame? Why, the teachers of false style!

The second requirement of the school of Bologna, was "a perfectly smooth delivery!" Instead of that, you now find the tremolo constantly affected! For that the teachers are not always to blame, for it is related of one young man that he went from this country to study with Garcia in London. Garcia, perceiving his fondness for the tremolo warned him against its use, charging him never to employ it under any circumstances, but the young man liked it so well, that he continued its use after leaving him, and now teaches it to his pupils, I presume. Would Garcia be willing to receive the credit for this wrong-doing?

The third requisition was "a perfect portamento di voce!" This, you will remember, consists of carrying the voice from one note to another, at whatever distance of interval, without touching any intermediate notes. Now the principal part of this false style which is taught, consists of dragging the voice in a most offensive way! and the teachers display their ignorance and presumption by applying to it the name "portamento!"

The fourth requirement was "perfect articulation!" How often do you hear it? When a singer appears before the public with reasonably good enunciation of words, the rendering excites wonder and admiration, as if it were something unlooked-for, whereas it should be a regular occurrence. Other points, such as the "turn," the "trill," and so on, we need not touch upon, though they are rarely ever given with accuracy. How then shall we sum up this false teaching? Having the law before us, we can only term this false thing, wrongly denominated "style," a means for covering up bad singing! The people who use these faults cannot as a rule sing correctly if they would! They have been trained in a superficial manner, and have not learned the first principles of the art they affect! It was said of a teacher, not long since, by an admirer of this superficiality, "no doubt he can teach his pupils to sing correctly, but he can never teach them style!" What higher compliment could that teacher receive?

Now there is another thing which comes after all this matter of correct style, which may be termed "expression!" The two are distinct. "Expression" is the soul of singing as in talking, and is governed by the same laws. You must make your listeners feel that you have something to say, before you can awaken their attention to any great extent, and in the rendering of any song, you must make yourself one with it. Sing tender or devout sentiments in a listless or cold manner, and you awaken no enthusiasm, but enter into the spirit of your recital, and as you lose yourself, the hearers become aroused. But we will leave this matter for further talk, when we have more time. Meantime, do not mistake "style" for "expression," and do not imagine "Veneer" superior to "Solidity."

One of Parepa's Last Letters.

10 WARWICK CRESCENT, LONDON, {
November 26, 1878. }

DEAR MR. ELLA:—Many thanks for your kind note; but we cannot alter our plans now, and every thing is working well for a creditable production of "Lohengrin." Our pride and amour propre are in it, and my husband is such a good hard-worker that I am sure he will succeed in this, as he has done in other very difficult tasks. You must remember we were the first to produce in America, on a traveling tour, never being more than two weeks in one place, and having the distances to travel which American towns are from one to the other, and, as I tell you, we produced "Marriage of Figaro," "Obéron," "Deux Journées," and played "Don Giovanni" and "Der Freischütz" for the first time in English. These are not light works to produce, as you know, so I really am not anxious. We will do our best—we cannot do more; and all the profession will respond, I am sure, in being interested in our efforts; and we will give other operas which will appeal to the British public. We have risked alone our own hard-earned money to establish Eng-

lish opera" in a proper way in England, so if we like to risk our reputation in bringing out "Lohengrin," we must have some good basis to stand on or we would not do it. I will inclose your friendly letter to Carl, but he being a Prussian, I do not think he will have less pluck than I, who, being a true Briton, would never give in. With very best compliments, and hoping you will send me a programme of when and where you give the "Lohengrin" recital, I remain, tout a vous

EPHROSINE PAREPA ROSA.

Musical Correspondence.

Chicago, Feb. 19.—Since my previous letter we have had a season of opera under Strakosch's management. The season was peculiarly successful, and on the whole deservedly so. Of course the chief feature was Verdi's new opera "Aida," which was given twice to overflowing houses. You have already had so many opinions that one from the present writer, a sort of least of the Apostles, and an opinion too "born out of due time," is hardly necessary. It remains for me simply to record my acquiescence in the general verdict that it bears evident traces of Wagner's influence, although here and there we still have a melody of the energetic, organ-grinding Verdi pattern. The general run of the performance was very satisfactory, although the stage of Mr. Vickers seemed hardly high enough for the two-story scene in the last act.

Rather a funny experience happened to two very nice and knowing young gentlemen of my acquaintance who went Tuesday night to hear "Aida." Unknown to them a change was made owing to Campanini's hoarseness, and "Martha" played instead. So in the "Aida" they followed "Martha" through the first act and half way through the second. But there the discrepancy between what the book called for and what their eyes saw on the stage became too apparent. So just before the last act they passed the book over to me acknowledging they had lost the place. It did not take a long explanation to convince them that uncharitable people might regard them as somewhat "sold." Somehow I couldn't help smiling at the anxiety of mind they must have been thrown into by such uncommonly "thin" Egyptian scenery as "Martha" affords.

This week we have had quite a festival given by the Apollo club and the Thomas orchestra. This affair embraced three concerts and one matinée.

Monday evening, Feb. 16, the Club (reinforced by about sixty female voices and the Germania Mannerchor) sang Liszt's adaptation of Schubert's "Omnipotence," Schumann's "Gipsy Life," and the chorus from Beethoven's "Ruins of Athens." The choruses were good, but hardly loud enough for the orchestra. This programme also afforded the Andante and March from Raff's "Leonore" Symphony, a work full of beautiful effects, yet by no means of the highest order of genius. The most enjoyable number of this programme was the "Gipsy Life." Mr. Whitney achieved a genuine success in "Non più andrai," and the concert as a whole was a great success. The second concert gave us Gade's "Nachklänge von Ossian," (which, however, was stopped and left unfinished when about half through by Thomas, who was in a pet at the noise made by late-comers getting their seats); Liszt's second Hungarian Rhapsody (in an orchestral setting); the *Tannhäuser* Overture; and, best of all, the Theme and Variations, Scherzo, and Finale from Beethoven's Septet (played full instead of solo). Mr. Whitney sang Schumann's "Two Grenadiers," and in response to the encores gave us Handel's charming "O ruddier than the cherry." This evening was also the debut of Miss Clara Doria, who was brought on here to take the part of the "Peri" in

Schumann's Cantata, as elsewhere recorded. She achieved a fair success, somewhat marred by her vicious method of getting her breath. Her two songs by Tannert, "The Day after birds" and "The Sparrow and the Thrasher," sung to pianoforte accompaniment, were better, tinctness of enunciation.

The third evening gave us only three things:

Symphony, No. 5, Beethoven.
Shall I on Minnie's Portio Plumes?
Mr. Whitney.
Schumann's Cantata "The Paradise and the Peri."

The Symphony has not been played here entire for five years, and was of course extremely enjoyable. It was played with great finish of shading and phrasing, and with that technical mastery of difficulties for which this orchestra is so noted. Still to my mind there is a certain depth of feeling in this Symphony which was not apparent in this performance. Either the highly seasoned works of Wagner, Raff and Liszt have somewhat blunted the players' enthusiasm for these older masterworks, or else the horns have been so tired of finding in them suggestions of the cornet and euphonium, and are now too tired to do their duty properly. Of the Cantata I have already spoken.

These concerts were given in the large "McCor-mack Hall," on the N. Y. S. E. corner of Clark and Kinzie) which, however, is very different in accessibility from what it was before the fire, as the north-side cars now run a half mile south of the river, and the stages of all the lines run direct to the hall on such nights. The hall is nearly square, eighty or ninety feet in width, and has a balcony holding seven hundred people. The total capacity is about twenty-five hundred. It is a very pleasant hall, especially the balcony seats, although it is up two flights of stairs, and has altogether inadequate approaches and means of egress. The ventilation is vile. Still this is likely to be for two or three years our most commodious hall, and so we make the best of it.

The festival of the Apollo Club, directed by Messrs. Carpenter and Sheldon, who seem to command the talents of the club, is a very interesting and apparently well-deserved degree.

NEW YORK, FEB. 16.—At the third popular matinée given by Mr. Thomas on Saturday afternoon, Feb. 14th, the following programme was presented:

Overture, "The Sorcerer's Apprentice," B. Lohmann.	By Mr. Thomas.
Requiem, "Ave Maria," Schubert.	By Mr. M. W. Whitney.
Fantasia on Slavonic Airs, V. Novak.	By Mr. B. Lohmann.
Andante, "The Sorcerer's Apprentice," B. Lohmann.	By Mr. M. W. Whitney.
Vorspiel, "The Sorcerer's Apprentice," B. Lohmann.	By Mr. M. W. Whitney.
Song, "The Two Grenadiers," Schumann.	By Mr. M. W. Whitney.
Waltz, "On the Beautiful Lake Danube," Strauss.	By Mr. M. W. Whitney.
Träume, "The Sorcerer's Apprentice," B. Lohmann.	By Mr. M. W. Whitney.
Amazons, "The Sorcerer's Apprentice," B. Lohmann.	By Mr. M. W. Whitney.
Rhapsodie Hongroise, No. 2, Liszt.	By Mr. M. W. Whitney.

The programme, it will be seen, was sufficiently varied, containing something to please every taste, and forming an entertainment midway between the light diversions of a summer-night's concert and the severer requirements of a Symphony soirée. The audience at this matinée was large, ladies of course predominating, and I noted many musicians of note among the listeners. The gem of the performance was of course the Andante from Schubert's great Symphony, with which Mr. Thomas's auditors are now quite familiar. Mr. Listemann played the Fantasia on Slavonic airs with the masterly precision and fine sentiment which has gained him an enviable reputation as a soloist. The singing of Mr. Whitney was unusually good even for him and, in the second part, gained him an encore to which he responded with Beethoven's "In questa tomba oscura." The accompaniment for this song, as well as that of the "Two Grenadiers," is arranged for the orchestra by Mr. Thomas.

The third concert of the Brooklyn Philharmonic society was the best which the society has yet given and would place that organization in the front ranks if it did not already occupy that position. I can say, freely, that we have nothing on this side of the river to compare with these concerts except the Thomas Symphony Soirées, which, indeed, they closely resemble. The concert of Saturday evening, Feb. 7th, the third of the season, opened with Schumann's Symphony in C major, No. 2, which is now generally acknowledged to be the greatest of Schumann's works, and which, in my mind, stands second to no symphonic composition extant. It is hardly necessary to say that this grand and beautiful conception was perfectly interpreted under the baton of Mr. Thomas. The other orchestral selections were as follows: a Quartet for Horns, by Weber, which was so remarkably well played as to render the encore which followed excusable (as far as an encore in such a concert can be). The players were Messrs. Schmitz, Püffer, K. Lohmann, and K. Lohmann. Then two selections from Wagner: the romantic Vorspiel from *Lohengrin* and the wonderful "Ride of the Valkyries." After these came the Beethoven Septet, adapted, of course, to the full number of strings with the usual exception of the second violin. Sverdrup's Symphonic introduction to the drama "Sigurd Stenbe" ended the concert. The two vocal selections, sung by M. Maurel, were an aria from Gluck's *Iphigenia in Aulis* and "Hai giunta la causa" from *Le nozze di Figaro*. They were given with the artistic finish and fine delivery which has already made the singer famous.

I was prevented from attending the concert of the N. Y. Philharmonic society, which took place last Saturday evening (number four of the series). The programme was Mr. Brastow's "Ancient Symphony," which, though it comes under the head of "programme" music, is, nevertheless, a work of real merit: a "Faust Overture," by Wagner, and Gade's "Michael Angelo" overture. The chief interest of the audience was centred in M. Wieniawski, who made on this occasion his last appearance in America (unless we except a Sunday evening concert in which he took part at the Grand Opera house). His selections, for the Philharmonic Concert were the Concerto in E minor by Mendelssohn, and Bach's Andante and Fugue in G minor.

MARCH 2.—The Strada Italian Opera Troupe, after an extensive and successful tour through the principal cities of the United States, has returned to New York and the spring season of Opera, which began at the Academy on Monday evening, Feb. 23, promises to be well patronized. The opera selected for the opening night was *Aida*, a work which it was well owing to the strong local coloring of the drama and the admirable manner in which the characters are taken. There is, however, little in the music of *Aida* to catch the popular ear. Mlle. Torriani in the title rôle is unexceptionable, both in her singing and acting. Miss Cary as Amneris renders the music with fidelity and grace, although her acting might be improved, and the same may be said of Sig. Campanini in his impersonation of Radames. Maurel as Amonasro is admirable in every particular, while Signora Neri and Scolaras King and Chief-priest are all that is required.

On Wednesday the Academy was well filled, but not crowded, and *Aida* was again represented. On Friday evening the house was literally crammed and nothing, save a certain sombre tone in the attire of the ladies in parquette and balcony, reminded the spectator that it is the Lenten season. This vast audience came to welcome Mme. Nilsson, whose appearance, announced for some days earlier, had been deferred by her illness. The opera selected for her appearance was *Lucia*, a work which, although tame enough without her, is invested with more than a passing interest by her wonderful impersonation of the unfortunate Lucy Ashton. We all know what this character is when represented by a singer of ordinary talents: there are some graceful melodies, a great deal of florid singing, with a hackneyed accompaniment, no end of appoggiaturas, and any quantity of trilling on high

notes. There is plenty of sentimental sighing in the first act, of tearing indignation in the second, of incoherent raving in the third, and one goes away humming the fragment: "Spargi d'amaro pianto," and wondering such pretty flowers of melody must needs grow in such a flat, unprofitable waste. But Mme. Nilsson, who has the hand of Midas, creates a rôle here after her own fashion, and while, compared with her other impersonations, her Lucia is not preëminent, it is still a picture which will not readily fade from the mind of the beholder. There is the delight of hearing that great heaven-born voice which seems to impart something of its own magnetic life to the music of Donizetti. Then there is the delight of watching the perfect artist in every gesture, every change of countenance as the drama develops. In her rendering of the air: "Regnava nel silenzio," which contains the germ of the coming tragedy, her acting is constrained, rather than demonstrative; but there is a deepening horror in her face and voice which tells the whole story. Much of her power lies in this avoiding all useless and meaningless gestures, for she never allows her hearers to suspect that she has approached the limit of her emotional capacity. If Capoul, who has sung with her so often during the past three years, would but heed the example set constantly before him, his Edgardo would gain much in real strength and intensity, while, in the last scene, he would act like a man and not like a decapitated fowl. Cander compels me to state, however, that Capoul's singing was good throughout the opera, and his rendering of the air: "Fra poco a me" created quite a furor of applause. Even more satisfactory was the Henrique of Maurel, than whom we have had few better baritones for many a year. The other parts were filled as follows: Raimondo, Sig. Scolaro; Arturo, Sig. Boy; Alice, Mlle. Cooney. This evening *Mignon* will be given, with Nilsson in the title rôle and Formani as Filina.

Theo. Thomas gave his fourth Symphony Concert at Steinway Hall on Saturday evening, when the following bill was presented:

Introduction to the 3d Act of "Medea".....Chernobini.
Concerto for String Orchestra.....Bach.
Symphony, No. 2, in C, op. 61.....Schumann.
Beechamale: Tannhauser. [Manuscript].....Wagner.
Serenade, No. 3, in D minor, op. 69 [new].....Volkmann.
Overture to "Leonora," No. 3.....Beethoven.

The stately and classical introduction to *Medea* would, perhaps, not be suited for the opening of an ordinary concert, but Mr. Thomas knows that his audience will be seated and attentive at the first note of the first piece on the bill. It is doubtful if, at 8 o'clock, there was a vacant seat in the hall. The string concerto, by Bach, consists of three movements. 1. Allegro; 2. Adagio; 3. Allegro. No better illustration of the genius of the great master of musical form could be found. It is charming from beginning to end, and I need hardly say that it was admirably played. The adagio for violin was faithfully rendered by Mr. Listemann.

Schumann's greatest work was nobly given, but, each time I hear it, it seems to me more and more absolutely unplayable, as if no human orchestra could quite seize such unearthly beauty. Still, I do not remember hearing a better performance than this one. The horns in the introduction were faint and clear as the "horns of Elf-land," while the passages for oboe and clarinet were played with consummate art. In so fine a performance it is difficult to particularize, but I cannot help praising the performance of the two lovely trios in the Scherzo, and the passages for cello in the same part.

The Serenade, by Volkmann, seems to be a work of peculiar excellence. Mr. Lubeck played the violoncello obligato. At the next Symphony Concert, which will take place on March 21st, the programme will include "Eine Faust Symphonie" by Liszt, and Beethoven's Symphony in C minor.

A Thomas matinée is announced for Saturday next.

The N. Y. Philharmonic Society have in rehearsal Mozart's "Jupiter" Symphony, and Raff's "Lenore."

A. A. C.

Dwight's Journal of Music.

BOSTON, MARCH 7, 1874.

The Music of a Fortnight.

The Concerts with which Boston has been favored during the past two weeks have been so bewilderingly many, that anything like a full and critical account of them is out of our power and foreign to our mood. We must content ourselves with a few brief memoranda of the most important, and we will take them in the order of their dates.

Feb. 19. Thursday afternoon saw Mechanics' Hall filled with warmly appreciative listeners to the first of Mr. B. J. LANG's four Concerts. It opened with a fine performance of the beautiful Beethoven Sonata in C minor (op. 30) for piano and violin, very finely played by Miss THERESIE LIEBE and the concert-giver. The young lady still charms by the chaste delicacy of her rendering, while she has gained in finish and in breadth of tone; yet there is room for more of this in a composition of such depth and power. Next in importance, chief in novelty, though it has now been played here several times, was the "Fantaisie in form of a Sonata," op. 5, by Saran, which closed the concert, and which Mr. Lang played with unflagging spirit and great brilliancy, especially the last two movements (*Scherzo* and *Allegro*), to the great delight of the whole company, albeit, we are forced to own, with some exaggeration of expression, and too much of *ritardando* in the *Romanza* and the recitative-like passages, although the title "Fantaisie" may warrant more or less of moody freedom in this regard. His middle piece, which we do not remember to have heard in any concert before, was the set of *Impromptus*, op. 5, by Schumann, on a theme by Clara Wieck, a daring, strange, original, far from reposeful effort of the youth teeming with a future,—more interesting, we should say, than really edifying,—and put before the audience most effectively.—Mr. NELSON VARLEY added interest to the concert by his artistic and expressive singing of Beethoven's "Adelaide," and a song by Mendelssohn, "The Garland."

Feb. 21. The hot and closely crowded hall (Wesleyan), that Saturday evening, could not quite deaden the impression of the interesting concert of Miss SOPHIE WERNER, "from the Berlin Conservatoire and pupil of Abbé Liszt." The young *debutante* is of modest and refined appearance, and of slender, delicate physique. In the rendering of a Prelude and Fugue of Bach (C sharp minor) and the *Fantaisie Impromptu* of Chopin, she won quick favor by her crisp and pearly touch, and by the cleanness, brilliancy and finish of her execution; and in the Chopin piece which she gave for an encore she showed good musical feeling and expression. In the dashing, difficult *Polonaise* in E, by Liszt, she was quite at home, giving the rapid runs and trills and rippling *floriture* in the upper notes with remarkable distinctness and evenness. But she lacks strength for the full power of such a work. She also played a *Valse* by Tausig, which we did not hear. It surely was a creditable introduction to a Boston audience.

Singing, also, lent variety. Mme. RUDERSDORFF, to Mr. LANG's accompaniment, gave with great spirit one of the finest of Handel's Italian Opera arias (arranged by Franz): "Ah! non son io che parlo," and some English songs; and Mr. Osgood sang "The Water Lily" by Franz and "Frühlingsglaube" by Schubert.

On the same evening came the third concert of the MENDELSSOHN QUINTETTE CLUB, with this programme:

Quartet in A, No. 3, Op. 41.....R. Schumann.
"The impassioned riders." Characteristic piece.
Composed for Piano by Franz Schubert.
Arranged for Quintette by Carl Hamm.
[First time].
"Quintet Satz" in E flat, from an original sketch of
Mozart's in the library of the Mozarteum at Salz-
burg.....Mozart.
a. Prophet Birds. b. Hunting Song.....Mozart.
From "Forest Scenes."
Composed for Piano by R. Schumann.
Arranged for Quintet by William Schultze.
Quartet in A minor, No. 15, Op. 132.....Beethoven.

We only reached the hall in time to hear the great "posthumous" Quartet of Beethoven, to which we always listen with profound interest, although it hardly went so smoothly this time as it did the

last time that the Club played it, when we spoke of the work at length (Nov. 1, 1873).

Feb. 23. That Monday evening drew one of the best of Boston audiences to Horticultural Hall, to hear the first of Mme. CAMILLA URSO's four "Concerts Classiques." Programme:

Trio in C minor, Op. 102, for Piano, Violin and Cello.....Joachim Raff.
Allegro con fuoco. Scherzo. Andante. Presto.
Erl King.....Schubert.
Mr. Geo. Osgood.
Sonata in F major, No. 9, for Violin and Piano.....W. A. Mozart.
Songs: 1. From "Egmont".....Rubinstein.
2. "Echo".....Schubert.
Quartet in D minor, [Posthumous], for 2 Violins, Viola, and Cello.....Schubert.

It was a rare satisfaction to hear classical chamber music,—quartets, trios, &c.—led by such an artist. We all know the great charm of her solo playing; it is a far finer, rarer pleasure to hear her tones, which are purity itself, her finished execution, beautiful, expressive phrasing, and her sure, quickening leadership in the soulful interpretation of masterworks with other instruments. And the beauty of it is that she does not make the part of the first violin too prominent; she is content to be one,—to be sure, the leading one,—in the conversation between equals; and this is by far the worthier and, just in proportion as the hearer is more musical, the more interesting manifestation of an artist. Virtuosity, which puts the individual before the music, is a poor thing in comparison to it. Nor can a solo be of much account, unless it be something like a Concerto with an orchestra. We therefore do sincerely trust that Mme. Urso will not allow herself to swerve from her high purpose in these concerts, nor spoil the unity and beauty of the plan to please any who may throw out childish hints of "how nice it would be if she would play a solo!"

We think we never heard her violin to more advantage than in the rendering of that Schubert Quartet. The variations of the solemn melody of the Andante were almost perfection on her part; and her associates, Messrs. SCHULTZE, RYAN and HENNIG, of the Quintette Club, seemed to have caught her spirit, as if the whole thing had been studied with unusual care.

Mr. PERABO was in admirable play that evening, and so was the cellist, Mr. HENNIG, so that the Raff Trio could not suffer for the want of brilliant execution. The composition is of that elaborate straining-for-new-effect kind, which one expects from Raff and nearly all the new composers; not without passages of power and beauty, in the Andante particularly; while the Scherzo is one of those breathless, hurry-scurry, rattling movements, of which we have so many now-a-days, and which all leave about the same impression. The Trio proved exciting to the most and was applauded vigorously. It made a stir; but how refreshing and delightful after it was that bright, genial, happy first movement of the Sonata Duo by Mozart, played to a charm by Mme. Urso and Perabo! The Andante, too, and Rondo (in Minuet form), though somewhat more tame and, if not actually familiar, sounding so, are beautiful and gave great pleasure. Mr. Osgood sang the "Erl King" effectively, only a little more melodramatically than usual. The two songs by Rubinstein were in a quieter vein and beautifully sung. The young accompanist, M. SAURET (brother of the violinist) comes in for a fair share of praise.

Feb. 24. Mme. CHRISTINE NILSSON'S Farewell Concert, under the management of Mr. Peck, of course crowded the great Music Hall. The postponement of a week, on account of the great singer's illness, only added new zest to the opportunity. The fair Swede, as if in exuberant spirits at finding herself all herself again, never looked or sang more charmingly. With a fair orchestral accompaniment

The day was fine, the audience somewhat larger than usual, the orchestra full and, with the exception of one or two passages in the rustic Scherzo and the finale of the Pastoral Symphony, well up to their work. The first movement, in which you feel the very breath and pulse of Summer, and the second, the meditative ramble by the "Brook-side," were finely played. Gade's picturesque "Im Hochland" Overture, full of the loneliness and solemn grandeur of the mountains, alternating with a bright march-like festive strain, has been heard here a few times before, though several years ago, and had almost the freshness of novelty. It was presented very satisfactorily.

March 9. — Music Union's second concert for which, the audience was very large, had for its great features the glorious old No. 1 of Beethoven's "Rau-

moïsky Quartets," in F, and the great Schumann Quintet with a piano (Mr. Lange). A Sonata Duo by Dussek, giving scope for very brilliant execution, and some charming singing by Miss Doria, filled out a most attractive programme, to which we hope to do fuller justice in our next.

Next in Order.

Too late for notice this week are Mr. Lang's second concert (Thursday) and Mme. Schiller's first (Friday).—Mr. Boscovitz's second Recital is postponed until the 20th, he being ill.—English Opera (the Kellogg troupe) begins at the Boston Theatre on Monday.

The tenth and *last Symphony Concert* of the Harvard Musical Association will occur on Thursday, March 12, *three weeks* from the last. The programme is as follows:

Overture to *Madama Butterfly* Chermantini
 Oboe II After "M. Sola" O'Connell or Sola, *Ad lib.*
 [second time] Mozart.
 *Viol. II Solo, with orchestra After Overture to *Scherzo*,
 Op. 16 Ford, David.
 Miss TERESA LEECH.
 *Grand Organ Prelude on "L'Espresso" in A major Bach,
 John K. PATTERSON.
 *Soloist, with Piano Schumann,
 Robert, Op. 12.
 *Soloist, with Piano
 Symphony, No. 1, in C minor Gade.

The first Weekly Recital of Mr. Osgood and Mr. Leonard took place on next Wednesday (11th) at 8 1/2 P. M., at Mechanics' Hall. Mr. Leonard will play Beethoven's Sonata, op. 81, ("Les Adieux," &c.), Schumann's "Kreisleriana," Scherzo, op. 20 and smaller things of Chopin. Mr. Osgood offers an Aria (*a la Fuga*) from Bach's Christmas Oratorio, besides two rich bouquets of songs by Schumann and Tchaikovsky.

The Church Music Association of New York. Schumann's Mass and Gade's "Erl King."

From the 2nd Feb. 123

On Tuesday evening the Church Music Association gave its second concert of this season, presenting Schumann's Mass in C Minor and Gade's cantata, "The Erl King's Daughter."

The former composition is one of the highest and gravest vocal works of its class ever given in this city. Nothing more worthy has thus far been done by this association, and nothing that reflects upon them greater credit for the spirit in which it has been accomplished. For not only is the music itself noble and as severely beautiful as "Palestrina," but it is full of manifold difficulties of execution. Moreover, it is music in the performance of which no society could look to find a very cordial response from the public, for several reasons. Among them the prominent ones are that it was not written with a view to satisfy the popular ear so much as the religious heart. It is the music of the church and not of the concert room—ornament has been avoided, not sought for. The score is made to many parts lie so low as to deprive the music of all brilliancy. There are strong, striking, dramatic points. The "Kyrie" is an expression of the deepest devotion; the "Gloria" rises to heights of great sublimity; the "Credo" is a severe announcement of faith, bare, unswerving, stern, and uncompromising, and a faith that is not to be turned aside and that seeks no consciousness of sinfulness to give it life. The music, as we have said, is of unusual difficulty. Intervals of the ninth and tenth and passages instrumental in their character are not uncommon.

It is for these reasons that we believe that a chorus of amateurs deserve cordial praise for the enthusiasm for art that has kept them faithful to their rehearsals until they have mastered the work. This

they have done under the unremitting and we believe unremunerated labors of their conductor Mr. Horsley. We do not say that the work was perfectly done. There are those who have remarked in its performance an absence of color and expression. But clearly Schumann did not purpose to give great warmth and color to this music. No man could write more passionately than he when the occasion called for it—witness his *Frauenleben und Leben*. But to this religious work he evidently sought to give a calmer and more even spirit.

The second part of the concert consisted of Gade's version of the "Erl-King's Daughter," founded on legends of his own Denmark. The music was replete with delicate beauty and graceful fancy—not seeming especially powerful coming after the work of so great a master as Schumann, but certainly more fully satisfying the popular requirements of a concert. The solos were admirably sung by Mrs. Gahager, Miss Henne, and Herr Remmert.

[From the Daily Graphic, Feb. 12.]

Proof, if any were needed, of the increased and permanent prosperity of this Society was unmistakably afforded by the immense throng which permeated every nook and cranny of Steinway Hall on Tuesday evening. Twenty minutes before the concert commenced every seat on the floor was occupied, and all the best places in both galleries were taken up, and by the time the "Gloria" of the mass was reached the whole back of the hall was filled with a dense throng of ladies and gentlemen obliged perforce to stand throughout the whole of the entertainment. We are pleased to dwell on these facts, as there has been a certain captious spirit on the part of certain false and unprincipled critics to underrate the good the Society is doing, and is capable of further achieving in the art world of New York.

We look on the concert of the 10th of February as one of the most progressive and most instructive ever given heretofore by this now flourishing Association. The first part consisted of Carl Maria von Weber's "Jubel" overture and Robert Schumann's mass in C minor, Op. 147 (No. 10 of his posthumous works), and the second part embraced Niels W. Gade's cantata, "The Erl-King's Daughter," that composition as well as the mass being performed intact for the first time in this city.

Schumann's Mass in C minor is one of the truest, most devotional examples of what pure ecclesiastical music should be, heard here for years. With all due deference to the many charming melodies they contain, and the glorious counterpoint and fugued choral writing with which they abound, we confess to never hearing the church music of Mozart or Haydn (always excepting the "Requiem" of the former) without a *souffrance* of the opera-house or concert-room. We are constantly reminded of "Don Giovanni," "Figaro," "Die Zauberflöte," or of some portion of the many lovely symphonies of the later master. And we have always quoted Cherubini's works as being far more severe, ecclesiastical, and contrapuntal than those of either of the two German composers. Schumann has produced, indeed, to quote Mr. Horsley's remarks in the programme, "one of the most original and interesting of his vocal works. In style it is totally unlike any existing composition on the same subject. In the strictest sense of the word, it is highly ecclesiastical; indeed, it might almost be called Gregorian music of the nineteenth century, were such an anomaly possible. But the severity of the conception is tempered by so much beauty of construction, individuality of thought, and mastery of the most intricate forms of musical science, that the work cannot fail to be interesting to and appreciated by its hearers." It consists of five numbers—the Kyrie; the Gloria; the Credo; a short offertorium; the Sanctus; the Benedictus, including "O salutaris hostia," all combined; and the Agnus Dei. The Kyrie in the leading key of C minor opens most mournfully and very *adagio* in tempo, leading into a brilliant Gloria *allegro ma non troppo* in C major, and in common time. The "Gratias agimus" is opened by a short soprano solo, leading into a chorus on the repeat of the words; the "Qui tollis" and the "Miserere" are all embraced in this number, without any break, except a slackening of the tempo and a change into the key of F major. It concludes with a vigorous *poco moto* on the "Quoniam tu solus sanctus," returning to a reprise of the "Gloria in excelsis" in the C major key again. The "Credo" opens with a stately *adagio* in three two time in E flat major, doubling the tempo in four-four time on the words "et resurrexit," returning to the original beat in three two time and the key of B flat major at the words of belief in the

Holy Spirit, and ending with a *poco allegro* in the original key on "in vitam venturi seculi, Amen!" The offertorium consists of a lovely prayer to the Virgin Mary, "Tota pulchra es," for the soprano voice in the key of A flat major—the "Sanctus" being continued *largo* in the same key, and four-two time, "Pleni sunt coeli" being taken in common-time *allegro*, the key E flat major, and leading into a "Hosanna" in the same key; the "Benedictus" is allotted to a tenor solo with chorus, *andantino*, in the key of B flat major; and the "O salutaris hostia" is delivered by a bass voice solo in E flat major, with chorus returning to the "Sanctus" tempo *primo*, and in the original key; the whole being rounded off by a most superb piece of contrapuntal chorus writing on the final "Amen!" In the last number the "Agnus Dei," which opens most severely in six-four tempo and the original C minor key, we have a most exquisite melodic inspiration at the words "dona nobis pacem" in C major, which brings this most original, most worthy, most sublime specimen of true church music to a fitting conclusion. The execution, all save the soprano solo allotted to a Miss Cash, was very creditable to the Society. It bristles with difficulties, is throughout in a very subdued monochrome of color—the soprano part of the chorus being excessively fatiguing from its lowness of register, only rising in one place to A flat above the line. And now that the Church Music Association has mastered the technical difficulties of the composition, we adjure Mr. Horsley to perfect them in strength, in ease and poetry of rendering, by a repetition of so interesting a work next season.

We have but little space to animadvert on the interesting "Erl-King's Daughter," which closed the concert. It is a work by the renowned Danish composer, reminiscent certainly of Mendelssohn, but also as thoroughly tinged with Gade. The plot of this cantata is very simple, and is, in fact, the old legend of the Erl-King somewhat altered. In Goethe's celebrated ballad the victim is a child, enticed by the wiles of the demon. The Danish saga makes a spot of ground called the "Erl-King's Mound"—which at times is frequented by the Erl-King's daughter and her attendant maidens—the scene of Sir Oluf's troubles. Riding forth from his castle on his wedding eve to search for one more guest at the feast, he unwarily lays himself down to rest on the enchanted place. The daughter of the Erl-King, with her satellites, use all their powers to induce him to join their revels. Oluf had, previous to setting forth, been warned by his mother of the dangers he would encounter if he rested on the Erl-King's Mound, but in vain. All the charms at the disposal of the Erl-King's daughter are offered Sir Oluf by the siren. True to his first love and affianced bride, he refuses to dance with her; she proffers many gifts, but all are unheeded. Then revenge enters into the maiden's soul, and in rage and scorn she declares, "Then, if thou wilt not dance with me, pain and grief shall follow thee." This, and the sentence, "Sir Oluf, to-morrow thou art dead," concludes the second part. Sir Oluf then awakes and rides home with the chill of death at his heart. His mother is anxiously waiting his return, and his companions are revelling in the thoughts of the marriage festivities. A horseman is seen riding furiously towards the castle. It is Sir Oluf. At his approach the guests anxiously inquire the cause of his death-like appearance. He confesses that "he dwelt in the Erl-King's realm last night." The end soon comes. The chorus, with the disconsolate mother, exclaim, "He sinks—turns pale—Sir Oluf is dead!" concludes the cantata. As the work commences with a choral prologue, descriptive of the legend, so it ends with a corresponding epilogue, as a warning to youths who ride by night through the wood, lest, by reposing on the Erl-King's Mound, they encounter the sad fate of Sir Oluf.

The choruses are full of grace and poetry, especially the prologue and epilogue, the chorus of the Erl Maidens, with its weird accompaniment of violins muted, and a triangle marking each bar; as also the "Hymn to the Rising Sun," with which the third part of the cantata opens. The solos were superbly sung by Miss Antonia Henne and Mr. Remmert. The lady shows a most notable improvement in delivery and style, and her voice is most lovely and sympathetic.

In justice to the enterprise of Mr. Charles Edward Horsley in bringing these two works before the Society, we must add that a complimentary concert given by the committee and associate members to their conductor will take place in April next, when "Connus," a cantata for solo voices, chorus and orchestra, and other of Mr. Horsley's compositions will be produced for the first time in America.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The Child's Vision. 3. C to c. Molloy. 35
"I hear not, child, I see not,
O, sleep thou softly on."
Another touching song of a little child.
Promise me Dearest, you'll not drink again.
Temperance Song & Chorus. 3. G to f. Wheeler. 30
"Can't you be happy to-night love, with me?"
These words have a pathetic, homely beauty,
and with the music make an unusually good song.
Curlew Bells. 3. F to f. Finch. 20
"Cover the embers, and put out the light,
Till comes with the morrow, and rest with
the night."
Longfellow, of course. The music is excellent
and not too classical for popular favor.
Autumn Leaves are falling. 3. C to c. Christie. 30
"True love, darling, ne'er deceives
And I feel autumn leaves."
A most spring-like, cheerful, friendly autumn
love song.
It was a Dream. 4. E minor and major to f. Cowen. 30
"I saw the wand'ring streamlet flow,
Down to the cold grey sea."
Varied accompaniment, and very expressive
song.
Market Day. 3. G to f. Vivien. 30
"And lilies white all do invite,
Carnations too, rich in their hue."
A beauty!
Ave Maria. (See Instrumental). Gottschalk. 75

Instrumental.

- Posthumous works of L. M. Gottschalk.
It is well known that Gottschalk played many things that are lost, for they were never written. A number of others, written but not published at the time of his sudden death, we now first give to the public. This is the sole edition, exact and complete. It may be said, in general, that these pieces do not suffer at all in comparison with previous efforts. They were composed in the best period of his artistic life.
No. 10. Marguerite. Grand Valse Brillante. 75
4. F.
Of exquisite delicacy and sweetness. Is brilliant, to be sure, but with the brilliancy of golden bells.
No. 41. Rayons d'Azur. (Shades of Evening.) 90
Polka de Salon. 5. F sharp.
Azur Rays, indeed! A fine-grained Polka, fit for a Queen's hearing.
Ave Maria. 5. C to f. 75
A vocal piece, but described here, because the interest lies largely in the accompaniment, which is for the organ, furnished with manual and pedal notes, and is finely elaborated. Nicely accompanied and sung, it should be one of the best of its kind.
Love's Messenger. March. 3. G. Siebert. 50
Very sweet music, and may be very properly played at weddings, for which we have little variety. Fine picture title.
Spring, Gentle Spring. 3. F. Warren. 40
A sort of transcription, in which the favorite melody is agreeably varied.
La Petite Coquette. Valse Française. 3. Zikoff. 75
Exceedingly neat, piquant, French music, with an extra good introduction, four waltzes and a finale.
Egmont Overture. 4 Hands. 4. Beethoven. 1.00
Like most majestic music has more of its proper effect with 4 hands than 2 hands.

Books.

- GUIDE IN THE ART OF SINGING.
By George L. Osgood. \$4.00
Based on Reliable Traditions of the Italian School of Vocalization.
Mr. Osgood, well educated at Harvard College, acquainted by study and personal observation or hearing with the best methods of Europe, and himself able to give examples of the best modes of singing, is peculiarly fitted for a work which he has here brought to a successful termination. One can hardly turn over the pages of this fine method, without feeling that it is a great success. Principles are well explained, exercises sufficient advice to singers very sensible, picture illustrations numerous, and very useful and the "tout ensemble" very attractive.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four copies, or fraction thereof, about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

THE BEST MUSIC BOOKS FOR SCHOOLS.

Dr. Lowell Mason's SONG GARDENS.

Dr. Mason will always be held in grateful remembrance as the one who was successful in introducing the study of Vocal Music as a branch of Common School education, in the schools of America.

Since this was an accomplished fact, many School Song Books containing "The Elements" have been issued, and Dr. Mason, in these, his last school books, places the record of the longest experience of any.

SONG GARDEN,—First Book. Price 50 Cents.

Is for young children. Simple theory, and many pretty little songs for note-beginners will be found therein.

SONG GARDEN,—Second Book. Price 80 Cents.

Is for the grade of Schools commonly called Grammar Schools. The theory is more advanced, and the numerous Exercises, Songs, Rounds, &c., furnish abundant material for study.

SONG GARDEN,—Third Book. Price \$1.00.

Is more especially at home in High Schools, Academies, and Seminaries, but will do for Adult Classes. The student walks upon a higher plane than before, and critically reviews the whole elementary course; and also studies the Cultivation of Voice, and engages in Part Singing.

Primary Elements of Music.

BY
Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr.'s ideas impressed upon them, and also numerous examples and exercises, in all keys and of every compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panzeron's A, B, C, of Music.

Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schemes," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without skips, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. All mail books ordered, post paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

THE NEWEST.

SCHOOL SONG BOOK! CHEERFUL VOICES.

BY L. O. EMERSON. Price 30c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, there is no finer issue than of a familiar friend. Some persons, however, are entirely new set of children fill the schools, and to those who are unacquainted with its merits, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with the idea that has made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Chosen and pleasing songs which are in use in High and Normal Schools.

Hour of Singing. FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the Hour of Singing. Its adaptiveness to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and its theory has a general resemblance to other Methods with a similar object. There is, however, a marked difference in the exercises and solfeggios which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeggios for the use of a teacher.

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended as a song book for Boys' Schools AND COLLEGES. As Boys' Voices and Girls' Voices are, previous to change at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The book is excellently well selected, and conveniently arranged in two parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,

Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large book type, they are visible from all parts of a room.

These charts save much inconvenience in the way of blackboard writing.

Not that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical education, that there is no need to say how necessary it is to have Cantatas and Exhibitions, into the music teaching of our schools. To give the very best of these affairs, nothing can be better than Cantatas as a practical help.

The Flower Queen.	G. F. Root 75
The Culprit Fay.	J. F. Linsley 1.00
The Twin Sisters.	H. G. Sargent 1.00
Fairy Bridal.	Herritt 40
The Pic Nic.	J. E. Thomas 1.00
Festival of the Rose.	J. C. Johnson 25
Flower Festival on the Banks of the Rhine.	J. C. Johnson 35
Spring Holiday.	J. C. Johnson 75
Quarrel Among the Flowers.	Shooler 75
Juvenile Cantatas.	Chapin 25
The Festival of the Rose.	J. C. Johnson 25
The Festival of the Rose.	J. C. Johnson 25
The Festival of the Rose.	J. C. Johnson 25

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

SELECTIONS FOR MUSICAL SOCIETIES.

A SELECTION

OF THE MOST FAVORITE

ORATORIO CHORUSES.

Reduced Price, 6 cents single, 60 cents per dozen.

Messiah.

And the Glory of the Lord. Oh, Thou that tellest. (Song and Chorus)
And He shall Purify. Lift up your Heads.
For unto us a Child is Born. The Lord gave the Word.
Glory to God. Their Sound is gone out.
His Yoke is easy. Worthy is the Lamb.
Hallelujah.

Judas Maccabæus.

Mourn, ye Afflicted Children. Hear me, O Lord.
O Father, whose Almighty Tune Your Harp.
Power. Hail, Judæa's Happy Land.
We come in Bright Array. We Hear.
Descendant of Danger. We never will bow down.
Fallen is the Foe. Hallelujah, Amen.

Elijah.

Thanks be to God. Bala, we Cry to Thee. No 11.
He Watching o'er Israel. He That shall endure to the
Angel Trio—Lift Thine Eyes. end.
Yet Both the Lord see it not. Behold, God the Lord Passed
Blessed are the Men, &c. by.

Samson.

Awake the Trumpet's Lofty Fixed in his everlasting seat.
Sound. To fame immortal go.
Oh, First Created Beam. Great Dagon has subdued
Then, round about the starry our Foe.
Throne. Let their Celestial Concerts.

St. Paul.

Stone Him to Death. Sleepers wake.
Happy and Blest are they. To God on High.
How Lovely are the Messen- Oh, Great is the Depth.
gers. Oh, be Gracious.

Mount of Olives.

Hallelujah Chorus.

Israel in Egypt.

He gave them Hailstones for Thy Right Hand, O Lord.
Ruin. Sing Ye to the Lord. (The
But as for His People. Horse and his Rider.)
But the Waters overwhelmed.

Creation.

Awake the Harp. The Marvellous Work. (Song
Achieved is the Glorious. and Chorus)
The Lord is Great. The Heavens are telling.

Woman of Samaria.

Therefore with Joy, &c. And Blessed, blessed be the
Come, O Israel. Lord.

Eli.

Let the People Praise Thee. Angels' Chorus. (Female
No Evil shall befall Thee. Voices.)

Naaman.

The Curse of the Lord. With Sheathed Swords.
When Famine o'er Israel. God, who cannot be Unjust.

Joshua.

See, the Conquering Hero. The Great Jehovah.

Hymn of Praise.

Let all Men Praise the Lord. I waited for the Lord. [Duet
All ye that cried to the Lord. and Chorus]

Passion Music.

(According to St. Matthew.)

Three Chorals. Nos. 3, 53, 63). Around thy tomb here sit we.

Mozart's Twelfth Mass.

Gloria.

Moses in Egypt.

Night's Shadeno Longer. Prayer (O thou, whose power)

Stabat Mater.

Inflamatus. (Song and Chorus)

As the Hart Pants.

As the Hart Pants.

Seasons.

Come, Gentle Spring.

Miscellaneous. (Three Chorals on one Sheet.)

Russian National Hymn. Luther's Judgment Hymn.
A Strong Castle is Our Lord.

Rest, Spirit Rest. Rooke O come all ye Faithful. (Ade-
tes Fideles) Almighty God. Mozart. Abide with me.

THE CHORALIST.

Price of each chorus 15 cts., or \$1.44 per doz.

1 O how lovely is Zion. Quartet and Chorus. Ronberg
2 Where are thy Powers. Quartet. Rossini
3 Glory be to God on High. Chorus. Mozart
4 Hallelujah Chorus. Handel's "Messiah"
5 Child of Mortality Anthem. John Bray
6 Then round about the starry throne. Samson
7 When winds breathe soft Anthem. S. Webb
8 Daughters of Israel. March & Chorus. David
9 Achieved is the Glorious Work. Chorus. "Creation"

7 Let their Celestial Concerts. Chorus. "Samson"
8 Go forth to the Mount. Solo and Chorus. Storason
9 Thanks be to God. Chorus. Mendelssohn's "Elijah"
10 The Great Jehovah. Chorus. Handel
11 To God in Heaven. Duet and Chorus. "Moses"
12 O Lord, our Governor. Anthem. Sir John Stevens
13 'Tis Music that whispers. Quartet. "Moses"
14 Almighty God before thy throne. Motet. "Harp"
15 I was glad when they said. Chorus. J. E. Gould
16 Swell the full chorus. Chorus. Handel
17 Father, thy Word is Past. King's "Int. recession"
18 The Multitude of Angels. "Int. recession"
19 Exulting Angels. Christmas Anthem. E. L. White
20 From Converse Skies. Anthem. J. E. Gould
21 Hail to Thee, let every Nation. Chorus. C. B. Biery
22 O Lord, in Thee I have trusted. Fugue. Ronberg
23 Jehovah's Praise. Anthem. E. L. White
24 Let Every Heart and Voice. Solo & Chorus. "Moses"
25 Sound an Alarm. Solo & Chorus. "Judas Maccabæus"
26 The Lord our Enemy has slain. Chorus. Handel
27 The Lord will comfort Zion. Sentence Church Melodist
28 The Pilgrims at the Holy Sepulchre. Cantata. Nauman
29 Great is the Lord. Mozart
30 The Lord is Great. Righini

JUBILEE COLLECTION

OF

STANDARD

GLEES AND CHORUSES.

[NOTE.—The words and music of many of the pieces in this set, are by American authors, and having been copyrighted, cannot be used without permission of the publishers.]

CTS.
A Finland Love Song. Hiles 6
Alpine Echo. Emerson 6
As it fell upon a Day. Mornington 8
Autumn Song. Mendelssohn 8
Awake. Eolian Lyre. Danby 6
Come, let us be Merry and Gay. Young 6
Come, Fairest Nymph. Mornington 6
Curfew. Anderton 6
Crabbed Age and Youth. Sterens 6
Daughter of Error. Bishop 6
Ever be Happy. "Enchantress." 8
Far away the Camp Fire. Danby 6
Fairest Daughter of the Year. Danby 6
Farewell to the Forest. Mendelssohn 6
Festival Hymn. Buck 6
Freedom, God and Right. Barnby 6
Foresters. Bishop 6
Great Apollo, strike the Lyre. Webb 6
Gallant and Gaily. Horsley 6
Gypsy Life. Schumann 12
Good Night, Beloved. Pinsuti 10
Greeting from Ireland to America. Stewart 10
Our Victorious Banner. Benedict 10
God save our Union. Gilmore 10
Hunting song and resting place. Mendelssohn 6
Hail! Smiling Morn. Spafforth 6
Hail! Merry, Merry Christmas. Young 6
Happy and Light. "Bohemian Girl" 6
Hark! Apollo strikes the Lyre. Bishop 8
Hark! Each Spartan Hound. Bishop 6
Hark! The Lark. Cooke 6
Here, in Cool Grot. Mornington 6
Highlands. "La Dame Blanche" 6
In the Forest. Mendelssohn 6
Jesus Word of God (ave verum). Mozart 5
Lady rise, sweet morn. Smart 12
March of Men of Harlech. Barnby 8
May Song. Mendelssohn 6
Mighty Jehovah. "I Martiri" 8
Mountain Land. Emerson 8
Morn Unbars the Gates. Hosmer 6
Moore's Celebrated Songs, for four voices,
The Last Rose of Summer.
Believe me, if all those Endearing Young Charms.
The Harp that once thro' Tara's Halls.
Morning Prayer. Mendelssohn 6
New Year's Song. "Fille du Regiment" 8
Now the Roll of the Drum. Novello 6
Old May Morning. Calcott 6
Once upon my Cheek. "Matilda" 6
One Gentle Heart. "Sicilian Vespers" 8
On this Day of Joy. Emerson 10
O Praise the Mighty God. Mendelssohn 10
On the sea. Randegger 15
150th Psalm (Praise ye the Lord). "Lombardi" 10
Pilgrim Chorus. Mendelssohn 6
Prose of Spring Primrose. Bishop 6
Raid, [The] Bishop 6
Rest, Spirit, Rest. Rooke 6
Shady Groves for Love. Van Brie 7
Sing of the Lark. Mendelssohn 8
Star of Descending Night. Emerson 6
See the Chariot at Hand. Horsley 10
Soldier's Chorus. "East" 10
Sweet and Low. Barnby 6
Swiss People's song. Knaben 6
Spring Greeting. Knaben 6
The Belfry Tower. Balton 15

To Thee, O Country! (mixed voices. Eichberg 15
do do (female voices). 15
Trump Chorus. Bishop 10
Tyrolean song of Freedom. Lypke 6
Victoria, Victoria. Fra. Ingle 6
Where the bee sucks. Arne and Jackson 8
With Hawk and Hound. Bishop 6
What phrases sad and soft. Bishop 6
When wearied wretches. Bishop 6
Youthful Pleasure. Bishop 6

THE OPERA:

A collection of Trios, Quartets and Choruses, from the Favorite Operas of

VON WEBER, ROSSINI, BELLINI, DONIZETTI, MEYERBEER, and others.

Price of each Piece, 25 cents, or \$2.00 per doz.

1 Joy, Joy, Freedom to-day. Chorus. Gipsy's Warning
2 Away, away, the morning. Chorus. Masanillo
3 A rose crown we twine. Solo & Chorus. Der Freyschutz
4 Crowned with the tempest. Solo & Chorus. Ernani
5 Hail to thee, Liberty. Chorus. Semiramide
6 Like a fury creature. Solo & Chorus. Il Turco in Italia
7 Softly reading, silence keep. Cho. Il Crociato in Egitto
8 Threatening death to traitor. Cho. Siege of Rochelle
9 The fox jumped over. Quintette. Guy Mannering
10 Those moments entrancing. Chorus. L'Elisir d'Amore
11 The night is advancing. Chorus. Il Turco in Italia
12 How bright and fair. Chorus. William Tell
13 In light tripping measure. Chorus. Guy Mannering
14 The Chough and Crow. Chorus. Guy Mannering
15 O hail us, ye free. Chorus. Ernani
16 When the morning sweetly. Chorus. L'Italiana Algeri
17 When life in its beauty. Solo & Cho. La Donna del Lago
18 Gently fall the dew of eve. Il Guisarnito
19 Phantom Chorus. La Sonnambula
20 All by the shady greenwood tree. Maid of Judah
21 Light o'er sparkling ocean. Bianco e Fernando
22 Hark, again the thrilling horn. Cinderella
23 Come with the Gipsy bride. Bohemian Girl
24 When the summer rain. L'Elisir d'Amore
25 Could I hush a father's sigh. Bohemian Girl
26 Land of the trumpet and the spear. Anna Bolena
27 Pour out your sparkling treasure. Robert le Diable

Operatic Selections,

A SERIES OF

Concerted Pieces and Choruses.

Price of each Chorus 30 cts., or \$1.80 per doz.

NORMA. Chorus of Druids (Dell'Aura). Men's voices.
Norma cometh (Vieni Norma). War Chorus (Guerra! Guerra!).
SONNAMBULA. Phantom Chorus (A fosco cielo). Not in thoughts (D'un pensiero). With the Sun she'll find Canopy (Qui la selva).
LUCREZIA. Listen, Music inviteth (Senza, la daniel). Madam, I am Orsini (Maggio, Orsini). Chorus of Shiri-Men's voices.
TRAVIATA. Drinking Chorus (Libiamo). Gipsy Chorus (Noi siamo Zingarelle). Matador Chorus (Di Madrid). Men's voices. Bauchaallian Chorus (Largo al quadrupede).
ERNANI. All welcome the Bowl (Errata) Men's voices. Exultation (Eccliammo). O Charlemagne (O sammo Carlo).
MARTHA. Why these gloomy clouds (Tu piu raga). Female voices. Market Chorus (Accorrete, giovinette). Nancy, see them eye us (Nancy, guarda). Quartet. This is your future dwelling (Siam giunte). Quartet. Spinning Quartet. Huntresses' Chorus. Female voices.
TROVATORE. Anvil Chorus (Fidi! le fosse he notturne). Now let the Trumpet [Squilli echeggi]. Men's voices. Miserere.
LUCIA. Search ye well (Percorrete lo spiagge) Men's voices. Bridal Chorus (Per te immenso giubilo). Instant Vengeance (Chi mi frena). Sestettino. Ah, happy day (D' immenso giubilo). This unhappy, fatal marriage (Fur le nozze).

CHORAL CLASSICS:

A COLLECTION OF

Cantatas and Choruses, with Solos.

From the works of Bach, Gluck, Mozart, Mendelssohn, Schubert, and others.

cts.
MENDELSSOHN. Hear my Prayer. Soprano & Chorus. 40
" I waited for the Lord. Duet & Chorus. 40
" Landa Son. Soprano & Chorus. 30
MOZART. Cantata. Praise of Friendship. Solo & Chorus. 33
SCHUBERT. The Lord is my Shepherd. For two So-
pranos and two Contraltos. 40
WAGNER. Chorus of Pilgrims, 2 Tenors & 2 Basses. 29
GLUCK. Armida. Solo and Chorus. 20
SCHUBERT. Miriam's Song of Triumph. A Cantata. 50
For Soprano, Solo and Chorus. 50
RIES. Morning. A Cantata. 50
BETHOVEN. Beached at sea, and prosperous voy-
age. Chorus for Mixed Voices. 50
SPOHR. Aspects the Hart. Anthem for Six voices. 50
FRANZ. Kyrie a Capella. Chorus and Solo Parts. 40
25 per ct. deducted to Societies.

A Catalogue describing 1000 books published by Ditson & Co., sent free on application. Also, all books mailed, post-paid, for retail prices.

OLIVER DITSON & CO.,
Boston.

C. H. DITSON & CO.,
711 Broadway, New York.

LYON & HEALY,
Chicago.

CARE TO ORGAN STUDENTS.—As I have every year more applications from Churches desiring Organists [at salaries from \$200 to \$2,000 than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me.
Very truly,
EUGENE THAYER.
Care Mason & Hamlin, Tremont St., Boston. [84-11]

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—[1] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

M. EUGENE THAYER will devote his time exclu-
sively to students desirous of becoming Church
Organists or Teachers of Music. He has always been able
to secure positions for all competent students. Address,
care Mason & Hamlin, Tremont St., Boston. [829-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C.
Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute;
Wulf Fries, Cello.) is prepared to accept engagements for
Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston Mass.
[829-1y]

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in

Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825—1 yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes
of the century. Has no superior as a collection of the
most approved sacred music for CHORUS and CONGREGA-
TIONS. 500 E. H. H. 400 pages. Price \$1.50.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS on other highest
awards at American Industrial Competitions always.
The ONLY American instruments of the class which ever
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, employing improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous produc-
tions and at reduced prices. FIVE-OCTAVE DOUBLE-
REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & CO., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Baecker Strasse, VIENNA.

PRIMARY ELEMENTS OF MUSIC,

BY

DR. H. R. STREETER,

Price 60 Cents.

These must not be supposed to be Elements for use in
Primary Schools. The book is for all ages, and contains a
well arranged presentation of the Elements of Music, some-
what like those ordinarily found in Church Music books,
but with the Dr's ideas impressed upon them, and also
numerous examples and exercises, in all keys and of easy
composition.

Dr. Streeter has a high reputation as a teacher of "Voice
Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC

are designed as a text book for all. Teachers will find in
this little work that material which every pupil must acquire
and it is presented in a logical, connected manner, divested
of needless detail. It at first introduces those signs and
characters which are to be used in the study of music.
Having done this, it gives to the pupil a vocabulary of terms,
with their proper musical application. The division of
Notes and Rests into measures is made simple and clear,
and the different properties of a tone are introduced in a
logical manner. Scales and the technical terms needed are
introduced, and the subject of the transposition of the scale
is presented from an entirely new standpoint. The formation
and development of Minor Scales is made clear, and an
analysis of the Chromatic Scale is, for the first time,
presented to teachers and pupils. This work treats really
of the mechanics of tones; their relation to each other as
members of a tone series, and as modulating tones is made
plain and easily accessible.

The exercises consist of 144 original studies, in sixteen
series, which enable the pupil to intelligently read music, in
a short time without the aid of any instrumental accom-
paniment whatever.

The exercises are limited in compass, but they are written
in different keys and Concert pitch is figured in fourteen
of these series of exercises. This familiarises the pupils
with the different keys and at the same time prevents
excessive waste of tissue from any abnormal use of the vocal
apparatus.

The Elementary principles of Music, or the Mechanics
of Tones are here presented in a clear, sensible, logically
connected manner, and more accurate musical knowledge
can be acquired by the use of this work and with less
expenditure of time and labor, than by any similar work
ever offered to the public.

It is comprehensive, and accurately clear in all its
statements.

Studies in Voice Building.

These studies furnish appropriate exercises for the
development of the voice, according to Dr. Streeter's method

FIRST SERIES. 50 SECOND SERIES. 60
THIRD SERIES. 75

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co.'s New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Parlor, or Pipe
Organ. Contains everything which is so-called "popu-
lar"—melodies of the day, marches, waltzes, voluntaries,
variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact the best of all
music from Beethoven's Adagio to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and Fourth now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By **MASON & HOADLEY.**

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there is any distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

CEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordion, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sing
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either gentleman have sold by the Hundred
Thousands, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with the needful scales, exercises, and studies,
but to its admirable collection of 120 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 859.

BOSTON, SATURDAY, MARCH 21, 1874.

VOL. XXXIII. No. 25

March.

In the snowing and the blowing,
In the cruel sleet,
Little flowers begin their growing
Far beneath our feet
Softly taps the Spring and cheerily,
"Darlings, are you here?"
Till they answer: "We are nearly,
Nearly ready, dear."

"Where is Winter, with her snowings?
Tell us, Spring," they say;
Then she answers: "He is going,
Going on his way
Poor old Winter does not love you,—
But his time is past,
Soon my birds shall sing above you,—
Set you free at last!"

[M. M. D. in St. Nicholas for March.

Joseph Haydn and his Moral Character.

Griesinger, Haydn's intimate friend, draws the following portrait of the composer's personal appearance: "Haydn was short of stature, but strong and solidly built; his forehead was broad and well shaped, and his skin dark, his eyes were animated and full of fire, his features strongly marked, and his entire physiognomy expressed modest reserve and gentle seriousness. He spoke the Austrian dialect, and his conversation was interspersed with the comic and artless locutions peculiar to his compatriots. He was not greatly skilled in French, but fond of Italian, which he spoke with ease; during his two visits to London he learned sufficient English to hold his own on ordinary topics, and, in Latin, he understood everything connected with the Roman Catholic religion.

Haydn was extremely fond of order and neatness. While very many men of great minds feel perfectly comfortable in a study like a chaos, where the tables, the chairs, and the floor are encumbered with manuscripts, books, and other objects necessary for their work, Haydn, on the other hand, was at his ease only in a neatly arranged room; his study might have been compared to a registrar's office, where the smallest piece of paper has its appointed place.

He was as neat in his person as in his room; he was never seen in the street without being full dressed and with his hair curled; even when at home he was never known to indulge in a dressing-gown and slippers. The reason of this was, that for a long series of years he was always obliged to go out properly dressed, for it frequently happened that the prince, in whose service he was, sent for him unexpectedly. In his old age he still continued the custom; he needed only to take his hat and stick to be ready to go out at once. When he received visitors his coat was decorated with the red ribbon of the Civic Medal, and a costly diamond ring glistened on his fingers. But all useless ornaments struck him as foolish, and calculated to render him ridiculous in his own eyes.

The most precious ornament of his noble soul was the great modesty which he exhibited on all occasions; he never forgot that he was the son of poor people, and that his nearest relations belonged to the humblest classes of society. His own works even did not render him vain; on the contrary, he often said: "that they were not all that they ought to be: *sind mehr als ich verdiene*; they are children, some of whom do me credit and some do not, while some are utter failures."—He wrote to his publisher, when forwarding him the score of

The Creation: "My occupations increase with my years, and yet it seems that just as my strength diminishes my love of work becomes greater. Oh, God! how much more there is to be done in this divine art, even for such a man as I have been! The world compliments me highly every day on the fire which animates my latest works, but no one is willing to believe with what trouble and effort I cause the spark to dart from within myself. My memory is becoming weaker and weaker, and my nerves are shattered. I am sometimes for weeks together unable to hit upon an idea, until, at last, re-animating in the recesses of my heart by Providence, I sit down at the piano, and begin thumping away, like a hammer upon an anvil.—I received yesterday, a fresh parcel of musical journals. I see that the edition of this work does you in every way honor, but, as for me, poor old man that I am, I hope sincerely that the critics will not fall too severely on my *Creation*, and not be too hard with it. They will assuredly attack certain defective passages, and they will find fault with the notation, and other trifling details, to which I always attached only little importance; but the true connoisseur will, like me, perceive the cause, and kindly set aside these stumbling-blocks.

"But all this is *trifles*, it might be taken for vanity, from which my Heavenly Father has, I trust, preserved me up to the present."

Another proof of Haydn's modesty was his readiness to recognize and openly praise the merits of others. In 1787 one of his friends at Prague asked him to write an opera for the theatre of that town. The composer replied: "You ask me for a comic opera; with all my heart, if you desire to have one of my vocal compositions for yourself alone; but, if you want to perform it at the theatre, I cannot serve you on this occasion, because all my operas are written too exclusively for our company at Esterhazy, and would never produce elsewhere the effect which I had calculated for our own stage. It would be quite a different thing were I fortunate enough to be able to compose a new score for your theatre. But then, again, that would be a hazardous thing to do, for it would be difficult to stand comparison with the great Mozart. If I could transfuse into the soul of every lover of music, especially the soul of the great, the ability to entertain for the inimitable works of Mozart, all nations would out rival each other in endeavouring to possess such a treasure within their walls. Let Prague keep him, therefore, but let her also recompense him; for, without that, the history of great geniuses is sad, and offers Posterity but small encouragement to intellectual labour, since alas! we behold so many noble minds succumb beneath the burden of adversity! I am irritated at seeing Mozart, unique as he is, not yet attached to some Imperial or Royal Court! Pardon me, if I become excited when speaking of him—I am so fond of him!" When Haydn was summoned to Prague for the coronation of Leopold II., he replied: "Haydn cannot show himself where Mozart is."

Haydn appreciated the merit of Emmanuel Bach, but he rendered the same justice to Gluck.

Cherubini, also, enjoyed Haydn's esteem. They met during Cherubini's stay in Vienna in the winter of 1805-1806. Haydn gave him a symphony, afterwards played very frequently in Paris, and said, as he handed it to him: "Allow me to call myself your musical father,

and to name you my son." These touching words made a deep impression on Cherubini, who could not restrain his tears when he took farewell of the old man.

Yet when Haydn perceived any false tendency in art, he knew how to wield the rod. One day he learned that Albrechtsberger, the contrapuntist, maintained that all fourths ought to be banished from the pure phrase. He, thereupon, exclaimed: "What is the meaning of that? Art is free, and must not be impeded by any mechanical chain. The ear—I mean the practised ear—is fit to decide, and I consider myself as competent as another to let down laws on such a subject. There are pieces of subtlety without value; I should prefer some one's attempting to compose a *really new* minuet."

On another occasion, a friend asked him whether he had ever formed a system for himself, when writing his works. Haydn reflected a long time, and then replied: "I never thought of doing so in the fire of composition; I wrote what pleased me, and subsequently corrected it according to the laws of harmony. I never followed any other plan. Sometimes I have taken the liberty of offending, not the ear, but the usual rules of the treatises on composition, and I marked each passage with the words *con licenza*. People instantly cried out: 'A fault,' and tried to prove it, with Fuchs in their hand. I asked my adversaries whether they could prove by the ear that it was a fault? They were compelled in reply to say they could not. As for myself, neither do I see a fault in such passages; I am in fact, on the contrary, to think I hear a finer sound, and this is why I venture to sin against the rules."

Notwithstanding his great modesty, Haydn was conscious of his great value; he knew that, by his works, he had greatly contributed to the progress of musical art. Thus he simply did himself justice when he said: "I know that God has given me talent; I avow it with great gratitude; I believe, also, that I have done my duty, and, by my works, been useful to the world. Let others do likewise!"

When a composer has written one or two good works, his reputation is established; my *Creation* will last, and, perhaps, the *Seasons*, also."—He told a friend that a quatuor of his was one day being performed before Mozart and Herr K—. It contained some bold modulations. Herr K— thought them strange, and asked Mozart whether he would have written them. "I doubt it," replied Mozart: "but do you know why? Why, because they would not have struck either you or me!"

Haydn has sometimes been accused of avarice, but this charge must be considered as a wicked calumny, invented by enemies who were jealous of him. He was certainly fond of money, but never as an end, always as a means. We know how disinterested he was in lending his works at concerts for charitable purposes. He was always exceedingly generous towards his poor family. He frequently sent his brothers and sisters money and presents, and for twenty-five years paid the travelling expenses to Baden of his brother John, whose health required him to drink the waters.

Haydn had already made in 1807 the necessary arrangements for his little artistic museum, with his books, scores, and manuscript, to go after his death, to Prince Esterhazy. This museum is located at Eisenstadt. Among the manuscripts, are 46 engravings and glazed like engravings; they used to adorn

the wall of Haydn's bedroom. Speaking of this fact, he said: "I was not sufficiently rich to purchase good pictures, so I made myself one tapestry such as everyone cannot have." The Viennese showed, at the public sale of the things he left, what deep veneration they felt for him. Everyone wanted to obtain a memento of so great a man, and enormous sums were given for the most trifling objects which had been his. Thus Prince Johann von Lichtenstein gave fourteen hundred florins to become the possessor of his parrot. J. Esler, the master's copist, traded in a not very honorable manner, on this infatuation of the Viennese. His handwriting greatly resembled Haydn's, and he manufactured forged autographs, for which he charged an exorbitant high price. — *Carl Ludwig.*

Two Theorists on Operatic Reform.

BY F. WEBER.

"From Life only, as the sole origin of our cravings for it, may we gather the subject and the form of all Art; wherever life is moulded by Fashion, true Art cannot accrue from it." — WAGNER: *Das Kunstwerk der Zukunft*

It is among the chief merits of Wagner's theoretical writings, from which the above words are taken at random, that they point with a clear and steady aim at the incongruities and absurdities of the modern operatic stage, that they endeavour honestly and fearlessly to expose the very root of the evil, and that they raise before our eyes the vision of a new edifice, the Drama of the Future, the conception of which we cannot but call a grand and noble one.

Wagner is one in a line of modern German composers, of whom C. M. von Weber may be considered the first, who have frequently exchanged the conductor's chair with the critic's box. The number of articles, chiefly critical, from the pen of the composer of "Freischütz," which appeared at different times in German periodicals, is considerable. They all bear witness to the author's great artistic soul and acuteness of judgment, which never stoops to prejudice, even where the works of his bitterest antagonists are concerned. In Wagner's writings this critical faculty is developed into a constructive one, of which the above theory of the "Drama of the Future" is the upshot. The book, on its appearance, raised a storm of angry controversy, but we venture to assert that it would have subsided sooner, and its undoubted merits been more calmly considered, were it not for a certain harshness in the author's judgment of others, more apparent still in his subsequent writings, which added unnecessary fuel to an already sufficiently unedifying party strife. This is proved by the fact that out of twenty-four books and pamphlets relating to Wagner, published in Germany during the years 1867-71, no less than eleven are directed against his angry pamphlet entitled "Judaism in Music."

Whatever may be the ultimate bearings of Wagner's theory—ridiculed as it has been by some and dismissed as the idle speculations of a dreamer; anathematized of others (and of these not a few whose opinion is entitled to the greatest respect) as dangerous, if not fatal to all art and to music in particular—it embodies at least this one idea, in support of which all well-wishers of art ought to combine, viz., the liberation of the Stage from the fetters of Fashion, and its radical reform, both with regard to operatic and to purely dramatic performances. That such a form is sorely needed who can deny? Who can shut his eyes to the fact that our theatres, our opera-houses, are nightly opened only to show off the particular qualities of this or that popular actor, this or that favorite singer? That operas are written with a distinct view to exhibiting the powers of one or two "stars," and that it has become a matter of indifference with a vast majority of opera-goers what particular work of art may be submitted to their senses? Are we then going back to the days when opera was yet in its cradle, when a Faustina and a

Cuzzoni could divide fashionable London into two hostile camps, to the noisy clamor of which Handel was fain to compose his grand operatic airs? Have we not, since then, had a Gluck to show us the deeply dramatic powers of music on the stage; a Mozart to combine with it the expression of all the emotions of which the human heart is capable; a Beethoven to hold up to us, in his one great dramatic work, the ideal of human grandeur and purity, to which alone he thought his music capable of being wedded on the stage?

Glancing at the list of operatic performances during a season, here in London as elsewhere, one would indeed think that the voice of these great masters was drowned amid the dance tunes of the modern Italian school; that the ideal to which they have pointed was crushed by the encyclopedian monstrosities of the Parisian "Grand Opera."

What, then, is the conclusion we naturally draw from this? As has been most justly remarked in these columns: "We are driven to admit the truth that our Italian Opera-houses have now degenerated into mere fashionable lounges; that real art is represented outside their walls."

It is for this reason that the formation of a Wagner Society, and the introduction of the ideas and the music of this modern reformer have, of late, been rather welcomed, than otherwise, by lovers of true art in this country. We may not agree with much in his intended reforms, especially with regard to the position which Music is intended to hold in his new Drama; we may even consider his theory of this grand combination of all arts, called the "Drama of the Future," to be chimerical; yet we acknowledge in him the honest and enthusiastic seeker after truth, who has boldly struck out a new path for himself.

We call it a new path, because this "apostle of art of the nineteenth century," as he has been denominated by some of his admirers, has not only in an elaborate theory defined, as it were, its exact position on the map, but has essayed practically to wend his way along its somewhat steep passes, cutting away the underwood and hewing down trees, some of them of many years standing. But the idea of a revival of the stage of ancient Greece in the combination of the various arts, and with the additional advantage of the vastly increased musical resources of modern days, is by no means a new one. Opera itself owes its origin to an attempt to such a restoration; but while its relation to the Greek drama was, at best, but an outward one, it remained without influence on the national life and the highest interests of modern culture, which had been the privilege of the Theatre of Athens. The attempted restoration, in this respect, failed; and ever since then there have been critics, more or less earnest and enthusiastic, deploring the existing state of the operatic stage, and sighing for a genuine and lasting reunion of the sister-arts. Among these champions of operatic reform of a by-gone age, there is, perhaps, none more deserving to be associated with the author of the "Drama of the Future" than Count Algarotti. This remarkable man, artist, poet, and thinker, whose highly cultivated mind rendered him a competent judge also in things operatic, but whose writings are now forgotten, has embodied his idea of the "Drama of the Future" in a small volume, from which it may not be uninteresting to select a few extracts.

Francesco Algarotti was born in Venice, in 1712. He lived for many years at the Court, and in the service of Frederick the Great, by whom also he was created a Count: during the last ten years of his life he resided at Pisa, and died in 1764, after having published a number of books, on a variety of subjects, and among these his "Saggio sopra l'Opera in musica," now under our consideration. The "Essay" (which by the way, is dedicated to an English statesman, William Pitt), after a few introductory remarks as to the original in-

tentions of the founders of opera, treats in separate chapters of its component parts, viz., poetry, music, dancing, scenery, &c., and finally of architecture itself, reminding us in this form at once of Wagner's more elaborate and certainly more profound treatise. In introducing the subject the Count, surveying the original idea which gave birth to the opera, says:—"In forming it no article was forgotten, no means omitted, no ingredient left unemployed, that could in any shape contribute to so important an end; and indeed it may with reason be affirmed that the most powerful charms of music, of the mimic art, of dancing, and of painting, are in operatic performances happily combined, that they may conspire, in a friendly manner, to refine our sentiments."

But what is actually produced under the name of opera "now-a-days" is widely different:—

"Opera has degenerated to a degree of insipidity and irksomeness, through a defect of that harmony which should always prevail among the several parts of which it is composed. . . . By such neglects has opera dwindled into a languid, badly connected, improbable, grotesque and monstrous aggregate."

He concludes with the remark that, theatres being in the hands of "mercenary undertakers," reforms can hardly be hoped for but under the patronage of a Sovereign, whose Court affords a fostering asylum to the Muses. Our critic does not yet, indeed, adopt the modern notion that the composer of the future should write his own libretto. The composer and the poet he deals with separately, but it is to the latter the more important part is assigned. "The poet is to carry in his mind a comprehensive view of the whole of the drama, because those parts, which are not the production of his pen, ought to flow from the dictates of his actuating judgment, which is to give being and movement to the whole." "Opera, in the main, is nothing more than a tragic poem recited to musical sounds." For this reason the composer of operas ought to be in a more subordinate position.

"It is an undeniable fact that in the earliest ages the poets were all musical proficient; the vocal part then ranked, as it should, which was to render the thoughts of the mind and affections of the heart with more forcible, more lively and more kindling expression." "But now the two twin-sisters, Poetry and Music, go no longer hand in hand. . . . Nor can a remedy be applied, otherwise but by the modest discretion of a composer, who will not think it beneath him to receive from the poet's mouth the purport of his meaning and intention . . . and thus keep up a dependence and friendly intercourse."

Having thus traced out the position which, in his opinion, the composer of the Musical Drama ought to hold, the Count proceeds in a very sensible manner, to review the details of operatic music, such as he found it, pointing out their incongruities and the utter absence of the dramatic element in them.

In another chapter on dancing—the value of this art as an accessory to the musical drama is dwelt upon, from which, however, it ought to spring genuinely and as forming part of the general plot. "It should be imitative of nature and of the affections of the mind, by the body's moving to musical numbers."

After some further remarks on scenery, dresses, &c., and a detailed plan of the structure of the theatre in which this revival of the Grecian tragedy should take place, our Reformer, seeing his ideal already realized in the future, enthusiastically says in conclusion:—"Then will opera no longer be called an irrational, monstrous and grotesque composition; on the contrary, it will display a lively image of the Grecian Tragedy, in which architecture, poetry, music, dancing and every kind of theatrical apparatus unite their efforts to create an illusion of such resistless power over

Bach's Violin Sonatas.

The Decline of Vocal Art.

a second examination, which differs only in matter not in manner, from the first, history of music, in which, in addition to the history of music, the candidate must also give full scores being required, in addition to the harmony and counterpoint as required in the first examination. Assuming that the candidate again carries his Testament of the first time, he has now only to get the

dean or other qualified don of his college to present him for his degree. In the apodyterium of the House of Convocation, on the morning of the degree day, there take place much exhibition of Testamurs and payment of fees, (you cannot look over your left shoulder in Oxford without having to pay a fee for the privilege), after which he stands nervously waiting, and wondering what all those hurried Latin speeches mean, and why the Proctors go up and about, and take off their caps and put them on again in the most eccentric way, but always rhythmically—until his dean, seizing him by the hand, drags him to the front, and after a short form of presentation, he hears those venerable words which admit him to the coveted degree. He retires quickly, doffs the remarkable and unbecoming costume before alluded to, puts on a handsome silk gown and blue hood, and standing afar off at the door, bows to his Vice-chancellor. If he is a good man and true, he mentally vows, from that day to the end of his life, to work conscientiously and educate himself until the world is made to respect the degree through the bearer of it; for the man it is who shows the value of the degree, not the degree the value of the man.

The following are the printed "Directions for Candidates for Musical Degrees" at Oxford:—

I.—For the Degree of Bachelor in Music.

Every candidate for this degree must previously matriculate in the university, *i. e.* enter his name on the books of some college or hall, or as an unattached student.* He will then have to undergo the following examinations, &c., &c.—

1. A preliminary examination will be held annually in Michaelmas Term, in the Music School at Oxford, on a day to be fixed and announced previously. It will comprise merely harmony and counterpoint in not more than four parts. The text-books are Onseley's "Treatise on Harmony" (Oxford, Macmillans, 1868), and his "Treatise on Counterpoint, Canon, and Fugue" (1869). The examination will be partly *videlicet*, and partly *per scripta*. No one will be admitted to this examination who has not given his name to the clerk of the schools, to be inserted in the list of candidates.

2. Candidates, who have obtained their certificate (or "Testamur") of having duly passed the preliminary examination, must in the next place compose an exercise, which must be sent for inspection and approval to the professor of music at his residence, "St. Michael's, Tenbury," any time before March 1st. The professor will send it to the other examiners for their approval, and then return the MS. to the candidate. The exercise must be—

- i. a vocal composition, either secular or sacred,
- ii. containing pure five-part harmony,
- iii. and good fugal counterpoint,
- iv. with an accompaniment for *at least* a quintet string-band,
- v. It should be of such a length as to occupy in performance from twenty to forty minutes.

Each candidate will be required to produce a written declaration, signed by himself, stating that the exercise is entirely his own unaided composition.

3. The examiners having signified their approval of the exercise, the candidate must present himself at the final examination, which is held every year in Easter Term, on a day previously fixed and announced, in the Music School at Oxford. He will have to enter his name on the list of candidates as on the former occasion, and exhibit his "Testamur" of having passed the preliminary examination;

This examination embraces the following subjects:

- a. Harmony,
- b. Counterpoint, in not more than five parts,
- c. Canon, Imitation, &c.,
- d. Fugue,
- e. Form in Composition,
- f. Musical History,
- g. A critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the professor of music, and duly announced after the former examination.

To the text-books mentioned above may now be added the treatises on "Instrumentation" either of Berlioz or Kastner. This examination, like the former, is conducted partly *videlicet*, and partly *per scripta*.

N.B.—No public performance of an exercise is now required for the degree of Bachelor in Music.

4. The candidate must deliver the MS. full-score of his exercise to the clerk of the schools, to be deposited in the library of the Music School.

*Each candidate, if not already a member of the university, is requested to apply to the Head of the College or Hall, or to the Consors of Unattached Students, on whose books he proposes to place his name, for the necessary information and cost of doing so.

5. When the candidate comes to be presented for his degree, he must be provided with the "Testamur" of having passed the final examination.

6. The fees he will have to pay are as follows:—

	£	s.	d.
i. On attending before the Vice-Chancellor for Matriculation	2	10	0
ii. On entering his name for the Preliminary Examination	1	0	0
iii. On entering his name for the Second Examination	1	0	0
iv. After passing both Examinations	9	0	0
v. On taking the degree of Mus. Bac.	5	0	0

II.—For the Degree of Doctor in Music.

Five years must intervene between the two degrees. They may be so computed, however, as to include both the terms in which the respective degrees are conferred. A certificate is required, which must be signed by "three credible witnesses," stating that the candidate has studied music for the last preceding five years.

1. The candidate for the Doctorate must in the first place compose, and send in to the professor as before, an exercise. It must be

- i. a vocal composition, either secular or sacred,
- ii. containing real eight-part harmony,
- iii. with good eight-part fugal counterpoint,
- iv. in really good style, as a work of art,
- v. with accompaniments for a full orchestra,
- vi. in length of performance from forty to sixty minutes.

Each candidate will be required to produce a written declaration, signed by himself, stating that the exercise is entirely his own unaided composition.

2. The professor having signified his approval of the exercise, the candidate must appear for examination in the Music School at Oxford on the same day as that appointed in Easter Term for the examination for the Bachelor's degree.

The subjects of examination are as follows:—

- a. Harmony—the more abstruse part,
- b. Eight-part counterpoint,
- c. Canon, Imitation, &c., in eight parts,
- d. Fugue,
- e. Form in composition,
- f. Instrumentation,
- g. Musical history,
- h. A critical knowledge of the scores of the standard works of the great composers,
- i. So much of the science of acoustics as relates to the theory of harmony.

This examination is not *videlicet*, but exclusively *per scripta*.

3. After duly passing the examination, the candidate must have his exercise publicly performed in Oxford, before the Vice-Chancellor, the professor of music, and the university; with complete band and chorus, and at his own expense.

4. He must deliver the MS. full-score of his exercise to the clerk of the schools to be deposited in the library of the Music School.

5. He must be furnished with a "Testamur" as before, on coming to be presented for his degree.

6. He must pay the following fees:—

FREDERICK ARTHUR GORE OISELEY,

Professor of Music.

The probable attendant expense of obtaining a Mus. Bac. degree will be at the least about £30; but most candidates must reckon upon a greater cost, in some cases, perhaps, double. *Land. Mus. Standard.*

"Progress."—Massacre of Noble Elms.—Boston Common Threatened.

A well known benefactor to Art in this City, who will readily be recognized, sends us the following:—

MR. EDITOR.—Terquinius Superbus, was it not, who indicated to the ambassador of his son Sextus, by striking off the heads of the poppies with his stick, the course he advised in politics to his son?

I could not but think of this story the other day, as I witnessed the destruction of our magnificent trees. I say ours, because they are ours, the town's, given in legacy to the future, and no mayor and no corporation has a right without consulting those who owned them to vote their death. Does authority thus mean to indicate by their destruction a willingness to strike at superiority of all kinds, a neglect of the higher influences of life, and a hint of greater encroachments upon the trees of a neighboring and dearly loved preserve?

Or is it the naivete of insensibility? This I fear has much to do with it. There is now growing up in our country a class of men the key to whose character is

† These fees are to be paid to the clerk of the schools.

	£	s.	d.
ii. On entering his name for the Examination	1	0	0
iii. On taking the degree of Mus. Doc.	10	0	0

‡ This fee is to be paid to the clerk of the schools.

indifference; indifference to all but the coarser material considerations, to honor, and taste and integrity. They are extending like pollution from Washington to the limits of the Republic, and the future has every thing to fear from them.

When a crime is committed Justice asks, "who profits by it?" In the case of the trees, we can think of but one influence likely to desire and work for it. Not openly, but slyly and under that cover of law, by which all such misdeeds are now accomplished. Any diminution of our Common under pretence of street widening, can but point to the same source. As I witnessed the swift destruction of our trees, I could not bear it, and returned home, where I gave vent to my anger in the accompanying lines. "Indignatio verum fecit." A.

The Paddock Elms.

"The iron entered his soul."

In youth brave Oscar was a timid boy,
Carefully meek, deliberately coy.
He stood before Dame Thoroughfare, his face
In blushes, saying, "Give me but a place
To put my little irons down, and I
Will be a good boy though I am so shy."

His wishes granted, soon he lifts his head
And sees from every street each carriage fled,
And laughing cries: "The old lady was a fool,
And soon shall find so under iron rule."

On vanishing threads see every road from town
Send spinning horsecars to the country down.
Something of insolence the driver's whip
Snaps at all vehicles, and bids them skip.
At last young Oscar lords it, grown a King,
O'er Councils, Aldermen and every thing.

When canon Kingsley asks to see the place
Where Erick and his fountain vie in grace,
With shrugs we answer, "Oscar wouldn't let
Erick or us enjoy the smallest jet."

Instead of birds, see now mysterious forms,
Fiercer in cruelty than winter's storms,
Whirling their axes the doomed boughs among,
Whose din distracts, where late the sparrows sung.
Soon topped and shorn, each violated crest
Shall with their stately trunks in ruin rest.
While with a sneer King Oscar sees them lie,
Mutely appealing to the indignant sky,
We glide dejected past each murdered elm,
Feeling the iron which wounds us, slew them.

To this we may well add Dr. Parsons's indignant sonnet, which appeared in the *Daily Advertiser*.

A Sonnet—too late.

Most noble merchant, honoring the chair
Of Eliot, Quincy, Phillips and the rest,
Whose fragrant names in civic books are pressed,
Made not by mere majority our Mayor,
But called with voice unanimous, beware
Of hearing latest those who love thee best;
Send not the relic from New England's breast
Of Mother England that Heaven seems to spare.

Must the low logic of a selfish tribe

That only view our Boston as a square
For them to peddle in, thy course prescribe
And over-ride, for their triumphal gains,
Both rule and freedom, till no right remains,
And "City Fathers" grows the country's gibe?

T. W. P.

The Worcester Palladium,—one of the best papers in New England, in the regard it pays to Art and true aesthetic culture,—has the following letter from Boston, dated March 9.

In writing last week of a picture of Corot's in which were some beautiful birches, we spoke of the way in which "the delicate trunks trembled down into the ground," but the types made us say "trembled."

The "Paddock elms," which have been trembling with fear for the last two years, have at last tumbled. Do you know them? A magnificent row of venerable English elms, reaching on Tremont Street, from Park Street to the Tremont House, and making one of the most picturesque spots in Boston. They skirted the old Granary Burying Ground, affording grateful shelter from summer heats, and adding much to the beauty of the street in winter. On many an afternoon at sunset have we looked at these elms from one point or another, and felt grateful to Boston conservatism that they were allowed to stand. But the spirit of opposition to the Old, and the blind pursuit of the New because it is new, had sworn that

these elms should be laid low, and they have fallen. A certain alderman is said to have bragged, "I have said that those elms shall come down, and they shall!" Why? Because "I" have said so! They were healthy, vigorous trees, good for another century with care. How they did resist the axe! The most stalwart arm produced only small green chips. The old veterans resisted to the last, and "died game," in the presence of hundreds of indignant spectators, who muttered "For shame!" "What an outrage!" and thus expressed the united sentiments of the best portion of the citizens.

We would not stand in the way of Progress. We would sacrifice a great deal to the good of the majority, and to the welfare of those who are to come after us, but we do not believe in useless sacrifice of objects of beauty or utility. The "I have said so" of an alderman is not the fiat to which we willingly bow.

It is a mistake to trust the preservation of shade trees to a city government. The so-called "progressive element" in its councils carries favor by acting with headlong speed in matters where haste is sure to make waste. There are people in Boston to-day who hate everything but money, and especially despise whatever appeals to the æsthetic or religious sentiment. These people long to see the Common "cut up into streets," and "do away with the nonsense of a Public Garden." One of these men on bearing a lady lament the fall of the Paddock Elms, exclaimed insolently, "Why don't you hang up Dr. Channing's body and worship it?"

All honor to the three men who went before the Mayor and protested to the last moment, although they protested in vain! They were Rev. Dr. Bartol, O. W. Holmes, and Marshall P. Wilder. They expressed the sentiments of the majority of the community, and the mayor probably knows why they did not succeed in their mission. The men and the cause they favored deserved more consideration.

The three or four English elms remaining on the Common, at the corner of Park and Tremont, have been rudely shorn of their beautiful proportions under pretence of trimming, and the city government probably knows how soon they are to follow. They are made to look as jagged and unightly as possible, and then down they go.

It used to be said that "every man ought to plant a tree." The modern version reads: "Every other man is bound to cut down a tree, simply because every other man desires that he should not!"

SETH.

The New York *Tribune* adds one to the ordinary notices already published, and thus sighs over the utilitarian spirit of the age.

Of course, we in New York have no right to blame Boston iconoclasm. No precious brick and mortar was ever spared here for the sake of its associations; and we feel every day that we are dreadfully, and disgustingly new. When we wanted the true relish of antiquity, we went for it to Boston, and found it there. In Bunker Hill and John Hancock's house and the Old South we had a sort of property, and we have been accustomed to think that Boston held these relics as in trust for the whole Republic. Her best public memories were ours also; even the horny-handed Hoosiers made a kind of Mecca of her; and when the Old South escaped the flames, men thousands of miles away, who never saw the building, rejoiced. They are rather astonished to learn that it is now seriously proposed to pull down what the fierce element spared. If Christ Church should go next, and then King's Chapel, what will there be left? The Republic has no antiquities. These, such as they are, the municipalities own and control; and we are sorry to say that nowhere do they appear to be considered of much value, or of much importance in comparison with the advance in the price of real estate.

DR. BARTOL'S DISCOURSE.

(From the Transcript, Mar. 9.)

Rev. C. A. Bartol delivered a discourse at the West Church in the forenoon, on "The Doctrines at the City Hall—Poetry and Sentiment against Progress and the Public Good." Dr. Bartol has been in earnest opposition to the removal of the Paddock elms, being one of those who appeared before the Board of Aldermen to argue the case, and parts of his discourse were designed to answer arguments which were made there and elsewhere. After introducing his subject, he said that there is too much

greed of gain in Boston, and we had a warning of the displeasure of the Almighty when \$100,000,000 worth of property was swept away in one day. It is not necessary to make war on poetry and sentiment at the aldermen's board, for little enough is left. After speaking of the hastening to be rich which we see around us on all sides, Dr. Bartol said that he desired to plead the cause of immaterial good, and what more is it, he said, but the cause of religion, the beauty of the Lord and the beauty of holiness? The representatives of that ideal add as much as the most thrifty speculator to the general welfare. Business is indispensable, but it has its place and its proportion. I believe in making Boston a metropolis of the first class, but, without an honest population and generation, of what use would that be? If you want such you must cultivate the sensibilities, the heart and the manners.

The glory of London is its splendid parks; I hope that we shall not lose ours or be stinted about them; we shall rue it if we do. We shall be abandoned if we give up the Lord's ground, reserved for worship, charity and the cause of education; if we give it up because we have locked our coffers and put the key in our pockets to our own private earthly aggrandizement. Boston, as our fathers intended it, shall have passed away when it is all shop. Watch your aldermen, and see if the Granary sidewalk be not in the end retrenched. In the heat and wet you and I shall miss those elms; the people will miss them. I have not yet heard of a woman who did not mourn their fate; I wish it had been settled by popular vote, and that the women voted. By what mysterious influence were they doomed and disposed of so quickly? The inhabitants of Boston, who had never expressed a desire that they should be destroyed, came in great crowds, as to an execution, to see it done. It "stops the crowd," it was argued; well, it was better that the crowd should be stopped, sometimes.

The principle applied to the trees, that they hinder travel which goes at such a headlong rate, would pull up every flower and straighten every path in the Public Garden. The more haste, the worse speed. The land of this continent exists for some other purpose than for hippodromes or race courses for horses and men. No; there must be something better than the market-place; there is something higher than pecuniary effort. It was said very incensedly at the Board of Aldermen that millions had been spent in widening streets, while to take down those trees would not cost a ten-dollar bill! It could buy powder enough to blow up the State House; many a man's soul in this country is on sale for that; it is enough to turn an appointment or a village election; it could buy rum enough to make a sot. It would be impossible to tell the history of any ten-dollar bill which might be held in the hand, unless it came clean from the bank, and even then it is a false promise to pay.

There are two honest sides in the removal of the elms, which, I have no doubt, was honestly decreed by the officials; but it is not a question of honesty, but of sincerity and truth. There may be some advantages and some disadvantages about those trees, but the advantages certainly outweigh the disadvantages. What constitutes progress? The public good and the effects on the weal of society and this community. I beg leave to suggest, is not all reducible to a straight line to rush over like a locomotive in a lightning express. Would the human soul be content if all the prosperity of which we dream were to come to our city? No, it would sigh for something beyond and above all that. The great and grievous want of this country is education, unfolding to men all that sentiment which refreshes and invigorates them. It may be scorned at City Hall, but it shall be honored in the temple. There is such a thing as progress to the pit; progress to degeneracy; a crablike progress which loses ground. All hail to the benefactors who redeem us with goodness, beauty and truth!

The Art Theories of Richard Wagner.

I. *Richard Wagner*. By Edward Dannreuther. (Ang. CHETAC Co.)

II. *The Master of the Future*. A Letter to M. Friederick Villot by Richard Wagner. Translated by Edward Dannreuther. (Schott & Co.)

(From the London Musical Standard.)

It will probably be agreed by the readers of the *Musical Standard* that the time is come when there is due to them some definite and well considered statement of the much-talked-of views in regard to music which centre round the name of Richard Wagner. After many years of criticism at a distance—

or rather, so far as this country is concerned, of allusive condemnation—the music of Wagner has at last forced itself into hearing in London, and some of the composer's writing is constantly in our ears. A London Wagner Society has been established, and is giving a second year's series of propagandist concerts; a considerable number of cultivated London musical men, whose opinions must command attention, and suggest examination, have attached themselves to the movement for bringing Wagner's music to the front, and his ultimate plans to a realization; there is, in short, call for a careful statement and unprejudiced examination of the case in the interest of art.

It may be as well before going further, to consider what has prevented Richard Wagner obtaining in England and in his own country the opportunity he might otherwise have sooner commanded of bringing his works to a hearing. In this respect the man has been his own enemy. Being, like many remarkable characters in art, of an excitable temperament, he has written recklessly, and incurred the fair penalty of so doing. By way of revenge, his own sayings, plans, and actions have been represented in an extravagant and ludicrous light by the continental press. And such being the position created by Wagner's rashness of temperament in Germany, it is easy to account for the attitude of English opinion towards him. The truth in regard to this is simple enough; we have been content, till very recently, to accept in England echoes of continental misrepresentations and exaggerations. The men in England who have read and adopted a passing sneer and gross misdescription of Wagner in English newspapers are thousands; those who have examined one of Wagner's scores, and a copy of his books, might be counted on the fingers. It is thus not too much to say that common English opinion on Wagner—if indeed the way of talking about him which got to be habitual deserve the name of opinion—may be pronounced worthless. We have not as yet had in England the opportunity of forming what may fairly be called a judgment on the man and his plans, though the opportunity is gradually being afforded us by his admirers.

The first thing to be appreciated in connection with Richard Wagner's speculations is their scope. In this respect he has been very loosely written about. Wagner has been over and over again described as aiming at the abolition of all musical form; and many musical men seem to think that, if he had his way, there would be no more coherent music written or played, and that one to symphonies and symmetry. Let it then be understood at the outset that the scope of Wagner's proposed reforms is practically bounded by the word "opera," and that purely instrumental music in all its many forms could be but indirectly, though it might be powerfully, affected by the prevalence of his theories. The lyrical stage is the subject of his speculations, destructive of all other and all other of his scope. No doubt the music of Wagner's operas would tend to the development—perhaps in an inordinate degree, of instrumental programme music, music designed to illustrate a poet's or painter's work rather than resting for effect upon its own symmetry; but this class of music already exists, and has found endorsement in works of the greatest composers; and its promotion is at any rate not one of Wagner's avowed aims, though an indulgence in it would be a logical result of his apparently strong belief in the power of music for definite emotional expression.

Wagner's indictment against the lyrical stage as it now exists is in the main that it is insincere and trivial, its music lacking in pertinence to its verbal text, its forms dictated by a desire to conciliate the vanity of singers, or the interests of music sellers, and the verbal text itself of very low poetical merit. To a great degree this is undoubtedly true. Not indeed in all the operas, but in the majority, words are used as little more than convenient opportunities for music, and the music wanders in search of effect very far from all intellectual consistency. As for the literary merit of the libretti of the modern lyrical stage, no one, probably, will stand up for it, whatever contempt may be flung upon it. With some exceptions, it is confessedly beneath criticism.

Hitherto those who have thought upon the subject have been content, though often with expressed reluctance, to accept the theory that in the composite art-work called opera, the verbal text must be content to play an infinitely subordinate part, serving chiefly to string loosely together the musical numbers. Against this degradation and subordination of the text, and its attendant insincerities and trivialities, the earnest German soul of Wagner revolts, and he overwhelms the entertainment now known as opera with unmeasured contempt and condemnation.

The chief creative aim of Wagner is the construction of an art entertainment which shall come up to an ideal of what opera should be, a drama in which music, poetry, acting, and painting shall combine on new terms in appealing to the senses of men, the new condition of partnership being the supremacy of the verbal text, and the prohibition to music in particular of any straying from the path of continued conscientious illustration of the text for purposes of its own. A noble object, surely, and one sufficient to fire, as it has fired, the minds of cultured men with a strange enthusiasm. To achieve this perfect combination of four arts, under the guidance of that which works in the most definite material, Wagner asks sacrifices from one which in existing opera are rarely made: he asks music to submit its pretty caprices to the intellectual domination of the words. An elevation of the verbal text of lyrical drama to a really poetical level is another necessary condition, in fact the first and most essential. Wagner's idea is that the same mind should create the text and illustrate it with music: it would seem indeed, in his own case, that the two are conceived almost simultaneously. As regards scene-painting and acting, there is little call for discussing the theory which would subordinate them to the conscientious illustration of dramatic text; the real struggle which Wagner has to conduct is one for the rearrangement of the marriage contract between words and music. And here no one objects, probably, to the elevation which is desiderated of verbal text to a really poetical level; it is the call upon music to subordinate itself absolutely to libretto which raises a very intelligible opposition on the part of musicians. On this point however Wagner is inexorable. He talks contemptuously of "naked, absolute car-tickling melody, which one sings and whistles without knowing why;" and, propounding the conclusion that one or the other, "absolute" melody or the drama, must be sacrificed, decides to sacrifice absolute melody.

The aims of Wagner may be made more clear by some general statement of what he has done and is doing. First, as to the elevation of the text of lyrical drama. To this end Wagner, assuming the rôle of poet, writes his own "books;" and the text of the set of lyrical dramas which he aims ultimately at presenting at Bayreuth, "Das Rheingold," "Die Walküre," "Siegfried," and "Götterdämmerung," has been before the world as a poem for years. Of these four operas the first is prelude, and the three others connected; the intention being to perform the four in turn on four different evenings. The cumbersome dimensions of such a design may here be casually noted; but this is, obviously, an incidental matter. So is the fact, made much of by Mr. Dannreuther in his pamphlet entitled "Richard Wagner," that the material for these texts is myth matter: the efforts of Mr. Dannreuther to show that only mythic matter is fit for operatic manipulation are quite beside the mark, and the suggested conclusion highly improbable. To show that Wagner has succeeded in moulding mythic matter into libretti for music it is not necessary to prove that no one could expect to succeed in using other material. Here, at any rate, it is enough to recite the fact that Wagner's model libretto is constructed of German mythic matter, and to say that, in the opinion of competent literary critics, he has produced poems of considerable power as bases for his intended musical drama. Equally non-essential, and calling only for incidental mention, is another constructional peculiarity of Wagner's texts, the adoption of alliterative instead of rhyming verse. This is a detail, and there is no need to contest or defend its adoption as if it were an essential. There is, perhaps, one thing to be said in favor of alliteration as against rhyme for words intended to be sung or declaimed to music. In alliteration, the identity of consonants which constitutes the figure is at the beginnings of syllables; in rhyme it occurs at the ends. It is far easier for a singer to articulate for effect an initial than a terminal consonant. For this reason, then, at least, Wagner's adoption of alliteration as an ornament in his libretto instead of rhyme may be approved, though it cannot be considered of vital importance.

J. C.

Dwight's Journal of Music.

BOSTON, MARCH 21, 1874.

Concerts.

The numerous courses of Chamber music still go on, and with increasing interest. They

are remarkable collectively for the great amount and variety which they have offered, and still offer, of the finest classical compositions for string quartet, for pianoforte alone or in company with violin, &c., many of them new or as good as new to Boston audiences; and especially for the generous, fresh, exquisite bouquets which they have culled from the song gardens of Schumann and of Franz, as well as Handel, Bach, Beethoven, Schubert, and the rest. To resume where we left off:—

March 2. Monday evening. The second of CAMILLA URSO'S "Concerts Classiques" almost completely filled Horticultural Hall. This was the programme:—

1. Quartet in F major, (Op. 59, No. 1, Rasoumoffski.) Beethoven
Allegro. — Allegretto vivace. — Adagio. — Allegro.
(Theme Russe.)
Madame Camilla Urso, Messrs. Schultze, Ryan and Hennig.
2. Aria, My heart ever faithful J. S. Bach
Miss Clara Doria, Violoncello Obligato, Mr. R. Hennig.
3. Sonata, for Violin and Piano, Op. 69, No. 1, Dussek
Allegro molto con fuoco. Adagio cantabile. Rondo.
Madame Camilla Urso, and Mr. Lang.
4. Songs, a For Somebody Franz
b Wohin Schubert
5. Quintet, in E flat, Op. 41, for Pianoforte, 2 Violins
Viola and 'Cello Schumann
Allegro brillante. — In modo d'una marcia.
Allegro ma non troppo.
Madame Camilla Urso, Mr. Lang, Messrs. Schultze, Ryan, and Hennig.

That wonderful old Rasoumoffski Quartet has been played many times in Boston, but never before has it been heard to such advantage. And hearing it now, so admirably led, and on the part of all the interpreters so well studied (comparatively), and therefore all, or nearly all, so clear, appreciable, and absorbing, one is surprised to learn, as we do from the second volume of Thayer's Biography, that when it was first tried in Vienna and elsewhere it was received with laughter by the musicians. Czerny said: "When Schuppanzigh" (leader of Beethoven's own quartet party) "first played this quartet in F, they laughed and were convinced that B. was joking with them, and that this was not the promised work." "The *Allegretto vivace* especially was long a stumbling block. When that movement was tried for the first time in the musical circle of Count Sollikoff in Moscow, Bernhard Romberg, the greatest violoncellist of his time, seized the bass part which he had been playing and trampled it under his feet as an unworthy mystification. Some years later, when it was promised at the house of privy councillor Lwoff, father of the celebrated violinist, in St. Petersburg, the company were convulsed with laughter when the Bass began its solo on one note. The Quartet was again laid aside." An Italian violinist of some fame, visiting an English family, saw a copy of the Rasoumoffsky Quartets on the piano and exclaimed: "Have you got these here too? Beethoven, as people say and as I believe, is music mad; this here is no music. He showed them to me in manuscript, and at his request I played them over to him. I told him that he surely could not regard these works as music, whereupon he answered: 'O! they are not for you, but for a later time!'"

And so indeed it has proved. At all events in Mme. Urso's concert this quartet was listened to with deep and intense interest; not only the first Allegro, with the frank, buoyant theme led off by the 'Cello, then the sighing chords answering from height to depth, the running

triplets (so exquisitely rendered by the first violin;) the returns of the first theme, both simply and in a varied figure forming a running accompaniment to the rest of the counterpoint;—not only this, but also the fantastic, humorous *Allegretto*, beginning with the queer one-note passage for the 'Cello, afterwards developing so marvellously; and the *Adagio*, so serious, so chaste, so full of the soul's deepest prayer and yearning; and then the rapid, quaint *finale*, where for the first time the "Russian Theme," which the quartet is loosely said to be based upon, is introduced and worked up in the most ingenious, consistent, interesting manner. B. had promised to introduce a Russian melody into each of the three quartets; in this one he made music on his own account for a good while, before he came to that!

Almost as great, in its way,—but a much simpler way, and more appreciable—was Schumann's great piano Quintet, which Mr. Dresel, Mr. Leonhard, and others, had made tolerably well known here in past years. This time again it was superbly played, and was received with great enthusiasm. The Sonata-Duo by Dussek is an elegant, ornate, pleasing piece of work, of the kind once fashionable, which charms for the moment, but does not mean much,—music which goes in at one ear and out at the other;—but it gave opportunity for most neat, brilliant, graceful execution on the part of both the artists, and in the *Rondo* there is a certain irresistible vivacity; so that the piece created almost a *furor*.

MISS DORIA sang Bach's joyful and triumphant song of faith very finely, and the *obligato* 'Cello part added much to its effect. She was equally successful in the song by Franz, which catches the spirit of the Scotch words of Burns: "My heart is sair for somebody" ("Für Einen" in the German) with a rare truth of instinct, and in the exquisite "Wohin?" from Schubert's *Schöne Müllerin*, which no one sings more perfectly. There was a strong effort made to have it repeated.

March 5.—Mr. B. J. Lang's second concert offered, to a crowded audience, the following selections:—

- Pianoforte and String Quartet in B minor, Op. 3,
Mendelssohn, Allegro molto. Andante.—
Allegro. — Allegro vivace.
Messrs. Schultze, Ryan, Hennig, and Lang.
Songs.—"The Ed King" Schubert.
Mr. Geo. L. Osgood.
Fantaisie in F minor, Op. 49 Chopin,
Mr. B. J. Lang.
Song.—"I'm thine" Beethoven.
Mr. Geo. L. Osgood.
Pianoforte Quintet in E flat major, Op. 44 Schumann.
Allegro brillante. Largamente.—Scherzo.—Allegro
ma non troppo.
Messrs. Schultze, Hamm, Ryan, Hennig and Lang.

We were much interested to hear for once that very early Piano Quartet of Mendelssohn—which he composed over two years before the Midsummer Night's Dream Overture, dedicating it to "Sr. Excellenz dem Herrn Staats-Minister, Geheimerath von GOETHE." It is a work full of youthful impetus and ardor, fresh, and containing many beauties, but aiming at almost too much, as is the way with youth, fearfully swift in its quick movements and yet leaving an impression of inordinate length. Mr. Lang showed an easy mastery of its great difficulties, and the work went well as a whole. He was also strung to the true pitch and very happy in the rendering of the superb Schumann Quintet, which on the whole was only less effective than when Mme. Urso led the strings.

The Chopin Fantaisie, beginning with the solemn

Music Abroad.

London.

The Philharmonic Society advertises its intentions for the coming, its 62nd, season. The concerts will begin towards the close of March. The directors inform the subscribers that, in addition to the more generally known works of Beethoven, Haydn, Mozart, W. S. Bennett, Mendelssohn, Spohr, &c., most of the following important compositions will be included in the programmes during the season:—

Overtures: "King Stephen," Beethoven; "Iphigenia in Aulis," Gluck; MS. F minor (composed for the Philharmonic Society); Spohr; "Fierabras," Schubert; "Le Carnaval Romain," Berlioz; "Meeresstille," Mendelssohn; "Tempest," A. S. Sullivan; "Paradise and Peri," W. S. Bennett; "Romeo and Juliet," G. A. Macfarren; Op. 115, Beethoven; "Genoveva," Schumann; "Taming of the Shrew," Rheinberger; "Anthony and Cleopatra," Potter. Symphonies: in B flat, Schumann; "Die Weihe der Töne," Spohr; "Leonore," J. Raff. Also, Suite in D, Lachner; Concerto-grosso in A, No. 11, op. 6, Handel; Serenade for small orchestra (no violins), Brahms; overture, choruses, and Funeral March to "Ajax," (composed expressly for the Philharmonic Society), W. S. Bennett; music to "Midsummer Night's Dream," Mendelssohn; fantasia, op. 15, for pianoforte (orchestral accompaniments by Liszt), Schubert; concerto in F sharp minor for pianoforte, F. Hiller; introduction to "Lohengrin," Wagner.

Paris.

The Théâtre des Italiens has produced Cimarosa's "Astuzie Femminili," a four-act opera standing about seventieth in the eighty or so which this prolific musician composed. It was brought out at Naples in 1794, when Cimarosa was about 45 years old. *Galignani's Messenger* reminds us that:—

He had in the interval, in 1785 or 1786, fulfilled an engagement in Russia, where he received from the great Catherine a most distinguished reception. He had gone to St. Petersburg to replace Paesello, one of the two great musicians whose renown rivalled his own, the other being Guglielmi. On his return to Naples, four years after, he made a stay at Vienna sufficiently long to write, at the request of the Emperor, the famous "Matrimonio Segreto," which was the delight of the musical world throughout Europe for half a century. An anecdote of that sovereign, Leopold, is well known. He ordered supper to be served to the composer and the artists, and then went back to his box to hear the whole opera performed over again. Cimarosa died at Venice before he could terminate the work which he was then composing, the "Artemisia." To such an example of prodigious fecundity must be added masses, oratorios, motets, cantatas, and 500 *morceaux* of all kinds, improvised at the court of Russia for Catherine II. What most strikes one in this 72nd work is the freshness of the musical ideas and their increasing abundance. It would appear that a taste for Cimarosa's works is reviving in Italy. First was given "Giannina a Bernardone," which, reproduced three or four years ago, made the tour of Italy; then came the turn of the "Astuzie Femminili," which the managers of the Philharmonic Theatre of Naples had the idea of exhuming from the dust in which it reposed. This second trial was no less fortunate than the first, and, now that Paris takes the matter up, no doubt can exist that the piece will run all over Europe. The work could not, however, be then brought out in Italy as it was originally written. The recitatives, or *parlanti*, which are rather a sort of measured dialogue, would have shocked the ears of present amateurs but little accustomed to that proceeding, long since abandoned. On the other hand, the libretto, certain parts of which were quite infantine, required remodeling. The poet Goliciani undertook to effect those changes, while the maestro C. Rossi replaced the old recitatives by others of a more modern character and more in conformity with the usages of the present day. Thus it was that the piece was played with great success, and thus the score was, for the first time, published at Naples. The music is positively charming, and as fresh as on the first day.

BERLIN.—Besides Gluck's *Iphigenia in Tauris*, the other operas at the Royal Operahouse lately have been *Guillaume Tell* and *Lohengrin*. The

artists in the former were Herr Theodor Wachtel, Herr Schmidt, and Mdle. Lilli Lehmann. Some portion of the score formerly omitted have now been restored by Herr Eckert. This step in the right direction has caused the critic of the *Berlin Echo* to suggest that another such step might be taken by the management with advantage to the public, and no injury to Rossini's great work. He proposes a new German libretto, in place of the wretched specimen of balderdash hitherto adopted here. He proposes, moreover, that the present style of ballet introduced should be instantly swept away, and something more characteristic and more in keeping with the opera itself substituted. "Before us," he observes, "lies the Lake of Lucerne; in the background the lofty trees rise heavenwards; a sturdy peasantry, in mediæval costume, fills the stage—quickly and easily have we been carried back some five hundred years to the soil of primitive Switzerland. Suddenly a host of beings in colored fleshings swarm out from the wings; the short skirts of dazzlingly brilliant silk flutter and rustle, the well-known posturings, pirouettes and springs commence; there is an end to our illusion; instead of the air of liberty which we enhaled with the very overture, we feel the iron hand of the Paris Jockey Club grasping us by the back of the neck, and, after sighing for a good quarter of an hour under this tyranny, we experience no slight trouble in again restoring what fashion has pertly disturbed. How creditable it would be, from an artistic point of view, if any ballet-master would invent dances formed upon an historical and local basis for those classical operas of an historical character which have been naturalized among us! In the present case, for instance, the national exercises of the *Schwingfeste* and *Ring-kämpfe*, customary in various parts of Switzerland, would afford materials for the inventive power of the ballet-master to work up." These words might be profitably studied in other capitals beside Berlin.

The principal parts in *Lohengrin* are sustained by Madame Mallinger, Herren Niemann, and Betz, who are good themselves, but badly supported by the orchestra—a mortal fault in the representation of Herr R. Wagner's works. The parts in Signor Verdi's last opera, *Aida*, have at length been disturbed, and the work will be produced before the end of the present season.

COLOGNE.—The last novelty at the Stadttheater has been Herr R. Wagner's *Meistersinger von Nürnberg*. Rehearsed and mounted with unusual care, the work has proved very attractive, and has been, up to the present, a *succès d'estime*; whether it will ever become a stock piece is problematical.—The programme of the Sixth Gürzenich Concert comprised the "Lustspiel-Ouverture" by Rietz, Beethoven's Ninth Symphony, Gade's "Frühlings-Phantasie" and a duet from Haydn's *Creation*, the singers being Mdle. Scheuerlin and Herr Behrens.—Among the more important works to be performed at the Whitsuntide Festival are *Samson*, by Handel; *Die Zerstörung Jerusalems*, by Dr. Ferdinand Hiller; and Beethoven's Pastoral Symphony. The programme will further include Schumann's "Genoveva Overture," Brahms's "Triumph-Lied," and Dr. Ferdinand Hiller's "Violin Concerto," played by Herr Joachim.

COPENHAGEN.—The principal elements in the musical life of this northern capital are at present the Musical Union, under the direction of M. Gade; the Cecilia Association for Ancient Sacred Music, founded by Rung, and now under the direction of Professor Pauli; one Choral Society under M. E. Hornemann, and another Choral Society of marked tendencies. The members of the latter consist of old pupils of the Conservatory, who follow as their chiefs MM. Liebuann and Bendix. Besides these, there are numerous Men's Choral Associations, which sometimes come forward in a body, as, for instance, when 1,200 singers lent their services, under M. Gade, at the opening of the Palace of Industry.—Chamber Music is cultivated by a society founded by M. Neruda. The society counts some two hundred members, and gives a concert every week. In the way of orchestral concerts, there are the Saturday Concerts of M. Balduin Dahl, which during the winter are given in the Casino and in summer-time at Tivoli. The programmes include the classical symphonies, and such works as Herr R. Wagner's Prelude to the *Meistersinger*, Liszt's *Tasso* and *Prometheus*, Hofmann's Hungarian Suite, &c.—There are at present only forty pupils at the Conservatory, where the principal professors are, MM. Gade, J. P. E. Hartmann, and Pauli.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

New Songs by Lon. Dinmore. With Portrait. each 4)

No. 2. I remember, I remember. 3. D to f.

"The summer pool and hardly cool
The fever on my brow."

No. 3. The Wind's Warning. 4. C to f.

"Says the cold blistering wind,
Take heed of my warning."

The Summer Days are ended. 4. Ab to c.

"A world of gathered sunshine,
Is this warm heart of mine."

Three excellent songs. The familiar style of the author's names should not mislead. These are not simple popular ballads, but embody a higher order of musical thought, and require some study to execute properly.

Oh! My Charmer. (Oh! Ma charmante). 4.

D to f. Sullivan, 35

"L'aurora dit, 'Je suis le jour.'
"Aurora says, 'I am the day.'"

Graceful words by Victor Hugo with translation, and furnished with a fine appropriate melody.

A life that lives for you. 3. D to f. Sullivan, 40

"My winning words and glance,
Are shivered sword and lance."

A manly song with "elegant" music.

Little Eyes and Little Hands. 2. Bb to c.

Simplician, 30

"Will they see the golden way,
Leading up to day?"

Simply sweet. Decidedly good.

Instrumental.

My Angel. Mon Ange. (Bluette). 3. Eb.

Egghard, 40

A most delicate and sweet transcription.

Aurora Galop. 4. Eb. Robertson, 35

Dedicated to "my sister Jinnie," who, it is to be hoped, is a skillful player of octaves, as there are many of them, and abundance of chords, grace notes, and marks of expression. A rich and brilliant galop.

Posthumous Works of Gottschalk. (Sole edition).

No. 4. Eb. Cocoye, Grand Caprice Cubain.

6. F# 2.00

No. 12. Overture d'Oberon. 4 hands. 5. D. 2.00

These posthumous works do not need the name of the composer to stamp them as first-class compositions. No. 4 is one of the pieces suggested by Gottschalk's stay in Cuba, where he seems to have discovered a strange, wild beauty in the Spanish and Negro music. The piece has an extra pat in it, and somewhat easier than the other, printed on separate staves. No. 12 is by no means an ordinary 4 hand arrangement of an overture. This last merely furnishes the frame in which is inserted a great deal of varied, original music.

Books.

ESTHER, THE BEAUTIFUL QUEEN. Dramatized by Prof. Seager. Price 50 cents, \$4.00 per doz.

Has substantially the same music as before its arrangement but is such a new, bright affair, and so much improved has hardly to be recognized. Dresses and decorations easily made or procured. Music easy. Has been given with brilliant success in full 100 cities and towns.

HOME SONGS. A collection of the most popular Songs and Ballads, with very easy accompaniment. Price \$2.00.

About sixty very well chosen songs, to which the composer, an experienced music teacher, has arranged accompaniments as easy as possible. As most of the people who sing songs cannot play other than easy accompaniments, this is a timely book and may be widely used.

FATHER KEMP'S OLD FOLKS' CONCERT TUNES.

Enlarged edition. Price 40 cents, or \$4.00 per doz.

It is probably within bounds to say, that these tunes have been used in 1,000 concerts. The present edition is much enlarged and improved. A number of new "old" songs added.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, above one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

711 Broadway, New York.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in, or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Pantheon of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

At 500 prominent Music Teachers and Choir Leaders were consulted at the last re-arrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers lie unnoticed and almost forgotten on the least conspicuous shelves of the dealers. Why? The books are undeniably good. Some of them may be popular in after years; but the compilers failed in the great requisite of providing for the "present" musical taste of the public.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled; and as it happens that his music is in itself pleasing and classically correct there is no reason why his newer book should not equal in popularity either of the older ones. It is called

The Standard

A Collection of Church Music for Choirs, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The best named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor, at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success; and such it is proving.

THE STANDARD is a 400 page book.

THE STANDARD has an excellent Singing School Course.

THE STANDARD has a fine Collection of Glees, Quartettes and 4 Part Songs for practice.

THE STANDARD has a large number of Tunes, in all Metres.

THE STANDARD has a full supply of attractive Anthems.

THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it "made the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear, ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. And when united to sacred words, it is essentially avowedly all-concerning, that remind one of the Organ in the Bath Room, if it clings closely to the words in sentiment; if it is decidedly to these words in their influence, the music may be said to have a devotional spirit, and such is the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is, however, now as good as new, and for those who have never used it, is perfectly new.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The HARP OF JUDAH, THE JUBILATE, THE CHORAL TRIBUTE, and THE STANDARD.

form a quartett of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without "assistance."

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key-Note, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc.

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices, both singly and in chorus, we find very naturally in his book a very smooth "singable" style of melody that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for Social Meetings, Devotional Meetings, Ventry Prayer Meetings, Neighborhood Prayer Meetings,

and the like, should be light, portable, and comprehensive. No one likes to hold a heavy book while singing. A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is, however, a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATOREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work, was bold enough to put together music altogether too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Choirs.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75. Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gubins, Bayre, Crouch, Gluck, King, Winter, Himmel, Nevele and others. By GEORGE LEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book, provided a goodly variety of excellent chants, and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

A Paper of Art and Literature.

VOL. XXXIII. No. 26.

New Music for April.

MISCELLANEOUS MAIL.—Miscellaneous by mail, the expense being two pence for every four ounces, or fraction thereof, and a further ordinary postage of nine pence. Persons at a distance will find the conveyance a saving of time and expense, and of the trouble of carrying. Books can also be sent at double these rates.

CARD TO ORGAN STUDENTS. As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, **EUGENE THAYER,** Care Mason & Hamlin, Tremont St., Boston. 824-1f

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829—1y]

SINGING AND PIANO.
Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club
of Boston,
(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.
Address, **C. N. ALLEN,**
Care of Oliver Ditson & Co., Boston Mass.
829-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
401 Chestnut St., Philadelphia.
Large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of *Foreign Music.* [794—3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has been published and sold the most approved sacred music for Churches and GATTIONS. 500 Editions. 400 pages. Price \$1.50.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, N. Y.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$10 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,
154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Becker Strasse, VIENNA.

PRIMARY ELEMENTS OF MUSIC,
BY
DR. H. R. STREETER,
Price 60 Cents.

The most to be supplied to be Elements for use in Primary Music. The book is for all ages, and contains a full and complete presentation of the Elements of Music, something like those ordinarily found in Church Music books, but with the Dr.'s ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

THE PRIMARY ELEMENTS OF MUSIC
are designed as a text book for all. Teachers will find in this little work that material which every pupil must acquire and it is presented in a logical, connected manner, divested of needless detail. It at first introduces those signs and characters which are to be used in the study of music. Having done this, it gives to the pupil a vocabulary of terms, with their proper musical application. The division of Notes and Rests into measures is made simple and clear, and the different properties of a tone are introduced in a logical manner. Scales, and the technical terms needed are introduced, and the subject of the *transposition of the scale* is presented from an entirely new standpoint. The formation and development of Minor Scales is made clear, and an analysis of the Chromatic Scale is, for the first time, presented to teachers and pupils. This work treats, really, of the *mechanics of tones*; their relation to each other as members of a tone series, and as modulating tones is made plain and easily accessible.

The exercises consist of 144 original studies, in sixteen series, which enable the pupil to intelligently read music, in a short time, without the aid of any instrumental accompaniment whatever.

The exercises are limited in compass, but they are written in different keys and Concert pitch is ignored in fourteen of these series of exercises. This familiarises the pupils with the different keys and at the same time prevents excessive waste of tissue from any abnormal use of the vocal apparatus.

The Elementary principles of Music, or the Mechanics of Tones are here presented in a clear, concise, logically connected manner, and more accurate musical knowledge can be acquired by the use of this work, and with less expenditure of time and labor, than by any similar work ever offered to the public.

It is comprehensive, and accurately clear in all its statements.

Studies in Voice Building.
These studies furnish appropriate exercises for the development of the voice, according to Dr. Streeter's method.
FIRST SERIES. 50 SECOND SERIES. 50
THIRD SERIES. 75

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co.'s New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular"—melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c.; in fact, the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and is now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By **MASON & HOADLEY.**

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S
GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sang everywhere with great applause from old and young.
Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer is double the merit, and is likely to have double the sale of common books by one composer. The works of other gentlemen have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 15c.

CLARKE'S NEW METHOD

For Reed Organs.
Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needed scales, exercises, and studies, but to its admirable collection of 150 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.
OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 Broadway, New York.

Dwight's Journal of Music.

WHOLE No. 860.

BOSTON, SATURDAY, APRIL 4, 1874.

VOL. XXXIII. No. 26.

Charles Sumner, Obiit. March 11, 1874.

O proud, sad Mother, mourn today
Your noble son;
He fell at close of the mad fray,
And, dying, won.

You often hurt him with your scorn;
Your thoughtless blows
Dealt wounds he might have lightly borne
From open foes.

He served you truly, for he gave
His life for thee;
Unthinking if men thought him brave
Content to be.

Disowned, defamed, misjudged, maligned,
If only you
Would never to his love be blind,
Never untrue.

To that high mission which he felt
Was yours to urge,
Until the final blow was dealt
By Freedom's scourge:

Until the eyes of waiting men
Should early see
That Slavery's chains had broken been,
The bond set free.

O proud, sad Mother, take him back
With loving arms!
Snatched from war-torture, then the rack
From wild alarms,

That once his dainty spirit met
With force afield,
He comes, with armor bright and wet,
Upon his shield!

O proud, sad Mother, fold him close
To your warm breast;
No more for him are friends or foes—
O give him rest!

(W. L. BRIDGES. *Lyrics to "The Meistersingers."*)

The Meistersingers.

Read at the Meeting of the Faneuil Hall Club, Boston, December 1873, by Mr. CHARLES BRIDGES, Lecturer on Music, Anderson University, Glasgow.

To do justice to the story of the Meistersingers of Germany, their work, and its results, this subject should come in at the close of a series of lectures, and not in an isolated form as at present I am obliged to take it up. It is a portion of the great history of popular music, one which commences with the first annals of our race, which is interwoven with the history of all nations, and all peoples, from the remotest ages. This story has come down to us in an unbroken stream, as varied in its forms as have been the circumstances of the kingdoms and communities who have flourished in the world. Yet in its main features the story of popular music has been, and still is, as one. This long chain of history, written, and unwritten, can be traced under two general heads: BARDS AND MINSTRELS; two orders, in some respects quite separate and distinct, in others often united, and so widely diffused that it would not be easy to name a country where, or a time when, these orders did not exist. Till the invention of letters, indeed we may say, till the invention of the art of printing, and the general spread of knowledge among the people, the bards were the sole depositaries and remembrancers of their country's annals, chronicles, and music. To them we are still indebted for the earliest history of our race, not only secular, but in Holy Writ itself. They were the judges and law-givers among the nations, the counsellors and advisers of kings and rulers, the uni-

versal authorities in all questions of genealogies, titles, and boundaries of land, and in all subjects referring to the nations at large, and to families in particular. They were the instructors of the people, the founders of the earliest schools and colleges. The records of the bards of Wales, Ireland, and Scotland, are well known, they go back to the remotest antiquity, and come down to our times. I have heard the bardic lore of my Highland home, which was always written in poetry, chanted and sung, to instruct and interest the circle round a patriarchal, though homely fireside on a winter evening, just as of old it was wont to be taught to nobles and princes. And only quite recently our worthy President was admitted as Pen Gaerth into the brotherhood of the Eisteddfod, which is the lineal representative in character of the venerable college of the Welsh Bards.

But I must pass to the cognate order of Minstrels. The term minstrel signifies, especially, a singer to his own accompaniment upon a stringed or other instrument. Their order is coeval with the bards, they were true musicians, and the most venerable on record. Bards might, or might not be musicians, minstrels always were; they had not to bear the onerous duties, and varied responsibilities of the bards; their theme usually appeared in the lighter form of the ballad, and the lyric.

If Moses was the Bard of the Wilderness, Minstrel was the Minstrel, and the song of the passage of the Red Sea is among the finest ever sung. David, the Shepherd of Bethlehem, was the Prince of Minstrels, not only as the King, but as the Sweet Singer of Israel. His songs have come down to us as a precious legacy, who has not felt their charm?

Under the term Minstrel, many thoughts arise, I cannot refer to them, but pass on to Mediæval times. About the eleventh century a race of minstrels arose in Provence, in the South of France, whose work originated some of the strangest episodes, not only in the history of music, but of the world. The object to which they applied themselves, was the reformation of abuses of all kinds which existed in the country, and in the church; they were poets, and musicians, and wrote and sung short sonnets exposing and satirizing all the vices and abuses of the times. Their talents opened up their way everywhere. Specially were they welcome at the courts of kings and nobles, where their songs and music instructed and entertained the company. Their gifts and powers were usually put to the test by a street being given to them, on which they were to improvise and sing, unless, perhaps, they had some suitable words and music already prepared: if not, they composed, when asked, words or music, or both. If so, they announced their intentions by the prefix, "Je trouve des mots et de la musique." "I find the words and music," using the modest expression, "Je trouve," "I find," instead of "I invent," or "compose;" hence the name from "trouve," *Trouvères*. These Trouvères, though comparatively little known, exerted the greatest influence on their country, and upon the history of music. Among them were to be found men varied in position but foremost in talent, many being of the highest standing. They have had their representatives in many lands and ages: the Wedderburns of Dundee, were the Trouvères of Scotland, in early Reformation times. These Trouvères of a thousand years ago introduced a new era in the history of music, and deserves much more notice than they have ever received. After

the bursting of the bubble of the Crusades—one of the grandest but most extraordinary schemes of the Papacy—the nations of Europe became possessed with the most absurd notions of chivalry, and the knights, returned from Palestine, having no longer to do battle with Turk and Saracen infidels, seemed to feel at a loss how to expend their zeal, and show their prowess. Of all things conceivable or inconceivable, what should they turn to, but usurp the functions of the Trouvères. They held great tournaments, not with the sword and lance, but with the more peaceful weapons of poetry and music, in which they recounted their wondrous adventures in foreign lands, their battles for the cross and deeds of chivalry. As many of these knights were not much skilled in song, they did the singing by proxy, and engaged jongleurs to accompany them and proclaim their fame. I would gladly refer to these jongleurs (jugglers), who are still literally represented among us with their instrument or rote, by the most unpoetical hurdygurdy man.

I would also like to refer to the waites, among the earliest order of minstrels, and who still cheer us in the lonely night; but I must pass on. These strange poetical and musical knights errant, or wandering warriors, were called Troubadours, from the verb "troubar," which in the dialect of Provence is the form of "trouver," or "find." The French Troubadour, and the Italian Trovatore both have the same meaning: the Finder. The Troubadours soon assumed a special function, and undertook the great work of the reformation of abuses, the renovation of morals, and the elevation of public sentiment in their country. The particular means by which they sought to accomplish these great ends was by raising the position of woman to her proper sphere; their songs were therefore devoted to the praise of beauty, love, chastity, and every virtue that can adorn the sex. The strange infatuation of knight-errantry spread over Europe. In Spain especially their mad notions of chivalry rendered them deaf to all reason or common sense; nothing but ridicule could meet the case, the state of the times called forth the satire of Cervantes, who in his inimitable romance of Don Quixote, with his Sancho Panza,—doing battle with the windmills for his Dulcinea,—exposed the absurdity of the popular delusion, and led to its downfall.

The order of the Troubadours spread to Germany. Here they were called Minnesingers, or love singers; their constant theme was love and beauty,—the vital element of their songs being much the same as the Troubadours, of France; but with the German Minnesingers there was something more pure, more ideal, more deep, and more refined than with the French. Among them were many of the most noble, most learned, and most refined of the land. They sang at the courts of kings, and princes, who protected the Arts. They engaged in poetical contests for the gratification of the nobles and ladies of the court, and from this time must we date the earliest development of German poetry, German Song, and German refinement. The most notable event in the whole history of the Minnesingers, was the great poetical contest or tournament constantly referred to in German story as the Battle of Wartburg. It led to most important results in the history of Music, and is the frequent theme of German tradition and romance to this day; but truth and mysticism have got so mixed up with the story, that we cannot tell how much is reliable and how much is

nonsense. It took place at the court of the Landgrave of Thuringia, which was the focus of literature and of art in the beginning of the 13th Century. It was a poetic battle in which the most illustrious Knights and Minnesingers of the time, and an innumerable company of minstrels took part. Of these the most distinguished were afterwards called the Meistersingers, and their works laid the foundation for the cultivation of popular music in Germany.

Towards the latter end of the 14th Century the songs of the Minnesingers were turned from songs of love to songs of the Church; the priests of Rome saw their power over the people, and soon turned it to their own purposes. This led to the decline of the order of Minnesingers, and on the accession of the house of Hapsburg to the Imperial throne, in 1273, troublous times came upon Germany, and the knights were called to arms to put down lawlessness and troubles in their country. The last Minnesinger may be said to be Conrad, of Wartburg. By this time the whole face of society was changed, poetry and music had ceased among the nobles, feuds and troubles prevailed in the land. But while kings and knights were in perplexity, a new era was dawning on Germany. In industry and the arts of peace began to appear in the towns and cities, and to be cultivated by the burghers, who established everywhere guilds and corporations for the encouragement and improvement of their various crafts. As is still common in the Highlands of Scotland and Ireland, these worthy burghers were in the habit of assembling during the long winter evenings, to hear the tales, legends, and stories of old times, to chant the poems of the bards, and to sing the songs of the minstrels; chief among these were the poetry and music of the Minnesingers. These evening social meetings of the German burghers speedily led to important results. With true matter of fact, and a view to the practical, they founded a Guild or Corporation for the improvement and encouragement of learning, poetry, and music. In all the chief cities of Germany these guilds or societies soon appeared, they met at regular times, discussed the lays, lyrics, ballads and songs, the legacy left to the German people by the Minnesingers; they established Sing Schules, or Sang Schules, as they were called in Scotland, for the instruction in poetry and music of young aspirants to membership of their Guild; and thus seem to have been the first to have, in a common-sense way, brought the fine arts of poetry and music within the range of popular education. Their rules and regulations were founded upon the examples left to them in the works of twelve great Minnesingers, some of whom were champions at the Battle of Wartburg. These twelve great authorities they designated as their masters. They were the original Meistersingers. The name the guilds adopted for themselves was the Friends of Master Song, but the people soon applied to these guilds themselves the name of Meistersingers, an appellation they well deserved. The twelve original Meistersingers were, 1st. Heinrich Frauenlob, D. D., Mentz, 1270 to 1317; 2nd. Heinrich Mûgelung, D. D., Prague; 3rd. Nicholas Klingesor, M. A. 1207, one of the special heroes of Wartburg; 4th. Poppo (or Poppser), the strong, a Glass Burner, 1285; 5th. Walter Von der Vogelweid, Landed Proprietor, a hero of Wartburg, 1198 to 1228; 6th. Robin Wolfgang, Knight, another hero of Wartburg; 7th. Hans Ludwig Marner, Nobleman, 1246 to 1267; 8th. Barthlen Ragen Vagen, Smith, Mentz, 1317; 9th. Sigmar, the Wise, otherwise "The Roman of Wartburg, 1273 to 1287; 11th. M. Cantzler, a Fisher of Styria, 1300; 12th. Steffan Stoll, or "old Stoll," a Ropemaker, 1256, to 1275.

*This Fisher of Styria, is believed to be Heinrich Von Klingesberg, who by his great talents became Cantzler, or Chancellor of the Empire, to Rudolph, of Hapsburg.

It will be observed that only a part of the heroes were among the Minnesingers; at the Battle of Wartburg, others lived towards the end of the 13th Century, and towards the close of the era of the order.

The worthy German burghers set themselves to systematize art by drawing up a code of rules for the guidance of Meistersingers, and for the instruction of youth. Their regulations were founded upon the principles and examples of the ancient champions. These rules were 32 in number, and while to some extent they are characterized by the peculiarities of the school-men of the age, they are deeply interesting as being the earliest attempt we know of, to systematize and develop true art in poetry and music. These rules were formed into a code, or table, which they called the tabulatur, or, Latin, *Tabulatura*; they are distinguished by careful discrimination, sound judgment, and common sense. They declared first that nothing was to be admitted before their guild, except what was founded upon true religion, and sound morals. Any breach of this regulation led to the singer, or candidate "unsinging himself," that is, he was thrown out as a competitor for any prize. Any indelicate or improper allusions, or any language of "double entendre," led to immediate expulsion from the guild. When we think of the state of morals of the age, as illustrated by the songs and ballads then fashionable, and common in all countries,—and in none more than our own,—how noble and elevating is the contrast that these regulations exhibit! Next in order come the considerations of purity and correctness of language. Nothing but the best German,—judged of by the highest standards,—was admissible. It is expressly stated that the varied "twang," or accents of different countries and nationalities would not be considered a fault, provided the language was pure, and free from errors in construction, and vulgarisms in expression. Every fault in rhythm and rhyme was minutely attended to; all false quantities of words, false measures, perversions, or twistings of words,—so as to make them rhyme,—were marked down. Inarticulate and unintelligible singing was a special fault; however good the music, if the words could not be heard, and understood, it must go for nothing, the candidate had "unsung himself." So also in melody, all erroneous measures, accents, progressions, bad cadences, difficult intervals, and all extraneous, or needless ornamentation, were severely censured. How far seeing, and improving were such regulations; and how much are they needed in our own day! Let us profit by them.

[Conclusion next time]

The Art Theories of Richard Wagner.

(Continued from the London Musical Standard.)

1. *Richard Wagner* By Edward Dannreuther (Augener & Co.) 2. *The Music of the Future.* A Letter to M. Frederic Villot by Richard Wagner. Translated by Edward Dannreuther. (Schott and Co.)

A verbal text of literary merit having admittedly been constructed by Wagner for himself, it remains to state the process of combining words and music which is described as his, or would be adopted as a consequence of his theories. We believe it is more or less the case, as already intimated, that Wagner himself conceives, or aims at conceiving, both simultaneously; practically, however, it can scarcely be possible not to give priority of birth to the words, for these alone can fix the created idea with any exactness; and in Wagner's own case, it is a fact that the book has been finished, and printed, before the music has been actually composed, though first vague conceptions of the attendant music may have accompanied the birth of the words. But whatever may be Wagner's own method of procedure, the fixing of the subject matter by actual composition of the book is so obvi-

ously the practical method that it must be the end proposed, as it does at present. The conclusion, too, must not be overlooked where, as nearly always at present, the "poet" and musician are met in the composition of opera, and the same person conceives the drama and the literary matter and of necessity precedes the musician. At any rate the possibility of poetry being written to the precomposed music of an opera is too preposterous to be entertained. Some one, we believe, proposed such a thing to Schumann in regard to Mozart's operas, but it was given up as utterly impracticable.

Taking it then as certain that, with the carrying out of Wagner's theories, the "book" must (as at present) be firstborn, it is next to consider the manner in which, so far as can be gathered from what has been published on the subject, the musical position of the new artwork would be arrived at; the genesis of the Wagnerian melos. It is better, at this point, to let another's voice than our own speak; and we therefore quote from Mr. Dannreuther the following description of the process of writing music to words in the manner of Wagner. He says, after speaking of alliterative poetry—

When a poet conceives this sort of verse—and indeed the act holds good, though in a lesser degree, with all sorts of verse—he is never without some sense of harmony in connection with the melody of his words. And at this point the musician, whose art enables him to give precise expression to the vaguely conceived harmonies of the poet, steps in; on the basis of this harmony he proceeds to fix the exact melody pertaining to the verse, and thus finally to complete the desire for poetical expression.

Such, as described by Mr. Dannreuther, who is Wagner's principal exponent in England, is the process by which Wagner's voice-part for the declamation of operatic text would be arrived at. Not pausing at present to point out what we conceive to be the fatal looseness of the description, we complete the section of our subject which relates to the nature of Wagner's creative plans, by quotation of the terms in which, under several heads, Mr. Dannreuther has described them. First he describes the—

General Shape of the Drama.—The mythical subject-matter has a plastic unity, it is perfectly simple and easily comprehensible, and it does not stand in need of the numberless small details, which a modern playwright is obliged to introduce to make some historical occurrence intelligible. It is divided into a few important and decisive scenes, in each of which the action arises spontaneously from out of the emotions of the actors, which emotions, by reason of the small number of such scenes, can be presented in a most complete and exhaustive manner. In planning these scenes according to the distinctive nature of the mythical subject-matter, it is unnecessary to take into consideration a wealth of specific material forms as the opera has them—crowds, dice, ensembles, &c.—for as the myths are in themselves emotional, and as the dramatist moulds them in accordance with and under the influence of the spirit of music, they resolve themselves, as it were quite spontaneously, into musical action. No phase of emotion is touched upon, in any one of the scenes, which does not stand in some important relation to the emotion of all the rest, so that the development of the phases from one another, and their necessary sequence, constitute the unity of expression in the drama.

Musical Form.—Each of the phases of emotion just spoken of has for its outcome some clearly marked and decided musical expression, some characteristic musical theme, and just as there is an intimate connection between the phases of emotion, so an intimate interlacing of the musical themes takes place, which interlacing spreads itself not only over an entire scene or part of a scene, but over the whole extent of the drama. It is never made use of for the display of any purely musical considerations, but it is always in the closest relationship, and most complete union, with the poet's dramatic intentions. Thus, that wonderful power by which a great musician can make his phrase undergo metamorphoses and a metamorphosis,

a face *stained* with experience. He is tall and very narrow, and wears a long abbe's coat reaching nearly down to his feet. He made me think of an old-time magician more than anything, and I felt that with a touch of his wand he could transform us all. After he had finished his greetings, he passed into the next room and sat down. The young men gathered round him and offered him a cigar, which he accepted and began to smoke. We others continued our nonsense where we were, and I suppose Liszt overheard our brilliant conversation, for he asked who we were, I think, and presently the lady of the house came out after Miss W. and me, the two American strangers, to take us in and present us to him. After the preliminary greeting we had some little talk. He asked me if I had been to Sophie Menter's concert in Berlin the other day. I said yes. He remarked that Miss Menter was a great favorite of his, and that the lady from whom I had brought a letter to him had done a good deal for her. I asked him if Sophie Menter was a pupil of his. He said no, he could not take the credit of her artistic success to himself. I heard afterward that he really had done ever so much for her, but he won't have it said that he teaches! After he had finished his cigar, Liszt got up and said, "America is now to have the floor," and requested Miss W. to play for him. This was a dreadful ordeal for us new arrivals, for we had not expected to be called upon. Miss W. had been up since five o'clock in the morning, and had travelled all day; and I had been without a piano for nearly a week. However, there was no getting off. A request from Liszt is a command, so we had to do as best we might. He is just like a monarch, and no one dares speak to him until he addresses one first, which I think no fun. He did not play to us at all, except when some one asked him if he had heard R. play that afternoon. R. is a young organist from Leipsic, who telegraphed to Liszt to ask him if he might come over and play to him on the organ. Liszt, with his usual amiability, answered that he might. "Oh," said Liszt with an indescribably comic look, "he improvised for me for a whole half-hour in this style,"—and then he got up and went to the piano, and without sitting down played some ridiculous chords in the middle of the key-board, and then little trills and turns away up in the treble, which made us all burst out laughing. Shortly after I had played I took my leave. Liszt had gone into the other room to smoke, and I didn't care to follow him, as I saw that he was tired and had no intention of playing to us. Our hostess told Miss W. and me to "slip out so that he would not perceive it." The next day he sent for me to come to him. So I trust that means that I have passed the Rubicon and that the magician intends to admit me into the "charmed circle" of young artists who cluster about him, but whom he does not "teach"—oh no!

Weimar, May 21, 1873.

Liszt is so *besieged* by people, and so tormented with applications, that I fear I should only have been sent away if I had come without Frau von S's letter of introduction, for he admires her extremely, and I judge she has much influence with him. He says people "fly in his face by dozens," and seem to think he is "only there to give lessons." He gives no paid lessons whatever, as he is much too grand for that, but if one has talent enough, and pleases him, he lets one come to him and play to him. I go to him every day, but I don't play more than twice a week, as I cannot prepare so much, but I listen to the others. Up to this point there have been only four in the class beside myself, and I am the only new one. From four to six p.m. is the time when he receives his scholars. The first time I went I did not play to him, but listened to the rest. Ursprach and Leitert, the two young men whom I met the other night, have studied with Liszt a long time, and both play superbly. Franklein Schultz and Miss Gaul (of Baltimore) are also most gifted creatures. As I entered Liszt's salon, Ursprach was performing Schumann's *Symphonic Etudes*—an immense composition, and one that it took at least half an hour to go through. He played so splendidly that my heart sank down into the very depths. I thought I should never get on there. Liszt came forward and greeted me in a very friendly manner as I entered. He was in very good humor that day, and made some little witticisms. Ursprach asked him what title he should give to a piece he was composing. *Per aspera ad astra*, said Liszt. This was such a good bit that I began to laugh, and he seemed to enjoy my appreciation of his little sarcasm. I did not play that time, as my piano had only just come, and I was not prepared to do so, but I went home and practised tremendously for several days

on Chopin's *B-minor Sonata*. It is a great piece, and one of his last works. When I thought I could play it, I went to Liszt, though with a trembling heart. I cannot tell you what it has cost me every time I have ascended his stairs. I can scarcely summon up courage to go there, and generally stand on the steps awhile before I can make up my mind to open the door and go in!

This day it was particularly trying, as it was really my first serious performance before him, and he speaks so very indistinctly that I feared I shouldn't understand his corrections, and that he would get out of patience with me, for he cannot bear to explain. I think he hates the trouble of speaking German, for he mutters his words and does not half finish his sentences. Yesterday when I was there he spoke to me in French all the time (though I do not speak it), and to the others in German,—one of his funny whims, I suppose.

Well, on this day the artists Leitert and Ursprach, and the young composer Metzdorf, who is always hanging about Liszt, were in the room when I came. They had probably been playing. At first Liszt took no notice of me beyond a greeting, till Metzdorf said to him, "Herr Doctor, Miss F. has brought a sonata." "Ah well, let us hear it," said Liszt. Just then he left the room for a minute, and I told the three gentlemen that they ought to go away and let me play to Liszt alone, for I felt nervous about playing before them. They all laughed at me and said they would not budge an inch. When Liszt came back they said to him, "Only think, Herr Doctor, Miss F. proposes to send us all home." I said I could not play before such great artists. "Oh, that is healthy for you," said Liszt with a smile, and added, "you have a very choice audience now." I don't know whether he appreciated how nervous I was, but instead of walking up and down the room as he often does, he sat down by me like any other teacher, and heard me play the first movement. It was frightfully hard, but I had studied it so much that I managed to get through with it pretty successfully. Nothing could exceed Liszt's amiability, or the trouble he gave himself, and instead of frightening me, he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I've had; you feel so free with him, and he develops the very spirit of music in you. He doesn't keep nagging at you all the time, but he leaves you your own conception: Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of the rest of your life. There is a delicate *point* to everything he says, as subtle as he is himself. He doesn't tell you anything about the *technique*. That you must work out for yourself. Luckily for me, Kullak was such a tremendous *Techniker* that I know how to study. When I had finished the first movement of the sonata, Liszt said "Bravo!" Taking my seat, he made some little criticisms, and then told me to go on and play the rest of it.

Now I only half knew the other movements, for the first one was so extremely difficult that it cost me all the labor I could give to prepare that. But playing to Liszt reminds me of trying to feed the elephant in the Zoological Garden with lumps of sugar. He gulps down the whole movements as if they were nothing. One of my fingers fortunately began to bleed for I had practised the skin off, and that gave me a good excuse for stopping. Whether he was pleased at this proof of industry I know not; but after looking at my finger and saying, "Oh!" very compassionately, he sat down and played the whole three last movements himself. That was a great deal, and showed off all his powers. It was the first time I had heard him, and I don't know which was the most extraordinary,—the *Scherzo*, with its wonderful lightness and swiftness, the *Adagio* with its depth and pathos, or the last movement, where the whole key-board seemed to "*doomern und blitzen*." There is such a vividness about everything he plays that it does not seem as if it were mere music you were listening to, but it is as if he had called up a real, living *form*, and you saw it breathing before your face and eyes. It gives me almost a ghostly feeling to hear him, and it seems as if the air were peopled with spirits. Oh, he is a perfect wizard! It is as interesting to see him as it is to hear him, for his face changes with every modulation of the piece, and he looks exactly as he is playing. He has one element that is most captivating, and that is, a sort of delicate and fitful mirth that keeps peering out at you here and there! It is most peculiar, and when he plays that way, the most bewitching little expression comes over his face. It seems as if a little spirit of joy were playing hide and go seek with you.

Weimar, May 29, 1873.

I am having the most heavenly time here in Weimar, studying with Liszt, and sometimes I can scarcely realize that I am at the summit of my ambition, "to be *his* pupil!" It was the Frau von S's letter that secured it for me, I am sure. He is so overrun with people, that I think it a wonder he is civil to anybody, but he is the most amiable man I ever knew, though he *can* be dreadful too, when he chooses, and he understands how to put people outside his door in as short a space of time as it can be done. I go to him three times a week. At home Liszt doesn't wear his long Abbe's coat, but a short one, in which he looks much more artistic. His figure is remarkably slight, but his head is most imposing. It is so delicious in that room of his! It was all furnished and put in order for him by the Grand Duchess herself. The walls are pale gray, with a gilded border running round the room, or rather, two rooms, which are divided, but not separated, by crimson curtains. The furniture is crimson, and everything is so comfortable, such a contrast to German bareness and stiffness generally. A splendid grand piano stands in one window (he receives a new one every year). The other window is always open and looks out on the park. There is a dove-cote just opposite the window, and the doves promenade up and down on the roof, and fly about, and sometimes whirl down on the sill itself. That pleases Liszt. His writing-table is beautifully fitted with things that all match. Everything is in bronze, inkstand, paper-weight, match-box, etc., and there is always a lighted candle standing on it by which he and the gentlemen can light their cigars. There is a carpet on the floor,—a rarity in Germany,—and Liszt generally walks about, and smokes, and mutters, (he can never be said to *talk*), and calls upon one or other of us to play. From time to time he will sit down and play himself, where a passage does not suit him, and when he is in good spirits he makes little jests all the time. His playing was a complete revelation to me, and has given me an entirely new insight into music. You cannot conceive, without hearing him, how poetic he is, or the thousand *nuances* that he can throw into the simplest thing, and he is equally great on all sides. From the zephyr to the tempest, the whole scale is equally at his command. I've begun to study now in an entirely new way, and I feel that every time I go to him it is worth a thousand dollars to me.

But Liszt is not at all like a master, and cannot be treated like one. He is a monarch, and when he extends his royal sceptre you can sit down and play to him. You never can ask him to play anything for you, no matter how much you're dying to hear it. If he is in the mood he will play; if not, you must content yourself with a few remarks. You cannot even offer to play yourself. You lay your notes on the table, so he can see you *want* to play, and sit down. He takes a turn up and down the room, looks at the music, and if the piece interests him, he will call upon you. We bring the same piece to him but once, and but once play it through.

Yesterday I had prepared for him his *Au Bord d'une Source*. I was nervous and played badly. He was not to be put out, however, but acted as if he thought I had played charmingly, and then he sat down and played the whole piece himself, oh, so exquisitely! It made me feel like a wood-chopper. The notes just seemed to ripple off his fingers' ends with scarce any perceptible motion. As he neared the close I remarked that that funny little expression came over his face which he always has when he means to surprise you, and he suddenly took an unexpected chord, and extemporized a poetical little end, quite different from the written one.—Do you wonder that people go distracted over him?

Weimar, June 3, 1873.

When I first came there were only five of us who studied with Liszt, but lately a good many others have been there. Day before yesterday there came a young lady who was a pupil of Henselt in St. Petersburg. She is immensely talented, only seventeen years old, and her name is Laura Kahrer. It is a very rare thing to see a pupil of Henselt; for it is very difficult to get lessons from him. He stands next to Liszt. This Laura Kahrer plays everything that ever was heard of, and she played a fugue of her own composition, the other day, that was really vigorous and good. I was quite astonished to hear how she worked it up. She has made a good concert tour in Russia. I never saw such a hand as she had. She could bend it backward till it looked like the palm of her hand turned inside out. She was an interesting little creature, with dark eyes and hair, and one could see by her Turkish necklace and various other bangles, that she had been making

money. She played with the greatest *aplomb*, though her touch had a certain roughness about it to my ear. She did not carry me away, but I have not heard many pieces from her. However, all playing is sounds barren by the side of Liszt, for he is the living, breathing impersonation of poetry, passion, grace, wit, coquetry, daring, tenderness, and every other fascinating attribute that you can think of. I'm ready to hang myself half the time when I've been to him. Oh, he is the most phenomenal being in every respect! All that you have heard of him would never give you an idea of him. In short he represents the whole scale of human emotion. He is a many-sided prism, and reflects back the light in all colors, no matter how you look at him. His pupils adore him, as in fact everybody else does, but it is impossible to do otherwise, with a person whose genius flashes out of him all the time so, and whose character is so winning.

One day this week, when we were with Liszt, he was in such high spirits that it was as if he had suddenly become twenty years younger. A student from the Stuttgart conservatory played Liszt's *Concerto*. His name is V., and he is dreadfully nervous. Liszt kept up a little running fire of satire all the time he was playing, but in a good natured way. I shouldn't have minded it if it had been I. In fact, I think it would have inspired me; but poor V. hardly knew whether he was on his head or his feet. It was too funny. Everything that Liszt says is so striking. For instance, in one place where V. was playing the melody rather feebly, Liszt suddenly took his seat at the piano and said, "When I play, I always play for the people in the gallery (by the gallery he meant the cock-loft, where the rabble always sit, and where the places cost next to nothing), so that those persons who pay only five groshen for their seats also hear something." Then he began, and I wish you could have heard him! The sound didn't seem to be very loud, but it was penetrating and far reaching. When he had finished he raised one hand in the air, and you seemed to see all the people in the gallery drinking in the sound. I never felt play a melody now without thinking of the people in the gallery and instinctively articulating it. That is the way Liszt teaches you. He presents an *idea* to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him, that he always has a symbol, instantly, in the material world to express his idea. One day, when I was playing, I made too much movement with my hand in a rotatory sort of a passage where it was difficult to avoid it. "Keep your hand still, Fraulein," said Liszt; "don't make *omellette*." I could not help laughing, it hit me on the head so nicely. He is far too sparing of his playing, unfortunately, and, like Tausig, only sits down and plays a few times a time, generally. It is dreadful when he stops, just as you are at the height of your enjoyment, but he is so thoroughly *blasé*, that he doesn't care to show off, and he doesn't like to have any one pay him a compliment. Even at the court it annoyed him so that the Grand Duchess told people to take no notice when he rose from the piano. On the same day that Liszt was in such high good-humor, a strange lady and her husband were there who had made a long journey to see him, in the hope of hearing him play. She waited patiently for a long time through the lesson, and at last Liszt took notice of her, and at dawn with the rest of the young ladies played a great deal better than he did, but he would try his best to imitate them," and then played something of his own so wonderfully, that when he had finished we all stood there like posts, feeling that there was nothing to be said. But he, as if he feared we might burst out and offend him, got up instantly and went over to a friend of his who was standing there, and who lives on an estate near Weimar, and said, in the most commonplace tone imaginable, "By the way, how about those eggs? Are you going to send me some?" It seems to be not only a profound bore to him, but really a sort of sensitiveness on his part. How he can bear to hear us play, I cannot imagine. It must grate on his ear terribly, I think, because everything must sound expressionless to him in comparison with his own marvelous conception. I assure you, no matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it. His touch and his peculiar use of the pedal are two secrets of his playing, and then he seems to dive down into the most hidden thoughts of the composer, and fetch them up to the surface, so that they gleam out at you one by one, like stars! The more I see and hear Liszt, the more I am lost in amazement! I can neither eat nor sleep on those days that I go to him. All my musical studies till now have been a mere going

to school, a preparation for him. I often think of what Tausig said once: Oh, compared with Liszt, we other artists are all blockheads." I did not believe it at the time, but I've seen the truth of it, and in studying Liszt's playing, I can see where Tausig got many of his own wonderful peculiarities. I think he was the most like Liszt of all the army that have had the privilege of his instruction. I began this letter on Sunday, and it is now Tuesday. Yesterday I went to Liszt, and found that Bulow had just arrived. None of the other scholars had come, for a wonder, and I was just going away, when Liszt came out, asked me to come in a moment, and introduced me to Bulow. There I was all alone with these two great artists in Liszt's *salon*. Wasn't that a treat? I only stayed a few minutes, of course, though I should have liked to spend hours, but our conversation was in the highest degree amusing while I was there. Bulow had just returned from his grand concert tour, and had been in London for the first time. In a few months he had given a hundred and thirty-five concerts. He is a fascinating creature too, like all these master artists, but entirely different from Liszt, being small, quick, and airy in his movements, and having one of the boldest and proudest foreheads I ever saw. He looks like strength of will personified! Liszt gazed at "his Hans," as he calls him, with the fondest pride, and seemed perfectly happy over his arrival. It was like his beautiful courtesy to call me in and introduce me to Bulow, instead of letting me go away. He thought I had come to play to him, and was unwilling to have me take that trouble for nothing, though he must have wished me in Jericho. You would think I paid him a hundred dollars a lesson, instead of his condescending to sacrifice his valuable time to me.

Richard Wagner and His Works.

Mr. F. C. Bowman contributes the following thoughtful article to the New York *Sun*, on the eve of the first performance of "Lohengrin," at the Academy of Music:

At last that gigantic egotist, revolutionist, poet, and Wagner, is to have a hearing at the Academy of Music. It is a century since, is to be performed to night with the aid of the best operatic talent that we have at command.

The fighting spirit never burnt with a stronger flame in any man's breast than in Wagner's. He was born to antagonism. If nature had not inclined him to music he would certainly have been an uprooter of the established order of things in some other direction. As it was he managed to find time to devote a few spare moments to politics in 1848, and was banished, and lived in exile in Switzerland for years.

He is now years old. But his restless and indomitable spirit is not altered, and not even in his fervent youth did he ever conceive a greater undertaking than the one that he now has in hand at Bayreuth, and is persisting in with such ardent courage, that of building

exposition of his most advanced theories on musical art. Neither the theories of Wagner nor his works can be said to be new to our people, for during long years Bergmann at the Pailharmonic concerts, and Liszt at the Academy, have been familiar to us with his orchestral works. And indeed his operas have been long performed at the Stadt Theatre, and the "Tannhauser" also has been given at the Academy. But this really is the first occasion on which he has been accorded a hearing under the most fitting conditions, for the Stadt Theatre reaches but a very limited class of our people, and as to the orchestral works, that is not the true Wagner, for it is one of his pronounced theories that the music of instruments is a dead thing and needs the vital word to call it into life. All this playing of "Tannhauser" overtures and Walkure Riffs that Bergmann and Thomas have given us would from Wagner's own point of view be but a dumb show, signifying nothing, and in no way either illustrating or furthering any theory that he has ever advanced. For the aim of his whole life has been to give expression, not to orchestral work, but to the musical drama, to that strict and indissoluble wedding together of poetry and music that constitute the musical drama which is the highest expression of art. Those, therefore, who know him only through the orchestra, know him not at all.

In this view, therefore, we may be said to be brought here in America, for the first time, face to face with the real man, and with his theories under conditions favorable to a fair and clear interpretation of his work. We are not to have, to be sure, the magnificent stage effects of Munich, Dresden, or Berlin, but we have a prima donna who has no superior in any country, a tenor who made himself famous by his fine rendering of the part of "Lohengrin," when the work was first brought out in Italy, and a contralto who possesses all the artistic requirements for the difficult role assigned to her in this opera.

In view of the interest that is likely to be excited in the public mind over the production of this work, we give a brief sketch of Wagner's eventful life, and of the peculiar theories that he has labored for so many years to force upon the world.

Wagner's life has been one of conflict, and apparently his highest pleasure has been had in intellectual warfare, for he has constantly sought it, and goaded his opponents into fresh hostility when it languished, by means of one his pamphlets.

In one of the many autobiographical sketches with which his works abound, he tells a story that is curiously illustrative of his own character. A fairy once offered to endow the new born son of a king with the spirit of discontent with the actual and of passionate pursuit of the new. The conservative monarch very naturally declined any such dangerous heritage for his off-spring. "This fairy," says Wagner, "comes to all us at our birth, and we might all become geniuses if she were not repulsed by what is called education. She glided into my cradle and bestowed on me the gift that never left me, and which in complete independence has made me always my own teacher, directing me in life and art. Behold

This is a formula of genius as simple as it is startling, and much more applicable to Robespierre and Danton, than to Shakespeare or Milton.

Wagner was born in Leipzig, in 1813. His father having died when he was a child, he had no guiding hand, but studied when and how he chose. He was a student of the University of Leipzig, and of the fables of Scandinavian mythology. So deep an impression did these myths make on his imagination that they constituted thereafter a part of

them, "Tannhauser," "Tristan and Isolde," "Lohengrin," "Das Rheingold," "Die Walkure," and "Siegfried," are all outgrowths of this poetic legendary history.

When he was fifteen, Wagner first heard a symphony of Beethoven. It stirred his intense nature so deeply that he at once set himself to the study of music, and this he pursued with such fidelity and earnestness that in a few years he had mastered all its forms. At twenty three he became chief of orchestra at the little theatre of Riga, on the Baltic. The sphere was too narrow for the man who had already composed a great part of "Rienzi," and sought a stage on which to produce it. His mind turned to Paris with its magnificent opportunities for operatic representations, and determined to go there and make his career. This was characteristic of the man. His courage amounted to folly. He was poor, he had no reputation, he knew no French, he had no friends, and he conceived the idea of going to Paris, where even a native can get a hearing only after years and years of miserable waiting and rebuffs. But with the unbounded confidence inspired by self-reliance and self-esteem he thought to gain for himself a standing in the most difficult of places in the world of art. This was a sublime vanity, and of the kind that will not be put down, and which finally forces people to give way to its indomitable persistence, as it has in Wagner's case, for the whole world is giving him a hearing, France and Italy included, though the mass of mankind detest his works, and the critics everywhere have cried out against them. "You may howl and gnash your teeth," says Wagner, "but hear me you shall, and I will write the most discordant music that ever was scored, and yet you shall hear it; and I will write a trilogy that shall be called the Nibelungen Lied, and that shall take the most monstrous inventions, and it shall be performed not in any central city, but in a remote country village, and that also you shall come to hear." And all this the world does, though it hates the man who commands it. To such extent will unparalleled audacity, self-confidence, and self-esteem carry their possessor. But at first the world turned its coldest shoulder on the composer. It starved poor Wagner. He came down from his high idea of having "Rienzi" brought out at the Grand Theatre, and arranged

French opera airs for the cornet a piston, for bread and butter's sake. This was a bitter cup of humiliation, and he found after drinking it to the dregs that nothing was to be gained in Paris, and so went back to Dresden, where in 1842 his "Rienzi" was brought out. From this point his career begins. He had at last obtained a hearing. After "Rienzi" came the "Flying Dutchman." Then "Tannhäuser," then "Lohengrin," performed for the first time at Weimar, on the 28th of August, 1850, under the direction of Franz Liszt, and so on to the later works, the three operas founded on the Nibelungen Lied, brought out under the friendly auspices of the King of Bavaria, who has divided his time pretty evenly between Wagner and his subjects during the past ten years, and in which the composer has given the freest and fullest expression to all his musical theories.

At present he is hard at work building his great theatre at Baireuth, and preparing to bring out there the Nibelungen Lied, and in aid of this enterprise he has enlisted the whole musical world, as witness the concert to be given on Thursday Evening, at Steinway Hall, by the Wagner Verein.

And now a word as to these new theories upon which Wagner has sought to remodel the whole system of composing for the operatic stage. They are not so abstruse or so formidable as one might suppose, and in fact may be reduced to quite simple and intelligible formulas. To speak generally they are two, the first relating to the poetic basis upon which an opera should be conceived and treated, the second being purely musical and technical. Both of them have been detailed at great length in Wagner's own books, especially his "Opera and Drama," a work in three volumes, devoted to the elucidation of his system. The first of these may be broadly stated as follows: Operatic composers have hitherto worked from a wrong principle. The first thing to be regarded was in their estimation the music, and to this everything was to be sacrificed. The words were merely the thread which was to furnish a pretext for the music. An opera therefore came to be considered as a composition consisting of so many airs for the soprano, so many for the tenor, and so many for the bass, some graceful and tender, and some in bravura style, with connecting bits of recitative and chorus *ad libitum*. The soprano therefore having to express a certain series of emotions, did it first by the recitative, followed by an aria, and this, though the recitative and the aria were intended, connectedly, to express the same thought. So it came about that the people went to the opera to hear the prima donna or the tenor sing, and these artists sacrificed the dramatic situation to their own personal display, and made the opera a vehicle for their vanity or ambition. This Wagner contends is all wrong. The foundation of the work, he says, should be the dramatic poem, and the music is to be subordinate to that, and only an assistant to the development and illustration of the thought. To express it more tersely and in Wagner's own words, "The error in the opera as a species of art has consisted in the fact that a means of expression (music) has been made the end, while the end of expression (drama) has been made the means; and thus the actual lyric drama has been made to rest upon the basis of absolute music."

Dwight's Journal of Music.

BOSTON, APRIL 4, 1871.

The Symphony Concerts.

The tenth, and last, Concert of the season, which took place on Thursday afternoon, March 19, was one of the best and most enjoyable of the series, though it offered no great orchestral work with which the more musical portion of the public is not tolerably familiar. Indeed the only purely orchestral numbers were the first and last; Cherubini's beautiful overture to "Medea," which, though quiet in comparison with more modern tragic preludes, is charged with half smothered intense passion, and takes a deep hold of the feeling and imagination, and for the great feature and finale, the vigorous, romantic and imaginative first Symphony, (C-minor), by Gade,—which is decidedly his best. Both works were remarkably well rendered, the Symphony, at

all events, making as deep an impression as it ever did make here; indeed it seemed quite fresh, for there is a long-lived freshness in the work, alike in its ideas, and in its very brilliant, richly colored and effective instrumentation. A northern seashore atmosphere pervades it, and the spirit of old Norse heroism alternates with the tender sweetness, and the musing sadness, the wild festive gayety and the fine fairy fancies of the North. With all its great variety there is a complete and beautiful artistic unity in the work. The dreamy, thoughtful theme which steals so gently over you in the introduction (*Moderato*), runs through the whole *Allegro*, the same phrase quickened to exciting speed, and it reappears in other movements, even amid the storm and wild Vikingir uproar, the sonorous ring of grand old patriotic hymns and marches in the finale (*Allegro con fuoco*). The Scherzo is full of power and finest fancies. First the sudden *crescendo* of a great whirl of excitement, multitudinous and sweeping, as if the strong tribes were rallying and rushing forth to festal games and feats of strength; then in the *Trio*, answering to the call of a pure high clarionet note, a dance as of tiny elves and fairies; in no fairy music shall we find a dream more exquisite; did it not make you think of "Come unto these yellow sands?" The third movement, *Andantino*, is of most pensive, tender beauty.

A new feature in these concerts was the introduction, at the beginning of the second part, of Bach's *Grand Organ Prelude and Fugue, in A minor* played on the Great Organ by Mr. JOHN K. PAINE. The instrument through somebody's neglect was out of tune; but in the great tidal wave of harmonies a great deal of discord, which the organist might know of in special stops, is naturally swallowed up, so that most hearers would have been not sensitively conscious of it. The massive grandeur and resistless on-sweep of the work, pressing a multitude of side thoughts into its broad, deep current; the fullness of rich, joyous earnest life in it, so tranquil, yet so all alive; the endless maze of polyphonic intricacy, in which, whether you have the thread to it or not, you feel the beauty and consistency of a divine and perfect plan, as you do in Nature, which we all feel, however little we may understand; in short the ocean-like suggestion of the illimitable and the sublime, which is the most vague and general impression that it gives,—held most of the audience in absorbed attention and in an exalted mood, although to many doubtless it was a vast unmeaning, prolonged roar of sound, like the "mingling of many waters." But it is good to hear such things, to be exposed to such sublimities, to be caught up in their grand rhythm, even if we cannot understand with a musician's science. Who understands the ocean rolling in upon the beach? Who does not *feel* it, find its strange attraction inexhaustible? Mr. Paine played both Prelude and Fugue in a clear, firm, masterly manner. We suppose it is the traditional way to give the whole, uniformly, with full organ; but one who has been accustomed to a piano-forte version of it, with so much more of light and shade and accent, finds the effect strange at first, and wonders whether the old Bach himself did actually allow himself no change of stops in his Fugue playing. One thing is certain, the oftener one sits within hearing of such music, the more the fascination thereof will increase.

The *Andante et Scherzo*, op. 16, by Ferdinand David, which Miss TERESE LIEBE took for her violin solo, is a fresh, genial and effective composition, made by a violinist for himself, and therefore suited to the instrument; not, like a Beethoven Concerto, pressing the instrument into the service of pure ideal music. The *Andante* has a very pleasing motive, and the Scherzo is full of life and sparkle.

Miss Liebe seems to have gained breadth of tone, in addition to her usual purity of intonation, and the delicate refinement of her execution; she only lacks the man's force for the full effect of the Scherzo. David handles the orchestra with great skill in the accompaniment, which being well played, the work, as a whole, was highly interesting.

Mr. NELSON VARLEY was in better voice than he has been during the past winter, and he sang all his pieces in a most tasteful and artistic manner. His principal selection, the Concert Aria, by Mozart: "Mi ero 'O sogno, o son desto?" which he sang last year for the first time, deepened its impression this time by the improved rendering both of the voice part and of the full and beautiful orchestral accompaniment. It is very rarely indeed that we hear such a piece so well sung. In the second part, to the perfect piano accompaniment of Mr. DRESEL, he sang three songs by Schumann, all new to our concert room. First a spirited and dashing setting (in a more popular vein than Schumann often indulges in) of a little character picture by Geibel, "The Hidalgo," which was given with a deal of spirit and the right mingling of audacity and elegance of manner. The declamation was capital, although the voice, for the most part, very sweet and pure, would slightly break sometimes in straining for a high note. The second song, as unlike the first as possible, and bringing a sweet sense of repose, was a "Serenade" (op. 36, No. 2), a lovely bit of sentimental melody of a sincere, pure kind; exquisitely indeed he sang it. The third, "Wanderer's Song" (op. 35, No. 3), is another vigorous, exciting strain, full of the champagne zest of travel, singularly beautiful, and stirred the audience not a little. We are tempted to give here the English version which was sung of

THE HIDALGO. (GEBEL.)

'Tis sweet with songs to trifle,
And foolish hearts to rife,
Though sterner strife remain!
O! when the moon is shining,
What royal sport divining,
I sally forth amain,
For love adventure pining,
And fresh for fight again.

The belles of gay Sevilla,
With fans and with mantilla,
Lean out upon the streets;
They listen all with pleasure,
To catch the tuneful measure
My mandoline repeats;
Then, fluttering down with leisure,
A rose the singer greets.

I wear, when I go singing,
Both lute and rapier swinging,—
A staunch Toledo blade,
At many a lattice planted,
By watching foes undaunted,
I've sung my serenade;
The dames my carol haunted,
The rival knew my blade!

On new adventure roaming
I start, while fades the gloaming
Behind the hills away.
The silver moon shall light me
Where love's rewards invite me;—
They'll bring a red bouquet,
And flow'rs or wounds requite me
Before return of day!

Chamber Concerts.

March 12. Mr. LANG's third concert opened with a very spirited, impressive rendering of Mendelssohn's impassioned Trio in C minor, by Mr. Lang and the brothers AUGUST and WULF FRIES. Mr. Lang repeated the Fantaisie Sonata by Saran, with the same brilliancy and clearness as before, and, to our feeling, much more satisfactorily with regard to evenness of tempo and chaste simplicity of expression. The concert closed with an admirable performance, by himself and Wulf Fries, of

Letter from a Wagnerite.

New York, March 30. At the fifth Symphony Society, by Mr. Thomas, in Steinway Hall, March 21, the following pieces were performed.

Overture to "Euryanthe," Weber.
 "Eine Faust Symphonie," Liszt.
 In drei Characterbildern, (nach Goethe) 1. Faust (Allegro). 2. Gretchen, (Andante) 3. Mephistopheles, (Scherzo and Finale mit Schluss Chor).
 "Alles Vergängliche ist nur ein Gleichniss."
 For Grand Orchestra, Tenor and Chorus for Men's Voices.
 Symphony, No. 5, C minor, Op. 69, Beethoven.

Old concert-goers will remember that, years ago, Liszt's Faust symphony was played at a Philharmonic Concert in this city. Since then parts of it have been performed at various times, but, from these fragments the hearer gains a very imperfect idea of the work. The present performance was one which left nothing to be desired. The Thomas Orchestra made light of the difficulties with which the work abounds, and their playing, both in this and in the Beethoven Symphony, was beyond praise. I mentioned recently the fact that Mr. Thomas kept a number of experienced artists as a sort of reserve force, and this force was largely drawn upon to meet the exigencies of the occasion, so that Mr. Thomas had some 80 players under his baton.

The chorus was supplied by the Turner Lieder-tafel, and the tenor solo was sung by Mr. Graff. The performance, as a whole, was one of which Mr. Thomas may justly feel proud.

It will be remembered that an association called the "Wagner Union" was organized in this city by Mr. Theo. Thomas, over a year ago, for the purpose of purchasing a certain number of tickets to the Nibelungen festival at Bayreuth next year. The fee for membership is \$25, and the sum there obtained, together with the proceeds of the concerts, is to be expended in tickets for the festival. The tickets will be distributed by lot among the members of the Union. The first concert of the Wagner Union was given on March 28th, 1873; the second concert took place last Thursday evening, when the following selections were performed by the Thomas Orchestra.

Vorspiel, "Die Meistersinger von Nuernberg," Wagner.
 Introduction and Finale, "Tristan and Isolde," Wagner.
 Der Ritt Der Walkueren, Wagner.
 Symphony Eroica, Beethoven.
 In honor of the late CHARLES SUMNER.
 Vorspiel: "Lohengrin," Wagner.
 Racheanale, "Tannhauser," Wagner.
 Kaiser-Marsch, Wagner.

Thanks to the persistent and painstaking endeavor of Mr. Thomas, there are many among us who do reverence to Wagner, and his beautiful music is now listened to with rapt attention by hundreds who a few years since could find no better name for it than the crash of breaking crockery.

Those who had listened to *Lohengrin* at the Academy the evening previous, found a new meaning in the exquisite *Vorspiel* to *Lohengrin*; and then only could realize the immense disadvantage at which these fragments of composition are heard, when separated from the work to which they belong and deprived of poem and scenery, which, according to the Wagnerian theory, are inseparable from the music.

There is, however, so much of sublimity in these titanic fragments and such perfection in their performance by this Orchestra, that to listen is pleasure without alloy. On Monday evening, March 23rd, *Lohengrin* was performed at the Academy of Music, with the following cast:

Elsa, Mme. Nilsson; Ortrud, Miss Cary; *Lohengrin*, Sig. Campanini; King, Sig. Nannetti; *Frederic*, Sig. Del Puente.

This opera has been put on the stage before, at the Stadt Theatre in this City, but the resources of the company then were entirely inadequate to the requirements of the work. And last Monday's representation was practically the first performance of *Lohengrin* in New York. Mr. Strakosch spared no expense in putting the opera on the stage in good shape, and no better artists than Nilsson and Campanini, for the principal roles,

could be found in the world. The Orchestra, whose part in this opera is no sinecure, had been long and carefully drilled by Sig. Muzio, and their playing was such as to exceed the expectation of the most sanguine. *Lohengrin*, though it is a departure from the traditional Opera, does not fully represent the peculiar views and theories which the composer now holds; but, for this very reason, it is the better fitted for presenting these views to the public which is not yet fully prepared to receive and accept them. It may be that the proverb: "There's no disputing about tastes" will some day be proved false and that the same true principles of Art will be found underlying every musical composition which is destined to live. Richard Wagner claims to be the first who has applied these principles to opera. The essence of his theory lies in the homely maxim; "Whatever is worth doing at all is worth doing well."

To apply this maxim to operatic writing, three things are necessary: first, a composer of genius; next a poet; third, a man utterly untrammelled by prejudice and fearless of popular opinion. Richard Wagner combines these three qualifications in one man; and therefore the principles of his art being true, his success is only a matter of time. He writes his own librettos, arranges his stage effects as best befits the progression of music and story, and makes of the Opera which before existed only as an absurdity, a perfect and noble Art-work; destined to out-rank even the Symphony [!], which is now music's best exponent.

Four representations of *Lohengrin* were given last week, to crowded houses. The first reception of the opera was enthusiastic beyond anything I ever witnessed in this country. Artists, Conductor and Manager were called before the curtain in every transport of applause, and there is now, strange as it may seem, a fair prospect of *Lohengrin*'s becoming a popular favorite. I reserve a description of the work for a future letter. A. A. C.

A Year's Work for an Organist.

We have received the following list of organ Voluntaries performed on the large organ of Trinity Church, New York, from February 1873 to February 1874, by HENRY CARTER, Organist. The figures after some of the pieces signify the number of times the compositions have been repeated during the year.

BACH. Passacaglia [2], Toccata in F [4], Toccata and Fugue, D minor [4] Dorian Toccata, Fugues in D [2] E, G minor [3], E minor [2], A minor, Preludes B minor and E minor, Preludes and Fugues in D, A minor, G minor, Fantasie in G. St. Ann's Prelude and Fugue.

HANDEL. 4th Concerto [3]; Israel in Egypt:—"He rebuked;" [2] "He led;" [2] "But the waters." [2] "I will sing unto the Lord;" [2] "Fixed in his everlasting seat;" [3] Coronation Anthem; Messiah: Overture, "He trusted;" "Let all the Angels;" "Worthy;" "Sing unto God" [2].

MOZART. "Rex tremendae" [2], "Dies Irae" [2], "Cum Sancto" [3], "Pignus Futurae" [2]; Jupiter Symphony [with Orchestra]

BEETHOVEN. Finale 5th Symphony [3]; Largo Op. 7. Hallelujah

HAYDN. "Insanae;" Passione:—Introduction, [2] "Padre Celeste;" "Virgin Madre;" 3rd Mass, Kyrie and Quoniam.

MENDELSSOHN. From Sonatas, [19]; Elijah:—Overture; "Help Lord;" "Be not afraid;" "Thanks be to God." Last chorus. Symphony; Lobgesang [3]; Overtures to St. Paul and Athaliah [with Orchestra].

SPOHR. Last Judgment:—Overture [3]; First Chorus, [2]; Duet; Symphony [3]; Quartet G minor.

RECHSTEIN. Fantasie Eroica [6]; Adagio; Doppel

Fuge; Fugue on Priestermarsch [2].

KREBS. Prelude and Fugue C minor.

TRIELE. Chromatische Fantasie [4]; Concertsatz [2].

ANDRE. Nachspiel.

FINE. Sonata. Op. 6

REITER. Phantasie [5].

KOEHLER. Fugue on Austrian Hymn, [2]

FREYER. Fugue on Russian Hymn.

BEHRENS. Andante [2]; Fantasie [3].

TOEPFFER. Concertstück in C minor [4] Fantasie D minor

VOLKMAR. Festvorspiel [4].

HENRY SMART. Con moto, in A [5]; Con moto, B flat-

[2]; choral and Variations.

ROSSINI. "Quando Corpus."

RINK. Selections from Organ School [13].

HESSE. Andante and Finale in A.

GEORGE CARTER. Introduction and Last chorus,—

Sinfonia Cantata [2].

HENRY CARTER. Fugue in A [2].

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
 Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

In Shadow Land. 4. E minor, major to c. Piusuti. 40

"She folds her work, and lays it by,
 And sees again around her stand
 Her loved and lost in shadow land."

Very beautiful. Ciro Piusuti has the happy tact of combining the elegance and easy flow of Italian melodies, with some of the best poetry in our own language.

The Night has a thousand Eyes. 4. F to f. Booth. 30

"The light of the bright day dies,
 Dies with the dying sun."

Fine poetry. Beautiful and accompanied with just the right music.

No Fooling! 2. E to e. Dodge. 30

"Oh, dont come fooling round me,
 Nor with soft words confound me,"

Lively comic song.

Thou gavest me a Flower. 3. G to e. Piusuti. 35

"—in the pride of its bloom,
 I hung o'er its beauty, I drank its perfume."

An elegant song, well worthy of the composer.

Our Spirit Friends. Song & Cho. 3. Eb to d. Ogden. 30

"I am dreaming, sadly dreaming,
 And the lamp-light o'er me streaming."

A pleasant dream surely, and sweet music.

Sympathy. Duet for two Sopranos. 3. D to e. Mrs. Cook. 30

"Gentle, friendly acts of kindness,
 Helpful deeds, and words of love."

Beautiful sentiment, with appropriate music.

Something Else. Medley. Song & Chorus. 2. G to e. Crowder. 35

"I've offered thee this hand of mine,
 Why mid scenes like this decline?"

Lines that correspond in length and rhyme, and music that changes with easy grace from one tune to another, make this a very good and original medley.

Shall I in Mamre's fertile plain. Bass Song in "Joshua" 4. Eb to c. Handel. 30

Bass songs are not over plenty. This has already a reputation from Mr. Whitney's singing it, (and of course a classic one also.) Notice that it is a high bass (possibly baritone) song.

There's Room for me, the Angels say. 3. F to f. Wheeler. 30

"There is room for you in Heaven,
 You shall join our little band."

One of the songs called out by the death of "Young Americus." Very pretty.

Instrumental.

Coupey's Scales. 25

Simply the Major and Minor Scales, to 7 Sharps and 7 Flats), conveniently printed in small type, on two pages, for the use of teachers.

BOOKS.

GUIDE IN THE ART OF SINGING.
 By George L. Osgood. \$4.00

Based on Reliable Traditions of the Italian School of Vocalization.

Mr. Osgood, well educated at Harvard College, acquainted by study and personal observation (or hearing) with the best methods of Europe, and himself able to give examples of the best modes of singing, is peculiarly fitted for a work which he has here brought to a successful termination. One can hardly turn over the pages of this fine method, without feeling that it is a great success. Principles are well explained, exercises sufficient advice to singers very sensible, picture illustrations numerous, and very useful, and the "tout ensemble" very attractive.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof about one cent for an ordinary piece of music. Persons at a distance will find the convenience a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in, or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Choir Leaders were consulted at the last re-arrangement of the book, which now contains about 1000 tunes and anthems.

As "The Elements of Music," according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers lie unnoticed and almost forgotten on the least conspicuous shelves of the dealers. Why? The books are undeniably good. Some of them may be popular in after years; but the compilers failed in the great requisite of providing for the "present" musical taste of the public.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled; and as it happens that his music is in itself pleasing and classically correct, there is no reason why his newer book should not equal in popularity either of the older ones. It is called

The Standard

A Collection of Church Music for Choirs, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The last named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor, at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success; and such it is proving.

THE STANDARD is a 400 page book.

THE STANDARD has an excellent Singing School Course.

THE STANDARD has a fine Collection of Glee Quartettes and 4 Part Songs for practice.

THE STANDARD has a large number of Tunes in all Metres.

THE STANDARD has a full supply of attractive Anthems.

THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it "made the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear ringing harmony the beautiful melody and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still when united to sacred words it it carefully avoids all constructions that remind one of the Opera or the Ball Room; if it clings closely to the words in sentiment, it it adds decidedly to these words in their influence then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is, however, now as good as ever, and, for those who have never used it is perfectly new.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The HARP OF JUDAH,
The JUBILATE,
The CHORAL TRIBUTE, and
THE STANDARD,

form a quartett of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without "assistance."

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key-Note, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed "a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc."

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices, both singly and in chorus, we find very naturally in his book a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings,
Devotional Meetings,
Vestry Prayer Meetings,
Neighborhood Prayer Meetings,

and the like, should be light, portable, and comprehensive. No one likes to hold a heavy book while singing.

A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page, and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is, however, a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREAT-OREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work, was bold enough to put together music altogether too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Choirs.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75. Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Boyce, Crouch, Gluck, King, Winter, Hummel, Novello and others. By GEORGE LEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book, provided a goodly variety of excellent chants; and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

G. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

CARD TO ORGAN STUDENTS. As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, EUGENE THAYER, Care Mason & Hamlin, Tremont St., Boston. [824-1f]

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Händel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello,) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston Mass.
829—1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 920 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has no superior as a collection of the most approved sacred music for CHOIRS and CONGREGATIONS. 500 Editors. 400 pages. Price \$1.50.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
50 & 52 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Brecker Strasse, VIENNA.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.

VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; In Boards, \$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS!

HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading, Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS!

3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminaries.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED.

Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Piano, or Pipe Organ. Contains everything which is so-called "popular" melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c.; in fact, the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and is now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of other gentlemen have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needful scales, exercises, and studies, but to its admirable collection of 130 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 861.

BOSTON, SATURDAY, APRIL 18, 1874.

VOL. XXXIV. No. 1.

The Meistersingers.

(Concluded from page 202.)

Aspirants for admission into the Guild of Meistersingers, after a long and careful course of study under a Meister, at a *Singschule*, came forward to make proof of their talents and acquirements, by reciting their own poems, and singing their own songs. Four special judges, called "merkers," or markers, sat behind the curtain to judge of the performances. One of these judges attended to the matter and subject of the poem as being true to religion and morals. The second took special cognizance of the language, as to its purity, and correctness, also to the style and manner of the candidate's expression and pronunciation when reciting or singing. The third attended to the construction of the poem: its metre, rhythm, rhymes, and accentuation. The fourth gave his attention to the music in all its aspects. Every fault in any and every particular was marked, and if on summing them all up it was found that the candidates had acquitted themselves satisfactorily, they were admitted to the guild. The members of the guilds held regular stated meetings; the main subject of their discussions was the lore of the bards, whose representatives and successors they held themselves to be, and thus a theme of music and poetry brought before them was called a *bar*, the legends of their country, the stories, songs, and ballads of past ages, specially of the Minnesingers, Troubadours, and Minstrels, which truly constituted the learning and literature of their day: these were their constant study. In the later centuries of their existence, the learning of the school-men, astrology, necromancy, and witchcraft were also favorite themes; so also were interpretations of the scriptures, allegories, controversies, and legends of the Church, especially about the Virgin Mary, and kindred subjects. For the discussion of these, public meetings were held in the churches, on Sundays and feast days, where any one was allowed to raise questions and discuss matters concerning religious teachings and mysteries, and to engage in "free singing." In the various cities where these guilds were established, regular public meetings were held, and the Meisters entered into competitions for prizes. These were given, not only for proficiency in the knowledge of ancient lore, and for songs and recitals of the works of former ages; but also for original compositions in music and verse, which they sang in public, before the merkers or judges. The invention of a new poetic rhythm or form of verse, was considered the master-piece of attainment, and gained high honor. The prizes usually consisted of wreaths, medals, and a chain. Whoever wore the silver chain was considered entitled to teach in the *Singschule*, and to take apprentices for instruction in the arts of poetry and music. Money was never taken from these apprentices: to have a number of them was esteemed a great honor. They served an apprenticeship of a regular course of years, and at the expiration of their term came forward to compete before the merkers or judges for admission into the Guild of Meister-singers.

How truly in this do these guilds remind us of the colleges of the bards, one and two thousand years previously!

Let it be noted that such Guilds were established in the chief cities of Germany; Nuremberg seems to have been the centre of their influence. They consisted not of knights and nobles, nor of the great and learned, so many

of whom were numbered among the Troubadours and Minnesingers, but the plain burghers of the various towns: chiefly of tradesmen, dealers, and craftsmen; the plain, worthy citizens who set themselves to apply common sense to learning. Among the famous of the recent Meistersingers was Hans Foltz, the Barber of Nuremberg, who flourished about the middle of the 15th century. He took great interest in the invention of the art of printing, and did much to establish it, and to forward its progress and success in his native city. Above all, stands out the name of Hans Sachs, the industrious and celebrated shoemaker of Nuremberg. He was one of the latest of the Meistersingers, and flourished early in the 16th century. His father was a poor but honest tailor, who gave his son the best education he could afford. Young Hans contrived to acquire some Greek and Latin, and at the same time learned the trade of shoemaking. Being anxious to improve himself not only in his trade but in his literary pursuits, he travelled from place to place, picking up all he could, and supporting himself by his trade as he went along. His powers were most extraordinary. His poetical and musical works filled 32 volumes of his own MS. and consisted of 1,200 Meister songs; 208 comedies, tragedies, and farces; 1,700 fables, tales, and miscellaneous poems; 73 devotional, military, and love songs, making a total of 6,015 pieces great and small. Sachs was not only the contemporary but the coadjutor of Luther in the work of the Reformation. He contributed 34 Gospel Hymns in the metres of the best-known Meistersinger songs to the German Church. He died in 1576, full of years and of honors. Many of his works have been republished, and, so far as I know, his name alone, of all the Meistersingers, has found a niche in musical history.

But though musical history records little but the mere name of Meistersingers, these Guilds of worthy tradesmen exercised great influence, not only over the poetry and music, but over the manners and character of the German people. They made Germany a musical country, while all other nations of Europe lay in darkness. Here we see the origin of German song-singing, hymn-singing, German hymns, songs, and music. Much of the music was attached to religious words; superstitious and erroneous they might sometimes be, but strong in the minds and affections of the people.

The era of the Meistersingers heralded and introduced that of the Reformation. Who cannot see in their work the wonderful dealings of an over-ruling Providence preparing a way and a people for the revolution of the Reformation? The metres of the songs and hymns of the Meistersingers served as models for the outburst of Gospel song in Germany, Bohemia, Hungary, and among the Moravian Brethren. Here we find, prepared to the hand of Luther, the great master-singer of the Reformation, that mighty power which he so well knew how to wield. In the well-known forms and rhythms, and the familiar tunes of the Meister-songs, he gave to his countrymen and to the world the glorious truths of the Gospel. Music gave wings to his noble hymns, and carried them everywhere. These did more for the spreading of the truth among the German people than ever the preaching itself of the great reformer. No means could be more simple, none more effective. We see the very same produced, and with the same results, in our own day.

The work of these plain, but common-sense burghers strongly brings out the fact that the progress of music in the world owes far more to the *music-masters* than to what are commonly called *musicians*.* Guido, the music-master of the tenth and eleventh centuries, laid the true foundation of music as a popular art. His principles were carried out and developed in the first popular music schools, those of the Meistersingers of Germany; from Germany they were carried over Europe by the fathers of the Reformation, who not only in Germany but specially also in France, Switzerland, Holland and Belgium, England and Scotland, grasped this mighty instrument, and used it for the noblest ends in their respective countries, so that music was everywhere popularly taught, and soon became the common possession of all the people. The people did the work themselves. It is curious to notice how the teachings of history and our own experience coincide in showing that the cause of popular music owes little indeed to the musical world; musicians have never made a musical people, but the popular movement has produced the musicians.* The German school of music was founded by the Meistersingers, and consolidated by the Reformation; the English, Belgian, and French schools of music sprang directly and immediately from the same great source (the Reformation), not a few of the earliest musicians having been among the number of the first reformers, and some of them having suffered martyrdom, not merely for the truth's sake, but for their music; the Italian school of music was subsequently founded by the dispersion of the Belgian musicians. The Belgian school was entirely uprooted to find masters for Italy. The rise of the Italian school, and the spread of its influence, gradually led to the extinction of popular music.

The chariot of music has for centuries been driven along what is comparatively a narrow groove, one wheel running right over the Church, the other right through the theatre, developing in a wondrous manner the capabilities and the power of music, but confined almost exclusively to the musical world—far removed from the comprehension and the sympathies of the great world beyond.

To the mass of mankind music has for long ages been all but a lost art; but how strangely do we see in our own day history repeating itself; we feel once more as if the spirit of old Guido, and the Meistersingers, and of Reformation times, were starting up amongst us, and, with greatly increased knowledge, powers, and facilities, again producing itself. We have once more our Master of Song, and our school of Master-Singers, grasping the powers of music and developing them in every form, not merely for the gratification and enjoyment of the educated and the refined, but as a mighty means entrusted to our charge for the civilization and improvement of all classes of the people, and consecrating music to its highest ends for extending the knowledge of the Gospel to all countries, peoples, and languages to the uttermost ends of the world.—*Free Sub-Fa Reporter.*

The Art Theories of Richard Wagner.

(Concluded from the London Musical Standard.)

We referred, in our last article on these books, to Mr. Dannreuther's analysis of "the Wagnerian melos," which he tells us is built by the musician upon the "harmonies" which

*We cannot wonder at this opinion in a *Free-Sub-Fa* missionary. —*Ed.*

are present in the mind of a poet when poetry is written. We dismiss as baseless the assumption that musical harmonies are "present" in a poet's mind when he writes, adding that, if this were the only basis for Wagnerian melos it must be baseless.

But we must not fix Wagner to Mr. Dannreuther's effort to account for his process. To analyze the step by which, in a thought and by intuition, a poet or a musician produces, is we believe all but impossible. We would not pin Wagner's merits to Wagner's own words, in the sense of concluding that, because his own description of his own creative process was palpably absurd, the resulting creation must be worthless. In art, creation comes first, and with the speed of lightning; analysis must follow, if indeed analysis be always or ever possible. While therefore we consider Mr. Dannreuther's description of the genesis of Wagnerian melos to be utterly without tangibility, we do not think it follows that the Wagnerian melos is either an unreality or a monstrosity, or any thing but a thing of beauty. While rejecting as the merest fancy the notion of an ascertainable version in musical chords of a poet's lines of verse, we can quite conceive, and do in fact know, that a musician, in reading poetry, may have musical harmonies suggested to him—may translate, intuitively, the word-poetry into tone-poetry. Such a process, of course, could be but a vague one; but that it is real no man of poetic mind and musical organization can doubt. Throughout what we have read of Mr. Dannreuther's and Herr Wagner's writings upon the new theories and processes we think that the exactness with which this translation can be done has been immensely overstated. But while it is absurd to set up such a definite relation between language expression and musical expression, as is assumed in much of what Wagner and Dannreuther write, it would be equally untenable to say that there is no perceptible and generally appreciable correspondence of expression between words and musical sounds. All we say now is, that the assertion that the poet is never without some sense of harmonies (in the musical sense) in connection with his verses, is unfounded and fanciful. Like some other propositions, however, which Mr. Dannreuther is at pains to prove, this assertion in no way involves the whole question. Given a passage of Tennyson, it is quite possible—whether or not Tennyson ever passed a set of chords through his mind in writing the verses—that the verses may suggest appropriate harmonies to the musician susceptible of poetical expression; and if he then proceed, upon the basis of these harmonies, to construct a recitative to carry the poet's words, in such rhythm as to give these words their full rhetorical freedom; if he entrust the delivery of these words to an actor and singer who will announce them in good musical tone, with correct rhetorical emphasis, and appropriate dramatic gesture; if he accompany the delivery of the poet's text with a consummately arranged orchestral pronunciation of the before-said harmonies; and add, for the eye of the audience, a carefully designed and appropriate piece of scene-painting; if all this be done, it seems to us more than conceivable, highly probable, nay certain, that the result will be a thing of stirring and unprecedented beauty. Such in effect is what Wagner is aiming at.

We cannot fairly conclude this section of our remarks without appending Wagner's own description—as quoted by Mr. Dannreuther—of the relation of the orchestra to the voice in the Wagner artwork, and some additional description by Mr. Dannreuther himself. In the first of the publications under notice we read:—

The relation of this sung melody (already referred to) to the *melos* of the Orchestra, so difficult to describe, and so easy to understand if one has the good fortune to hear it actually executed, Wagner describes in an elaborate simile, the main

points of which are as follows:—"Let us look upon the orchestra as a deep mountain lake pierced to its very depth by the sunlight (*i. e.*, the poetical intuition which moulds endless possibilities of musical harmony to its own peculiar purpose), the surrounding banks of which are visible from every point. From the tree-stems that grow upon the banks, a skull was fashioned, precisely in a manner to render it fit to be carried on the lake, and to cut through its waters. The skull is the melody growing from out of the verse, sung by the dramatic singer, and supported by the surrounding waves of the orchestra. It is a skull totally different from the lake, yet fashioned with a view solely to float upon it. Only when it is launched upon its waves does it become alive; supported and carried, yet going of its own will, it attracts our eyes as we glance across the lake, as though the sole purpose of the entire show was to offer this particular picture."

But not only will the orchestra thus carry the verse; with its help also the spirit of music will reveal the innermost emotions of the *dramatis persona*: its supremely intelligible speech will, in unison with expressive mimetics, initiate us into the secret of those *manners* and depths of feeling which all arts except music can only hint at, and which without its divine aid would remain absolutely inexpressible. It will speak to the ear as the actor's movements and the expression of his features speak to the eye; over and above this, it will at the very beginning of the performance put the hearer into the proper frame of mind to expect the dramatic pictures and actions to come, and it will recall all those sounds and phrases belonging to past scenes which can to some extent throw light on the present one. Lastly, it will systematically make use of and develop its capacity for accompanying and enforcing the dramatic gestures; traces of which capacity have appeared often enough in the opera, but have there been left, like mimetics generally from which they arise, in an embryonic state, scarcely above the level of the pantomime. "On the one hand, as embodied harmony, it renders the distinct expression of melody possible, while on the other, it keeps the melody in the necessary uninterrupted flow, and thus always displays the motives of the dramatic action with the most convincing impressiveness to our feelings."

Mr. Dannreuther's writing burns and glows, as does that of Wagner, and we can imagine indolent readers being carried away by it; but for ourselves we can only say that we can scarcely pass it through the mind without a protest rising up at every other line, either against some highly exaggerated expression, or some unfounded implication. The expression, for instance, that the "spirit of music will reveal the innermost emotions of the *dramatis persona*," what is this but a highly poetical, and proportionately imaginary phrase? An orchestra might play all night, or all the four nights that Wagner's tetralogy is to last, without "revealing" anything; it can, we admit, "accompany and enforce," but music is no more a "supremely intelligible speech" than mimetics are; both are capable only of enforcing and illustrating, not of "revealing" or "expressing." Such talk as music "initiating us into the secret of those depths of feeling which all arts except music can only hint at" may carry away with it the emotional minds of the fairer sex; but sifted in the brain of cool male criticism, what do they mean? There is, indeed, one power of the orchestra here referred to which none will deny, the mnemonic effect. It "will recall all those sounds and phrases belonging to past views which can throw light on the present one." But this is no invention of Wagner's; nor does music in such a case produce its effect upon the mind by its "expressiveness;" it does so simply by means of the memory, by the power commonly called the power of "association."

Here is the paragraph in which Mr. Dannreuther sums up his description of the Wagnerian lyrical drama:—

The entire work of art, then, intended by Wagner is musical in spirit, and could have been conceived by none but a man of universal artistic instincts, who is at the same time a great modern musician

in mythical subject matter, chosen because of its essentially emotional nature; its division into scenes, and the presence of these, the use of alliterative verse, and its melodious declamation, the use of the orchestra, preparing, supporting, commenting, coloring, receding, all its factors are imbued with the spirit of music. Their task is not accomplished if any one state of the subject remains to be supplied by some process of abstract reasoning on the hearer's part. They are to appeal exclusively to our feelings. The sole test of what sort of thing is to be said lies in the expressive power of music. Being emotional throughout, the musical drama stands higher as a form of art than the spoken play. In it the profound pathos of dramatic speech is not left to the discrimination of the individual actor. The musician's sure *technique* positively fixes every accent and every inflection, and a composer in the act of conducting such a drama is so completely in unison with the singers and players, that one may talk without hyperbole of an actual metempsychosis—his very soul speaks from out of the performers.

Our own sensations, after many perusals of this and other passages of the pro-Wagnerian literature, have always been the same. We feel that it is written for those only who are predisposed to rush over the new theory, and is not seriously to be argued with. The more one looks at this sort of writing the more completely it eludes reduction to palpability. It is a warm haze of words which we can understand many minds revelling in, but it cannot be seriously accepted as an address to our understandings. But while we note with amazement the strange things which both Wagner himself and Mr. Dannreuther have said in exposition of his theories, and altogether distrust them as exact expositions of what, after all, must come by inspiration not by calculation, and may not be describable; we see nothing to kill the expectation that new and beautiful art-work will be evolved by Wagner for the entertainment of cultivated humanity.

We have seen that the scope of Wagner's reforms is the lyric stage; that his indictment against it is the want of intellectual consistency and coherency in the compounding of its words and of its music; and that his creative aim is, in short, intellectual opera. These two last words, "intellectual opera," express, in fact, all that Wagner, Dannreuther, and Hüffer have taken hundreds of pages to describe; when all has been said, it simply remains that Wagner wishes to bring poetry, music, mimetics, and painting, into close intellectual *rapport* with each other for the production of an artwork which shall satisfy at once the senses and the intellect. Far too many words have been used, we submit, over this very simple idea, and we think that for the future, if Wagner's aim be described shortly as the creation of intellectual opera, the phrase will be sufficient. That he advocates myths as subject, and alliteration as verse ornament are but incidental matters; the central essential notion is intellectual consistency in what is done, a complete instead of an incomplete welding of the four metals which are to form the perfect manufacture.

What are the prospects of his success, or the success of others who may follow him, in constructing intellectual opera? If the condition be that one and the same man be both poet and musician, production of intellectual opera will, we think, be limited enough. High and broad art culture, such as is provided in Germany, may occasionally bring out the exceptional man; but as far as past experience goes, it is rare indeed that the same man is at once great poet and great musician. It is, indeed, impossible to say how many great poets had the musical faculty, but neither educated it nor used it; or how many great musicians, had they received careful literary training, might have been poets also. Judging however from the wretched libretti to which nearly every one of the great musicians has, in one or more instances, set good music, it does not seem that a development of the musical faculty is often attended with much power of literary

ly, and struck the chords immediately after. "No, no," said Liszt, "after you make a run you must wait a minute before you strike the chords, as if in admiration of your own performance. You must pause, as if to say, 'How nicely I did that.'" Then he sat down and made a run himself, waited a second, and then struck the two chords in the treble, and as he did so he said "Bravo," and then he played again, struck the other chords, and said again, "Bravo," and positively it was as if the piano had softly applauded! That is the way he plays everything. It seems as if the piano were speaking with a human tongue. Our class has swelled to about a dozen persons now, and a good many others come and play to him once or twice and then go. As I wrote to L., the other day, that dear little scholar of Henselt, Fraulein Kahrer, was one, but she only stayed three days. She was a most interesting little creature, and told some funny stories about Henselt, who she says has a most violent temper, and is very severe. She said that one day he was giving a lesson to the Princess Katherina, and he was so enraged over her playing that he snatched away the music, and dashed it to the ground. The princess, however, did not lose her equanimity, but folded her arms and said, "Who shall pick it up?" And he had to bend and restore it to its place. I've never seen Liszt look angry but once, but then he was terrific. Just like a lion! It was one day when a student from the Stuttgart conservatory attempted to play the *Sonata Appassionata*. He had a good deal of technique, and a moderately good conception of it, but still he was totally inadequate to the piece, and indeed only a mighty artist like Tausig or Bulow ought to attempt to play it. It was a hot afternoon, and the clouds had been gathering for a storm. Just as the Stuttgarter played the opening notes of the sonata, the tree-tops suddenly waved wild y, and a low growl of thunder was heard muttering in the distance. "Ah," said Liszt, who was standing at the window, with his delicate quickness of perception, "a fitting accompaniment." (You know Beethoven wrote the *Appassionata* one night when he had been caught in a thunder-storm.) If Liszt had only played it to us himself, the whole thing would have been like a poem. But he walked up and down the room and forced himself to listen, though he could scarcely bear it, I could see. A few times he pushed the student aside, and played a few bars himself, and we saw the passion leap right up into his face like a glare of sheet-lightning. Anything so magnificent as it was, the little that he did play, and the startling individuality of his conception, I never heard or imagined. I felt as if I did not know whether I were "in the body or out of the body." The Stuttgarter made some such glaring mistakes, not in the notes, but in the rhythm, etc., that at last Liszt burst out with, "You come from Stuttgart, and play like that!" and then he went on in a tirade against conservatories and teachers in general. He was just like a thunder-storm himself. He frowned, and bent his head, and his long hair fell over his face, and the poor Stuttgarter sat there like a beaten hound. Oh, it was awful. If it had been I, I think I should have withered entirely away, for Liszt is always so amiable that the contrast was all the stronger. He hasn't the nervous irritability common to artists, but on the contrary his disposition is the most exquisite and tranquil in the world. We have been there incessantly, and I've never seen him ruffled except two or three times, and then he was tired, and not himself, and it was a most transient thing.

Weimar, July 15, 1873.

Liszt is such an immense, inspiring force, that one strides forward with him at double rate, though with double expenditure too!

To-day I'm more dead than alive, as we had a lesson from Liszt yesterday that lasted four hours. There were twenty artists present, all of whom were anxious to play, and as he was in high good-humor, he played ever so much himself, in between. It was perfectly magnificent, but exhausting and exciting to the last degree. When I come home from the lessons I fling myself on to the sofa, a feel as if I never wanted to get up again. It is a fearful day's work every time I go to him. First, four hours' practice in the morning. Then a nervous feeling that takes away my appetite and prevents me from eating my dinner. And then several hours at Liszt's, where one succession of concertos, fantasias, and all sorts of tremendous things are played. You never know before when you must play there, for it is the musical head-quarters of the world. Directors of conservatories, composers,

artists, aristocrats, all come in, and you have to bear the brunt of it as best you can. The first month I was here it was quite another matter, when there were only five of us, but now the room is crowded every time. There is a young lady from Norway, lately come, who is a most superb pianist. She was a scholar of Kullak's, too, but it is four years since she left him, and she has been concertizing a good deal. Yesterday she played Schumann's *Andante Concerto* magnificently. A new artist, a young Belgian, has also arrived, named Servais. He never learned a note of music until he was nineteen years old, and then all of a sudden he took it up. He improvised and composed continually, and finally came to Liszt about four years ago, to whom, he says, he owes everything. Liszt gave him a great deal of advice and instruction, and Servais has returned to him every summer. This season Servais shut himself up in his room for three weeks, and composed a splendid cantata, called *Tasso*. It took the first prize at Brussels, four thousand thalers, which he received on condition that he should travel four years and perfect himself in different countries in musical study. But first the cantata is to be produced in Brussels with a grand orchestra of a hundred performers and two hundred singers, under Servais' personal direction! Isn't that a jump? Little Katie Gaul, of Baltimore, is another of Liszt's favorites. She is only sixteen, and plays astonishingly for that age. Liszt always calls her "America." She has caught many of his ways exactly in playing delicate music. Her touch is most exquisite, and in elegant pieces where a great deal of smooth and beautiful execution is required, she is perfect. She is going to study in Stuttgart two or three years more, and return to Liszt every summer. Think of such advantages!—but five years at least, and all the way from that to ten, do the best masters in Germany demand to form an artist of the first rank.

Weimar, July 24, 1873.

Liszt is going away to-day. He was to have left several days ago, but the Emperor of Russia (or Austria, I don't know which) came to visit the Grand Duke, and of course Liszt was obliged to be on hand, and to spend a day with them. He is such a grandee himself, that kings and emperors are quite matters of course to him. *Never* was a man so courted and spoiled as he. The Grand Duchess herself frequently visits him. But he never allows any one to ask him to play, and even she doesn't venture it. That is the only point in which one sees Liszt's sense of his own greatness; otherwise his manner is remarkably unassuming. Liszt will be gone until the middle of August, and I shall be thankful to have a few weeks of repose, and to be able to study more quietly. With him one is at high pressure all the time, and I have gained a good many more ideas from him than I can work up in a hurry. In fact, Liszt has given me an entirely new side of the technique. He is a wonderful composer, by the way, and that is what I was unprepared for in him. His oratorio of *Christus* was brought out here this summer, and many strangers and celebrities came to hear it, Wagner among others. It was magnificent, and one of the noblest, and decidedly the grandest oratorio that I ever heard. I've never had time to write home about it, for I felt that it required a dissertation in itself to do it justice. I wish it could be performed in Boston. It is arranged for piano for four hands, but the arrangement is very expensive. So also is Bulow's edition of Beethoven's Sonatas, which however, every artist must have. Ah, you cannot conceive anything like Liszt's playing of Beethoven. None like him can span the spaces of Beethoven's mind, and bring its conceptions into unity before you. But it bores Liszt so dreadfully to hear his sonatas, that though I've heard him teach a good many I haven't had the courage to bring him one. I suppose he is sick of the sound of them.

On Monday I had the most delightful *tête-à-tête* with him, quite by chance. I had occasion to call upon him for something, and strange to say he was alone, sitting by his table and writing. Generally all sorts of people are up there. He insisted upon my staying a while, and we had the most amusing and entertaining conversation imaginable. It was the first time I ever heard Liszt really talk, for he contents himself mostly with making little jests. He is full of *esprit*. We were talking of the faculty for mimicry, and he told me such a funny little anecdote about Chopin. He said that when he and Chopin were young together, somebody told him that Chopin had a remarkable talent for mimicry, and so he said to Chopin, "Come round to my

rooms this evening, and show off this talent of yours." So Chopin came. He had purchased a blonde wig ("I was very blonde at that time," said Liszt), which he put on, and got himself up in one of Liszt's suits. Presently an acquaintance of Liszt's came in. Chopin went to meet him instead of Liszt, and took off his voice and manner so perfectly, that the man actually mistook him for Liszt, and made an appointment with him for the next day; "and there I was in the room," said Liszt! Wasn't that remarkable?

The other day we all made an excursion to Jena, which is about three hours' drive from here. We went in carriages in a long train, and pulled up at an hotel named The Bear. There we took our second breakfast. There was to be a concert at five in a church, where some of Liszt's music was to be performed. After breakfast we went to the church, where Liszt met us, and the rehearsal took place. After the rehearsal we went to dinner. We had three long tables which Liszt arranged to suit himself, his own place being in the middle. He always manages every little detail with the greatest tact, and is very particular never to let two ladies or two gentlemen sit together, but always alternately a lady and a gentleman. The dinner was a very entertaining one to me, because I could converse with Liszt, and hear all he said, as he was nearly opposite me. After dinner he said, "Now we'll go to Paradise." So we put on our things and proceeded to walk along the river to a place called Paradise, on account of its loveliness. We passed the University, on one corner of which is a tablet with "W. von Goethe" written against the wall of the room which Goethe occupied. It seemed strange to me to be passing the room of such a celebrity as Goethe, with another celebrity like Liszt!—This walk along the river was enchanting. The current was very rapid, and the willows were all blowing in the breeze. There is an odd triangular-shaped hill that rises on one side very boldly and abruptly, called the Fox's Head. The way was under a double row of tall trees, which met at the top and formed a green arch over our heads. It was all breeze and freshness, and the sunlight struck picturesquely aslant the hill-side. After our walk we went to the concert, which was lovely, and then at seven we were all invited to tea at the house of a friend of Liszt's. He was a very tall man, and he had a very tall and hospitable daughter, nearly as big as himself, who received us very cordially. The tea was all laid on tables in the garden, and the sausages (of course) were broiling over a fire made on the ground. We sat down pell-mell, anywhere, and it was all so easy and so gay! In America our short twilight and the mosquitoes do not permit us this delight of supping out of doors, and it is such a pity.

(To be Continued.)

The Pope's Choir.

Whilst all is changing and being altered in the eternal city, that venerable institution the Papal Choir appears to be solid and steady, and still capable of facing more than one political storm. Two arrangements have been made regarding this institution in the last few years: the first is the suppression of artificial sopranists, the second a brief of the Pope, which secures materially and morally the existence of the chapel. The duties of the choir consist of singing in all religious ceremonies whatever, which the Pope himself attends, and in which he himself assists or would have assisted if not indisposed. The number of Sundays, festivals, and days of ceremony is from seventy to eighty a year. Rehearsals only take place for the three "Misereres" for Holy Week, and in the very rare case of the introduction of a new *morceau* composed by one of the members of the choir. In order to be admitted to the Pope's Choir, candidates must not be more than thirty years of age, and of unexceptionable reputation. In default of ordination, they must prove that they are not married, and pledge themselves to remain in celibacy, to submit to the "first tonsure," and to wear always the costume of an abbe, a black vestment, with one row of buttons, a black cravat, and the priest's tricorne. As regards their artistic skill, they must submit themselves to five different examinations, in which the beauty, vigor, and volume of their voice, as well as their musical knowledge is put to the test. A great familiarity with *canto fermo*, and *canto figurato*, and some little knowledge of counterpoint, is required. Learned musicians are no longer as in past centuries demanded, the choir not seeking composers, but singers. A considerable training in this last capac-

ity is necessary in order to overcome, not the melody, but the harmonic difficulties of the works in figured style which they have to interpret. If it is remembered that the chapel possesses a repertory of more than five hundred vocal pieces, of which each is executed only once or twice a year, without any rehearsal, it must be seen that the executants must possess skill which no other choral society in Europe could equal. The duties of the chapel present still other difficulties: an old custom prescribes that separate parts are not provided, but the singers, ten men and occasionally more, all sing—the short ones in front, the tall behind—from one immense folio. The notes, it is true, are colossal; but one nevertheless must have good eyes to see them from any great distance. Not long since spectacles were only allowed to members of a certain age and it was the rule only to admit those who had excellent sight; but now that the want of good voices is felt more and more, it has been found necessary to depart from this strictness. On each side of the music stand there is a singer whose business it is to turn over the pages, which is not so easy as it might appear, the leaves, long and thick, being difficult to manage, and the small number of notes on each exacting a continual movement. When the singer on the right has half turned the leaf, the one at the left finishes putting it in its place.

The chapel keeps four copyists, to copy the new compositions and revive the old ones that have become the worse for wear. This is done on parchment of large folio size, nearly a yard in length, and of a corresponding width. The choir holding, and having reason to hold that a piece of music well copied is half sung (*musica ben scritta è mezza cantata*), the copying was formerly a special business, or rather a profession in the full meaning of the term. A few details on this point will not be out of place. Every note and every letter of the text was cut out in small, thin, copper plate, which were put, one after the other, on the parchment, according to the requirements of the chant or text; then, with the aid of a brush they were colored either black, red, or green, to distinguish notes and words. This done, the plate is lifted off and the note or letter found traced with a neatness and clearness truly admirable. The folios, from one of which the whole choir sings, as we have said, are arranged as follows: On each page there are four or five lines of notes. In the *canto fermo*, which all sing in unison, the notes run on; in compositions for several voices, the second voice part is under the first, and so on. Whatever may be the number of voices, they are necessarily shown in the space of the two pages.

The records of the chapel are deposited in the papal palace at Montecavallo. The musical treasure which is preserved there is, without doubt, in spite of the loss of all works before the period of Palestrina, the most important and richest in the world. Here in an uninterrupted series follow each other the works of all the composers of the papal chapel, as well as the collections of the first masters of the Neapolitan and Venetian Schools. The records consist of about 400 large folios, registered in a complete catalogue. Not only are the most important and rarest productions of modern church music accumulated in these records, but they contain also a rich and invaluable collection of documents pertaining to musical literature, precious sources for the history of Italian and Roman music such as no other branch of human knowledge possesses. Here are memoirs, which, under rigorous rules, the recorders (*puntatori*) have drawn up since the frightful fire, and in which are recorded all the remarkable political, and lyric or other events concerning the chapel. It is generally admitted that there exist as many folio volumes of these memoirs as there have passed years since 1527. What an immense treasure of information concerning the history of the chapel and of religious music! But no mortal, except the master of the chapel, has access to these records, and it will be easily understood that the treasures that are hidden there are almost lost to the musical world. Will not some sudden and unexpected change at last reveal these mysteries? The secrecy which surrounds these records is a real offence against humanity.—*London Mus. Standard.*

London.

THE OPERA PROSPECTUSES.—The campaign of the approaching season at Drury Lane could not be proclaimed with less verbosity than in Mr. Mapleson's prospectus. Last year this course was followed by the director of Her Majesty's Opera. He came out with very modest announcements, he finished with a very modest season. The one novelty of

importance promised was not brought out, and the opera of 1873 passed unfruitfully by. This year Mr. Mapleson is again modest—indeed almost taciturn. Balfe's "*Talesman*" is again the single bait, with Mme. Nilsson committed to *Edith*. Aubert's "*Crown Diamonds*" is flourished this time at Drury Lane where it has never yet been performed. Mlle. Singelli will play *Caterina*. Verdi's "*Ernani*" for Mlle. Titens, Rossini's "*Otello*" for Mme. Nilsson, are to be specialties; as also is Aubert's "*Les Diables*" for a bewitching debutante called Mlle. Lodi, who will play *Zerlina*. Mr. Mapleson does not call her bewitching; in fact the prospectus puffs nobody; but report is complimentary to Mlle. Lodi. A quasi-novelty will be Donizetti's "*Roberto Devereux*," a work which recalls memories of Grisi, Rubini, and the great artists of thirty years ago, since which time it has not been performed in England. In this opera, which has many pleasant melodies, Mlle. Titens will play *Queen Elizabeth*, and the operatic world knows what that impersonation promises. In the dearth of other novelty this production may possibly rank with one of the chief features of the season. As to the debutants, Mr. Mapleson says nothing beyond announcing their names. We have chronicled what is reported of the merits of the ladies, Lodi and Singelli, on whom expectation is fixed high. The new coming tenors are Paladini and Ramini, the baritones de Reschi and Galassi, the basses Perkins, Costa and Behrens. The well-known names of Trebelli, Marie Rose, Camparini, Naudin, Marchetti, Fancelli, Campobello, Agnesi, are found in their proper places. The orchestra, led by M. Sainton, is directed by Sir Michael Costa. Altogether the season will be without any particular sensation; it will be a season of the repertory mainly. No work of Wagner or the new school; no new work of Gounod, nothing fresh from Verdi. The one absolute novelty will be Balfe's ballad-opera, which, judging from the construction of the piece, is hardly likely to be spectacularly startling, however engaging the music, be it or however admirable the art of Mme. Christine Nilsson.

Not long behind his rival in the announcement of his campaign, Mr. Gye has also published his prospectus. The season at Covent Garden opens on the last day of March, and a list of fifty-six operas is submitted as the repertory, excluding the novelties. As the subscription, however, covers only forty nights, and the novelties have to be provided for, the publication of this list does not convey any promise of even approximately exhausting the repertory. The novelties alluded to are some or any three out of five unfamiliar works, namely, "*Les Maitres Chanteurs*," "*Les Huguenots*," "*Les Maîtres Chanteurs*," "*Les Huguenots*," and "*Les Maîtres Chanteurs*." If we get three out of the list (in which, by the way "*Mignon*" is not new to London) we are to consider ourselves lucky. Of "*Lohengrin*" there is no mention; nor yet of "*Tristan und Isolde*," new work of Wagner, while Wagner is left out of count altogether. The season, in fact, will have no sensation, for none can pretend that around Glinka's work or Puccini's any absorbing interest elings rendering it a matter of importance whether or not, they are brought forward or not.

Four prime donne head Mr. Gye's list of engagements. Mme. Patti stands as usual first. Mme. Lucca's name is put down *pro forma*, but her coming is stated as uncertain. On the other hand Mr. Gye has stolen a march on his competitor and secured Mlle. Marimon, a decided gain; while Mme. Vilda, whose *Norma* of three or four years ago will be remembered as one of the most successful of the season, is a German singer, the name Italianized from Wild. She has magnificent chest notes, but has, or had at the time in question—no dramatic capacity. Mlle. Albani appears, fresh from her Russian successes. In the land of 999 recalls and 1000 bouquets as large as haystacks, Mlle. Albani ran Mme. Patti rather hard. Mesdames Sinico, Corsi, Dell'Anese, Scalchi, Smeroschi, &c., are in familiar estimation, and so are the tenors Pavani, Rossi, Manfredi, Marino, Bettini, and Nicolini, and the basses and baritones, Graziani, Cotogni, Bagagiolo, Ciampi, Capponi, Tagliacozzi, Raguer, Faller, Mammì, and Faure. Of the newcomers nothing certain is known. They include the sopranos Mlle. Ghiotti and Mlle. Clemence Calasch, the contralto Mlle. Diani, and the tenorial gentlemen Bolis, Sabater, Blume, and Piazza. Perhaps out of the last quartet the mythical coming tenor may be found to have come. But the antecedents of these gentlemen and ladies are not as yet in the public possession. The conductors

will be Sig. Vianesi, and Bevignani, and Mr. Carrodus leads the violins, Mr. D. Godfrey having charge of the military band and Mr. Betjemann of the ballet.—*Orchestra, March 6.*

HER MAJESTY'S OPERA.—The season of 1874 opened March 16, under brilliant auspices. Royalty was there in force. The opera was "*Semiramide*" with a familiar cast: Mlle. Titens as the *Egyptian Queen*, Mme. Trebelli-Bettini as *Assae*, and Signor Agnesi as *Assur*, while Signori Rinaldini as *Adreno*, Campobello as *Oro*, the high priest, and Casaboni as *L'Orateur de Venet*, completed the distribution. What need to tell how magnificently Mlle. Titens declaimed the best musical points. Her voice shows little trace of the effect of hard work; it is still in admirable condition; and her powers are yet in their fullness. Mme. Trebelli, best of living *Assae's*, shared her triumphs at such stages as "*Giorno d'orrore*," and in her own arias "*Oh quel giorno*" and "*In si barbara*"—maintained her old reputation. Sig. Agnesi put a fine voice to good purpose in the "*Bella Inago*" and the "*Se la vita*." His culture and capacity were well tested. Sig. Campobello's voice has improved in volume since last year: his *Oro* was very praise-worthy. Indeed the cast was good throughout. Band, chorus, and mounting were up to the average of the season at this theatre, and call for no special mention. As conductor, Sir Michael Costa had a flattering reception, and as usual on opening the season, his arrangement of the National Anthem was sung in chorus. The band played the overture with great spirit and brilliancy, and repeated it between the acts. The opera to-morrow will be "*Semiramide*," when Mlle. Lodi makes her debut.

MONDAY POPULAR CONCERTS.—The *Orchestra of March 6*, says the last Monday Popular Concert was unwontedly lively. The hall was absolutely filled, and people had their eyes open. What portended this unusual wakefulness of a Monday Popular audience? Simply that Herr Dannreuther appeared in association with Herr Joachim. Two stars may not possibly keep their motion in one sphere; but the leader of the Wagner Society can be brought to join the champion of all that is pre-Wagner and anti-Wagner, on ground which they both reverence. This neutral territory was "*der alte Bach*." The B minor sonata was splendidly rendered in each particular, and the applause was fairly divided. Less admirable results, though not less excellent interpretation, attended the execution of Schumann's sonata. The fault was not the performer's, who indeed may be said to have invented certain beauties which under another hand might have remained *poor*. The programme ran as follows:—

- | | |
|--|--------------|
| Quartet, in C sharp, Op. 132 | Beethoven. |
| MM. Joachim, I. Russ, Straus, and Patti. | |
| Song, "O cara amantina" ("Flauto Magico") | Mozart. |
| Mr. Bentham. | |
| Sonata, in G major, Op. 22, for Pianoforte alone | Schumann. |
| Mr. Edward Dannreuther. | |
| Sonata, in B minor, for Pianoforte and Violin | Bach |
| Mr. Edward Dannreuther and Herr Joachim. | |
| Prologue, "The Spring in wrath commences" | Mendelssohn. |
| Mr. Bentham. | |
| Quartet, in G major, Op. 64, No. 4. | Haydn. |

Beethoven's quartet was a sixth performance. Mr. Bentham made a decided hit in the two songs, displaying a noble voice and refined style.

March 13. This week's Concert included Beethoven's quintet in C, Op. 29, for two violins, two violas, and violoncello; Haydn's quartet in E flat, Op. 64, No. 2, for strings; Mendelssohn's characteristic piece in D major, No. 3, and prelude and fugue in B flat, No. 6, for Pianoforte; and Bach's Chaconne in D minor for violin. Miss Agnes Zimmermann was the pianist, and displayed her usual care and precision. The Mendelssohn composition was a magnificent for its free and fire, and Miss Zimmermann played it with appropriate fervour. Herr Joachim, who led the quartet, and quintet, was encored in Bach's Chaconne, and responded with one of Bach's solo sonatas. The American contralto, Miss Antoinette Sterling, was the vocalist, and exhibited as usual her native gifts and educational defects. If she could be taught distinctness in the separate emission of each note, her naturally pure intonation would be displayed. She sang the "Cradle Song" from Bach's "*Christmas Oratorio*," Schubert's "*Doppelgänger*," Schumann's "*Allnächtl'ich in Traume*," and Mendelssohn's delicious Elfin song, "*Neue Liebe*," the last being encored. Sir Julius Benedict accompanied.

Dwight's Journal of Music.

BOSTON, APRIL 15, 1874.

Concerts.

So many programmes have accumulated on our hands, now turned to *post* grammes or reminders of the past, that we can only turn them over, one by one, recalling what we can of the impressions their fair promise made in the performance, and simply make a note or two on this and that as they come up in order of the almanac. The first date we find,—it seems an age ago—is

March 24. Second Soirée of the BEETHOVEN QUINTETTE CLUB, which began with that Quartet by Richter, introduced some time before by Mr. Perabo, and making now as then a pleasing impression on the whole, particularly by its second movement (*non poco Allegretto*), and ended with the delightful Mozart Quintet in G minor. Both works were well rendered. In the middle came the Schubert Trio in E flat, Mr. J. C. D. PARKER playing the piano part with true spirit and precision, ably seconded by MESSRS. HEINDEL and WOLF FRIES. We hardly thought the solo selections worthy of such good company in the programme, though both bore witness to the artistic skill of the performers; they were a flute fantasia by Bricialdi, by Mr. RIETZEL, and an Adagio from a Violin Concerto by Jansa, played by Mr. ALLEN, leader of the Club.

March 26. The last of Mr. LANG's concerts was a remarkably attractive one,—at all events Mechanics' Hall was thronged. The great feature was the Trio in B flat, op. 82, by Rubinstein, a fiery, strange, effective work, bristling with difficulties from which many a deft and staunch pianist might well shrink; but Mr. Lang seemed in his element while resolutely, gracefully surmounting them, and came out loudly cheered. Miss LIEBE, too, played the violin part uncommonly well, and Mr. FRIES was not behindhand with the 'Cello. As for the composition we were most interested, as we have so often been in works of Rubinstein, by the first movement, the rousing, brilliant, vigorous Allegro. The Adagio opened with fair promise, but seemed to us to grow diffuse and vague as it went on. The Presto was a frisky, mettlesome, exciting freak of fancy; but the finale (*Allegro appassionato*) affected us as something wilful and extravagant, with no clear inspiration. Miss Liebe also played with Mr. Lang, for the last piece, that Sonata by Dussek (op. 69, in B flat) which tickled the ear so much in one of Mme. Urso's concerts, and this time too it went off finely. Mr. Lang's piano solos came all together in a series of six pieces in the middle of the concert. These were: that wonderful Polonaise by Chopin in E flat minor, op. 26; a bright and pretty Nocturne in E flat by Bargiel; a genial, delightful Fantaisie, in C, by Handel, which was admirably rendered; the Chopin Etude in E flat (No. 11 of op. 10), that trying and relentless series of arpeggio chords in wide intervals for both hands, severe for wrists and fingers, but interesting to the ear which knows nothing of all that, when they are carried through with such unflagging, even mastery: the lovely D-flat Prelude, op. 28, which, though it is marked *sostenuto*, we marvelled why it was it moved in such an unusual, reluctant tempo as to take the life out of it; finally, again by Chopin, that ever welcome great Nocturne in C minor (op. 48), for which we have several times expressed our indebtedness to Mr. Lang, who played it *con amore*.

Miss CLARA DORIA added much to the interest of the concert by her singing of the Aria from Mozart's *Figaro*: "Non so più cosa son," and of a

charming little group of songs: "Ye banks and braes of bonnie Doon," by Franz, (not a bit like the homely old tune, and why should it be? but something more poetical, and truly in the spirit of the words); Mr. Dresel's setting of Tennyson's "Sweet and low," and "In May," by Franz,

March 27. Madame SCHILLER's third and last Piano Recital, with a fine audience in Mechanics' Hall, and this choice programme:

Trio in E, Op. 82, Piano, Violin and 'Cello...Hummel
Allegro Andante-Rondo.
First time in Boston.
Aria "Mirth, admit me of thy crew," with Violin
Obligato...Handel.
[From the "Allegro and Penseroso"]
Sonata Quasi Fantasia,—Op. 27, No. 2...Beethoven.

Variations Brillantes sur "Je vends des Scap-
plantes," de Herold, Op. 12...Chopin.
Songs: (a) "Er ist gekommen,"...Franz.
(b) "Der Knabe mit dem Wunderhorn,"...Schumann.
(c) "Erblingslied,"...Mendelssohn.
Carnaval, Scènes Mignonnes, Op. 9...Schumann.

The Trio in E is one of the best of Hummel's larger compositions, in his usual ornate, florid, yet refined style, conventionally classical in form, though with a great deal of bravura, not strikingly original in ideas, yet full of beauty. It was music in which the fair pianist could and did appear to great advantage, her finished, clear and tasteful execution, her unflagging power, and her artistic style finding full scope. Mr. ALLEN and Mr. FRIES bore their part worthily. The brilliant Chopin Variations, too, extremely difficult, shone out in all their beauty and their brightness. Mme. Schiller took the first movement of the "Moonlight" Sonata slower than is usual in concert rooms, as if she weighed and felt the meaning of each chord, each tone, as certainly her audience did. Schumann's long string of fantastical little "Carnival" pieces—especially as the descriptive titles were not given on the programme—seemed to many rather obscure, monotonous and long. It was hardly a happy selection for the close of such a concert, but all the little scenes were nicely played.

Miss DORIA's choice of songs was excellent, and her singing was fine, both of the "lark" aria by Handel, the passionate, wild love song by Franz, the romantic "Boy with the Magic Horn" by Schumann (one of Geibel's little poems), and Mendelssohn's fresh "Spring Song."

April 1. Messrs. OSGOOD and LEONHARD brought their fine series of chamber concerts also to a close. The attendance was very large, the whole affair felicitous. Mr. Leonhard, who seemed to be in excellent condition, opened the feast with a most tasteful, genial, and artistic rendering of the E-flat Sonata, op. 22, of Beethoven; the Minuet, and final Rondo, which are the finest movements, leaving nothing to be wished. He is, of course, always happy in the interpretation of Schumann's little *Kinderscenen*, of which he played thirteen, grouped with a true view to effect. In Mendelssohn's "Serenade and Allegro giocoso" he was assisted by Mr. DRESEL, who had arranged the orchestral parts for a second piano, upon which he played. This also gave great pleasure, though doubtless some had hoped for a less familiar programme.

But there was plenty of the charm of novelty, as well as other charms, in the vocal pieces, and Mr. Osgood was in admirable voice and sang them to a charm, especially the last song in his third group, Schubert's "Nähe des Geliebten;" its companion pieces were "Du bist wie eine Blume," and the exquisite "Nussbaum" by Schumann. His first set, all new, comprised three choice songs by Mendelssohn, "Der Mond," "Lieblingsplätzchen," and Uhland's "Das Schiffein." Those of the second set were all by Franz: "The pine tree," "The Forsaken," "In May," "Das Meer erstrahlt," and "Frage nicht" (Ask not). All were received with

sincere signs of gratification, and the concert will be remembered as one of the most enjoyable in the whole season's long and varied list of chamber concerts.

April 1. Now for a concert of another order—one of Mr. Peck's three-dollar crowds, drawn to the Music Hall (of which he is the keeper) by such combined attractions as he always gets together for his annual benefit. Chief magnet of that night, of course, was Mme. CHRISTINE NILSSON,—her farewell, there is cause to fear forever, to the Boston public. That loveliest of voices never seemed more perfect, and the singer was in the best of spirits, beautiful and bright and fresh, and full of pretty freaks as ever, putting herself in instant *rapport* with her audience. We were glad to hear that fine Romanze (*Scena in fact*) from *Otello* (one of the best things of Rossini, which has not been heard here for a very long time), the "Willow" song of Desdemona, ending with the beautiful prayer: "Deh calma, o Ciel!" She sang it exquisitely; entering fully into the spirit of the piece. Her other principal selection was "Dove sono" from Mozart's *Figaro*, which also was beautifully done. For a novelty, graceful and pretty enough, she sang with M. CAPOUL, a Duet from Gounod's *Mireille*. And of course her audience would not let the charmer off without a parting song in English, for which she chose "Sweet Home" and sang it with a simple pathos, that made it fresh once more, as Jenny Lind did,—having first, however, given a captivating little Swedish melody. The cheers of the whole audience, and the artist's pleased acknowledgements were evidently most sincere.

M. CAPOUL sang Beethoven's "Adelaide" very sweetly and almost too tenderly, with the accompaniment arranged for and played by the Thomas Orchestra; also the well-known Romanze from Halevy's *L'Eclair*. The admirable orchestra contributed fine renderings of the *Tannhäuser* Overture for the opening of the concert; two beautiful movements ("Twilight Reverie," and "Dance of Wood-nymphs," from the Symphony "Im Walde," by Raff; and for a finale and a dazzling feat of orchestral virtuosity, the orchestral transcription of Liszt's second *Rhapsodie Hongroise*. Many manifested much delight in a long and rather commonplace, but difficult and brilliant show-piece for the violoncello (*Fantaisie Chorégraphique* by Servais), played with skill by Mr. LOUIS LUBECK.

April 1. "Grand Extra Matinée" by THEODORE THOMAS. It was the afternoon of "Fast," that doubtful holiday, which did not draw the crowd that might have been expected of it. Cherubini's fine Overture to "The Water Carrier" was the first piece. Then Mr. WHITNEY sang again, in his great, tranquil organ tones, the solid Handel Aria: "Shall I in Mamre's fertile plains." (We wonder that our eager land speculators and "improvers" are not looking after Mamre, it is so much sung about). Then came the *piece de resistance*, the Bürger's Ballad "Leonora" Symphony by Raff, with a descriptive programme. Newspaper criticism has not yet recovered from its ecstasies over this "great work"; no wonder, for it is not often that it gets a Symphony with both a programme and a ballad to it, which gives it points which it may sieze upon and talk about, finding of course whatever it is taught to look for in the music! It is "great" in length and magnitude of plan, and in elaboration; shows great ingenuity and skill in instrumentation, careful study of effects, with symptoms here and there of the Liszt influence (from "Les Preludes," &c.); but is it sincere, honest, unaffected music? do you feel the inspiration of genius pervading it, necessitating its entire development? For the third time we listened to it carefully and closely,—and we may truly say with a sincere wish to be pleased,—yet we found nothing to change, much to confirm, our first impression: namely that, as a whole, it is a made-up, wilful work, sensational and for effect; that the slow movement of the first part, so much admired, is very vague and tedious, dropping off to sleep toward the close by slow infinitesimal

The history of the calamities attending the house of Messina is a deeply tragic one, and, as told by Schiller, is highly dramatic. Frequent opportunities have been seized by the librettist to make telling points, and the composer has indicated a vigorous grasp of dramatic situations, which follow in some instances so rapidly as almost to defy a proper illustration in music. We heartily commend this portion of the maestro's work, the more so that this talent is not always found associated with the creative faculty in music.

The recital of the opera was given on Saturday evening in the Decker piano-rooms of Mr. William Blasius, in the presence of a highly intelligent and refined audience, who testified their pleasure and approval by frequent bursts of applause. Mr. Bonawitz presided at a noble grand piano, which responded sympathetically to his magic touch, and supplied an accompaniment only short of the orchestra in power, certainly not in any other requirement or demand in illustration or support. The part of *Don Manuel* (bass) was sung by a gentleman with fine voice, but with scarcely sufficient familiarity with the music to do it full justice. The *Don Caesar* was admirably sung by Mr. Kronberg, who has a superior tenor voice, classing him with the *robustos*. In the duo with *Beatrice*, a powerful impression was made by the grand declamation of the two singers, and he sustained his part to the close with evident qualities of endurance and strength.

The chorus was sung by a double quartet of male voices, and the *Kyrie* of the nuns by a single voice; this, of course, was only suggestive to the hearer of the composer's intentions and harmonies, but it served to connect the thread of the story with the principals represented as we have described. The soprano of the evening, owing to the unavoidable absence of the second lady, sang the music of both parts of *Isabella* and *Beatrice*. This was severely trying, musically and physically, but the young lady, whose name we are not permitted to make public, gave evidence of the highest vocal culture and of a dramatic power which we have rarely met with on the operatic stage. She received most enthusiastic applause and was warmly congratulated by the critics and connoisseurs, who seemed carried away by her intensely impassioned manner and artistic excellence. The whole opera was received with the most pronounced expressions of enthusiastic delight, and the general desire seemed to be to have it represented in character on the stage, with large chorus and full orchestra. Mr. Bonawitz, if he had not already an established European reputation as composer, might claim to be recognized among the most distinguished *maestri* of the century by the exhibition of the score of this opera.

John Henry Bonawitz.—Sketch of his Artistic Career.

(From the Philadelphia Bulletin, March 13.)

We have before us a number of French and German art journals, which place in a bright light the labors and successes of this eminent man, and the estimation which he won for himself wherever he took up his abode. We have an interesting account of his farewell concert in Wiesbaden, on the eve of his departure for Paris, in the autumn of 1866, in which the writer describes the concert as a grand triumph of artistic skill, and mentions an immense repertoire of classical works (amounting to almost five hundred) which Bonawitz had played in public, during his four years' residence in that city—in almost every case with no notes before him—a power of memory which every student of music will admit to be but little short of miraculous. And yet we know it to be true. His arrival in Paris was welcomed with exultation, and the journals vied with each other in congratulations on the acquisition of an artist who, as they said, had won such immense fame in Germany. We quote from the *Presse Musicale* of Jan. 19, 1867:

"Marx, the celebrated professor in Berlin, has addressed a letter to Bonawitz, acknowledging the receipt of several of his compositions, in which the illustrious master expresses the lively pleasure which these works have given him, and congratulates Bonawitz in warm terms on his two-fold gifts of virtuoso and composer." And this article announces further that at the next concert Bonawitz will perform Schumann's Opus 17, and Liszt's Fantasia on *Don Juan*, "works which, on account of the extraordinary difficulties which they present, have not, as yet, been publicly performed in Paris." And then we have an account of the

concert in the same journal a few days later: "A great pianist, and, what is even better, a great musician, appeared last Wednesday at the Salon Pleyel. Mr. Bonawitz is a true artist; his playing, the choice of his pieces, even his pose at the piano, reveal the strong conviction of a thinker into the depths of the philosophy of music." "From that which would be to most artists an inextricable (jumble) entanglement of notes, Bonawitz draws rays luminous with meaning. Mr. de Bülow is the only one who has produced an effect in any degree approaching to it." "His quartet for Piano, Violin, Viola, and Violoncello is a finished work in all respects. It is written with a hand at once firm and light. The allegretto, a movement full of admirable grace, is followed by an adagio of great breadth and powerful expression. In fact, this work shows, not a gifted young man, but a master, already full of experience and possessed of all the resources of his art." Those of us who have been present at any of the recent performances of this quartet, which have taken place in private circles in this city, will heartily endorse this opinion. The subject is conceived in a spirit of plaintive sadness, which deepens gradually into the most touching melancholy, interrupted by a strain of passionate longing; but, as it goes on, a vista of hope seems to open before us, expanding the heart with a presentiment of happiness, and the work ends in a scene of triumph and exultation. The distinguished virtuoso and composer, Mr. Richard Zeckwer, who was present at a recent recital of this work, and who listened with that open sense which no one possesses so completely, as a sympathizing collaborer in the field of art, was unbounded in his praise of the technical qualities of the composition, and charmed by its uniform beauty. The only defect which he found in it involves the highest compliment—he could have wished the last movement a little longer."

But to return to the life of our artist in Paris. It was a life of severe work. His days were spent in imparting the last finish to a number of accomplished pupils; his nights, in study and in the elaboration of original works, which, as soon as they were heard, placed him in the very first rank [!] of living composers. It is interesting to notice that, with the most favorable opportunities for promoting his own material interest, he did not, like many others, enter the field of art, to reap a harvest of profit for himself. This thought seems never to have entered his mind. Devotion to art and to the progress and welfare of others seems to have absorbed his whole being. We find him organizing popular concerts (at that time an experiment in Paris) for the purpose of cultivating a taste for classical music in all ranks of society—soirées and matinées to encourage his pupils and accustom them to playing in public—but the most touching trait of all is exhibited in the following extract from an article signed Nestor Roqueplan: "Mr. Jean Henri Bonawitz, the great virtuoso, proposes to give several series of matinées, of chamber-music, at the salon Kriegelstein. The object of these matinées is, first—to familiarize the public with the most remarkable works of the old and living masters; and second, to extend to young and unknown composers the opportunity of having their works brought before the public by him, without expense to themselves."

It is during this period, so rich in labor, and in self-sacrificing devotion to art, and to the interests of his less fortunate brethren, that the opera of the *Bride of Messina* was written. It was the solace of many solitary hours, at night, when nervous excitement, brought on by excessive work, deprived him of sleep. As a musical work it runs exactly parallel with the terrible story which it interprets; representing in tones the beauty of maternal tenderness, the noble impulses of fraternal affection, the ecstasies of love and hope, the infinite pangs of love and despair, the bitterness of death, and the terrible madness of remorse. The music reaches the highest point of beauty in the touching duet: "Wie nichts zuvor ja hab' ich dich geliebt," and the interest is sustained at this level through the succeeding scenes. The heart of the despairing fratricide is once more warmed into life by the love of a mother and sister; the music radiates a brief gleam of hope, and a future of sweet, mutual consolation, and then suddenly, at the sight of the brother's corpse, falls the last, self-inflicted blow which ends the terrible tragedy. And as the curtain falls and shuts out from our further contemplation the hearts broken in despair, the closing strains of the music seems to tell of peace and reconciliation in the far-off realms of the Infinite, where there is no night, no sorrow, no tears.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Curfew Bells. 4. E to e. Finch. 30

No. 2. The Book is completed.

"The book is completed,
And closed like the day,
And the hand that hath written it
Lays it away."

Longfellow's words are so musical that they hardly need the assistance of sweet voices and tuneful notes. But this melody is extremely appropriate and the combination of words and music is fine indeed.

Thy Smile. 3. Eb to c. Pratt. 30

"Like the glow upon the Alps,
Full of life and tender fire,
Like the evening song so soft,
From Apollo's golden lyre."

The poetry is very musical, and Mr. Pratt's music has the beauty of poetry.

Marching to Victory. Fine Lithograph Title.
Temperance Song and Cho. 2. D to c. Blake. 40

"We are soldiers in the cause
Of the noble temperance laws."

Worth buying, if only for the picture of the fresh, rosy Temperance girls, with their banners. Music simple, but inspiring.

Oh pray, sir, close the Bar-room Door.

Song and Chorus. 3. F to e. Wheeler. 30

"Oh hear the pleading of a mother's heart,
And make her happy evermore."

Another excellent Temperance song, and a pretty faithful transcription of appeals now daily made at "Saloon" doors.

Instrumental.

Rondeau Brillante by C. M. von Weber.

Edited by Franz Liszt. 6. Eb 75

Liszt, with care, almost with modesty, ventures to add a few grace notes, marks of expression, and figures for fingering; but he is careful to have them printed in small notes, so that the work of the master remains intact. These additions, however, intensify the already delicate effects which Weber so carefully provides, and increase our enjoyment of the beautiful Rondo.

Repertoire di Solfeggi. Gaetano Nava. In
5 Books. Book 5. Price \$1.50

A previous number has been noticed, and this, like that, has a fine selection of Solfeggi, to which are placed Latin and English or Italian and English words. Of course they can be sung with or without words, at pleasure.

Scherzo romantique. 6. Ab Gottschalk. 1.00

One of the much prized posthumous works of the master.

Ernani. Potpourri. 4. Cramer. 60

Six or eight of the favorite airs well arranged for brilliancy.

Valse Brillante. 4. Eb Giovannini. 75

A "grand" waltz, powerful, varied and sparkling in character.

La Seduisante. (Lockung.) (Enticement.)

Valse. 5. Eb Lange. 60

As indicated by the titles the piece has a sweet, gliding enticing motion, is graceful and generally of a high order.

Funeral March for Charles Sumner. With

Portrait. 2. G minor. Turner. 40

Simple, appropriate and beautiful.

Spring. Easy pieces by Maylath. each 25

No. 1. Spring, gentle Spring. 2. Bb

No. 2. Qui Vive Galop. 2. G.

Just right for learners.

Galop of the Night. 3. Bb Fernald. 30

A sprightly galop.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof about one cent for an ordinary piece of music. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in, or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Choir Leaders were consulted at the last re-arrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

Many music books by really excellent composers lie unnoticed and almost forgotten on the least conspicuous shelves of the dealers. Why? The books are undeniably good. Some of them may be popular in after years; but the compilers failed in the great requisite of providing for the "present" musical taste of the public.

Now for keen appreciation of this public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled; and as it happens that his music is in itself pleasing and classically correct, there is no reason why his newer book should not equal in popularity either of the older ones. It is called

The Standard

A Collection of Church Music for Choirs, Conventions and Singing Classes, by

L. O. EMERSON and H. R. PALMER.

The last named gentleman is well-known in the region of which Chicago is the center, and his popularity as composer and conductor, at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. A book by such a "double team" of authors must of course be a success; and such it is proving.

THE STANDARD is a 400 page book.
THE STANDARD has an excellent Singing School Course.
THE STANDARD has a fine Collection of Glees, Quartettes and 4 Part Songs for practice.
THE STANDARD has a large number of Tunes, in all Metres.
THE STANDARD has a full supply of attractive Anthems.
THE STANDARD has the most popular Congregational Tunes.

PRICE \$1.50.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it made the reputation of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear, ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still, when united to sacred words if it carefully avoids all constructions that remind one of the Opera or The Ball Room; if it clings closely to the words in sentiment; if it adds decidedly to these words in their influence, then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is, however, now as good as ever, and, for those who have never used it, is perfectly new.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH, Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellences of Prof. Emerson's compilations, and

The HARP OF JUDAH,
The JUBILATE,
The CHORAL TRIBUTE, and
THE STANDARD,

form a quartet of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without assistance.

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key-Note, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed "a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc."

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices, both singly and in chorus, we find very naturally in his book a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings,
Devotional Meetings,
Vestry Prayer Meetings,
Neighborhood Prayer Meetings,

and the like, should be light, portable, and comprehensive. No one likes to hold a heavy book while singing.

A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page, and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is, however, a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATOREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work, was bold enough to put together music altogether too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Choirs.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75. Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Boyce, Crouch, Gluck, King, Winter, Himmel, Novello and others. By GEORGE LEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book, provided a goodly variety of excellent chants, and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

Called to Organ Students. As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, **EUGENE THAYER**, Care Mason & Hamlin, Tremont St., Boston. 841-1f

G. W. DUDLEY,
Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[795]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-1f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mulhaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, **C. N. ALLEN,**
Care of Oliver Ditson & Co., Boston Mass.
829-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARE REUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has no superior as a collection of the most approved sacred music for CHURCHES and CONGREGATIONS. 500 Editors. 400 pages. Price \$1.50.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston, 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
50 & 52 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Buecker Strasse, VIENNA.

**Ditson & Co's Celebrated
Home Musical Library.**
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

**SHOWER OF PEARLS! Duets
MUSICAL TREASURE! Vocal & Instrumental
INSTRUMENTAL.**

FOR PIANOFORTE OR REED ORGAN.

**GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!**

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gift, \$4.00.

SCHOOL MUSIC BOOKS!

HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS!

3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED.

Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solleggios and songs.

Price \$4.00.

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston, 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Pa. or, or Pipe Organ. Contains everything which is so-called "popular" melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred and secular music of Handel, Mozart, Schumann, &c.; in fact the best of all music from Beethoven's "Aragos" to Strauss' "Danke Waltz." First edition sold in 2 weeks after publication, and is now ready! Price \$2.50 Boards, \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By **MASON & HOADLEY.**

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is today the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Flute, Accordion, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needed scales, exercises, and studies, but to its admirable collection of 130 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston, 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 862.

BOSTON, SATURDAY, MAY 2, 1874.

VOL. XXXIV. No. 2.

How Fair My Lady is!

BY CAROL FLORIO.

(Set to music as a pastime by the author, and sung in the concert of the New York Glee and Musical Societies.)

How fair my lady is!
All nature worships her fair face,
It is not I alone
That love to gaze upon her;
But where she walks in matchless grace
The birds in varied tone
Sing out to do her honor
The sunlight gilds the high forest trees,
In hopes to gain from her bright eyes
Some piercing ray which he may use
When rain clouds next obscure the sky.

How fair my lady is!
And when at night she walks abroad
The night moths hurry near,
And flutter all around her;
They think some star hath lost her road,
And wandered from her sphere
And they on earth have found her
The flowers open dewy eyes
And stare in mute surprise to see
The world grown bright and lovely day,
And wonder what this sun may be.

Ah, fair my lady is!
Wherever she goes my heart goes too
'Tis bound in magic chains,
And must perforce pursue her;
And though still pale may look and
While absence dulls my power,
I'm lost when next I view her,
I hate the birds that chaunt her praise,
The sun that dares to seek her eye,
The moths the glow is that haunt her way
For they can gaze when I'm not nigh.

All nature worships her fair face
It is not I alone
That love to gaze upon her
How fair my lady is!

The Poetic Basis of Music.

BY JOSEPH BENNETT.

(From the London Musical Times.)

My purpose now is to take up one of Wagner's underlying principles and to say if it is worth.

First of all, the principle chosen must be fairly and accurately described. In doing this, that there may be no doubt either of truth or accuracy, I shall use the language of Wagner himself, and that of his champion in this country, Dr. Franz Hüfler, whose recent published book, *The Music of the Future*, is an authority not to be questioned. In an appendix to Dr. Hüfler's work, the author, referring to a performance of Beethoven's Ninth Symphony at Bayreuth, observes:

"The choice of Beethoven's Symphony in D minor was the most appropriate that could be made on this occasion, because it forms, as it were, the foundation of the great development of modern German, and especially of Wagner's own, music. The principle of this new phase in art is the expression of a poetical basis of music, that is to say, a direct impulse of passionate inspiration which guides the composer's hand, and the conditions of which are in themselves far superior to the demands of music in its independent existence. The rules arising out of these demands are in the Ninth Symphony violated, nay, completely overthrown, with a freedom of purpose and grandeur of conception that can be explained only from Beethoven's fundamental idea, as it rises to self-consciousness, in the words of Schiller's Ode, 'An die Freude.'"

Speaking of the Finale to Beethoven's Symphony, Dr. Hüfler goes on to say:

"It is the highest effort of dramatic characterization in instrumental music for ever made, and admits that it has reached the limit of its own proper power. It has to call the assistance of worded poetry to its aid. . . . It is obvious how the introduction in this way of words, as the necessary complement of musical expression, even at its climax of perfection, became the stepping stone to the further development of poetical music, as we discern it in what is generally called the 'music of the future.'"

Here we have, clearly and boldly stated, the following theses:—

1. *Musical expression has reached its limit in the modern instrumental music, and the limits of musical expression have been reached.*

2. *Instrumental music has reached its limit in the modern instrumental music, and the limits of musical expression have been reached.*

Having come to Dr. Hüfler for more exact definitions than could be found in the involved sentences of his master, I now turn to Wagner himself for their exposition, and find all I want in a single chapter of his *Opera and Drama*, a chapter which, though in his own term, might be headed "Beethoven's Mistake." I propose briefly to quote the text, and allow Wagner to point out the "inexhaustible power of music" error. After noticing the development of instrumental music from the simple forms of the dramatic and ballet air, Wagner goes on to say that "the expression of a perfectly decided, clearly intelligible individual purport, was, in truth, impossible for a long time, and that expressing a sensation generally," and that this fact was exposed by Beethoven, in whom "the yearning to express such a purport became the consuming, glowing, vital impulse of all artistic creation."

It will here be objected that with regard to Beethoven personally, Wagner begs an important part of the question, but without stopping to do more now than indicate the fact, I proceed with his argument.

From the moment the great master's "yearning" was manifested, instrumental music became an artistic error, within the mazes of which Beethoven reached the end of his journey. From the darkness of error came the light of truth, just as the effort of Columbus to reach the Indies by sailing westward led to the discovery of America. "The inexhaustible power of music is, nowadays, disclosed to us by the very great mistake made by Beethoven. Through his undaunted and most bold endeavors to attain what was artistically impossible, we have gained a proof of the boundless capability of music to perform every possible task, when it is only necessary for it to be completely and simply what it really is—an art of expression. From the moment that Beethoven's "yearning" after definite expression "grew to greater and greater strength"—a somewhat indefinite moment—"from that moment" continues our author, "the great, painful period of suffering of the deeply moved man and necessarily erroneous artist, who, in the strong convulsions of the painfully delirious stammering of an enthusiasm such as that of a Pythia, produced, as a matter of course, the effect of a genial madman upon the curious spectator, who did not understand him simply because the inspired master could not render himself intelligible to him." To this Wagner adds:

"Most of Beethoven's works of this period, his latest, must be regarded as an artistic error (the italics are mine) attempt to form for him-

self a language for his yearnings about the subject (the italics are Wagner's) of which, indeed, the master had made up his mind, though not about its artistic arrangement." Further on, we read of "musical magic" driving, by which the master had stirred the souls of his hearers, and honor in order that he might through them, produce the secret that he could never utter in music, but which, however, he fancied he could utter in music alone." This was "Beethoven's mistake," and the foregoing is Wagner's description of it.

I have then allowed the master, Wagner, and the disciple, Hüfler, to state their case, from which logically, and therefore naturally, come certain inferences, making part of the case itself. Those inferences now demand attention; and, in the first place—

1. *Beethoven's mistake was not Beethoven's mistake, but a mistake of the age, and it is much more than a mistake of the age, for it is the highest mistake of the age.*

This inference is proudly accepted by Wagner and his followers. The master speaks of Beethoven's "D minor" as the "last symphony ever written," and Dr. Hüfler avows that with the appearance of the arts of music and poetry "became inseparable," while "the possibility of music for the sole sake of sonorous beauty without regard to its content" exists. It follows, as a matter of course, that "symphony writers since Beethoven have been in a state of error," as was he, but sin in the full light of truth; and against all such Wagner, who consistently never attempted to write a symphony himself, uses his keenest rhetorical weapons. First, he attacks those who imitate principally what is external and strange in Beethoven's style. Of these he observes, that not knowing the "unspoken secret" of the master, it was necessary to find some substantial subject for their music. He continues—"The pretence of the musical description of a subject borrowed from nature or human life was placed as a programme in the hands of the auditor, and it was left to the power of his imagination to interpret the music with the hint once given, all the musical eccentricities which were to be met with in the work of caprice, until they degenerated into the most motley, chaotic confusion." German composers, Wagner goes on to say, have made themselves less absurd. They have incorporated the new style with the old, and thus formed an artificial style, but which they might for a long period continue to musicize very decently and respectably without having to fear any great interruptions from drastic individualities. If Beethoven mostly produces upon us the effect of a man who has something to tell us, which, however, he cannot communicate clearly, his modern followers, on the other hand, resemble men who inform us in an irritatingly circumstantial manner that they have nothing to tell us." Thus does Wagner in a few words dismiss Mendelssohn, Spohr, Schumann, and all post-Beethoven participants in the "artistic error." A second inference from the Wagnerian thesis is constructive of the first—

2. *The artistic error is, in itself, complete, and is not to be regarded as a mistake of the age.*

In his exposition of this doctrine Wagner has used the parabolic form after a fashion which makes it somewhat difficult for me to follow him in a paper meant for general reading. Here, however, is a brief and significant passage from *My Master's House*. The nature of woman is love, but this love is the love that creates, and, in creating, gives itself up to the

individuality until the moment that he gives herself up. She is the water-melon who speed through the waves of her native element without a soul and he obtains one through the love of a man." Presumably he had said that Beethoven vainly tried to make music fertile by exercising it in parturition," and was at last compelled to apply the "fecundating seed" which he took from the procreative power of the poet. I am concerned to inquire neither into Wagner's theory respecting woman nor the accuracy of his parallel. Enough that what has been quoted will convey a strong and clear idea of the views he holds concerning the independence, or rather the dependence of music as an art.

Having thus thrown upon Wagner's position, with regard to the "poetic basis" of music, as much light as his own words can give, it remains to see what can be urged on the other side. Here let me say, that, in reply, I shall eschew invective, which, as Mr. Disraeli once said, when it told against him, is not argument. Invective, consequent upon Wagner's unfortunate leaning towards its use, has long disfigured this musical controversy, and given rise to an *odium* almost as virulent as that which springs from theological discussion. But, while avoiding sarcasm and abuse, I am prepared to do more.—I will not inquire whether Wagner, as we know him, is the result of his own theory, or whether the theory has been adapted to Wagner. In like manner, I will waive the question how far, when exalting the alliance of music and poetry as the only real musical organization, Wagner is moved by personal vanity, or, at least, by a natural tendency to magnify his own special vocation. In brief, the man shall be separated from his theory, as ought always to be the case when theory is weighed in the balance.

Looking generally at the matter in dispute, it is impossible not to be struck with the part Beethoven plays in it. Of course, if the Wagnerian principles be true, they must have existed before that great master, and independently of him; but none the less do we find Beethoven held up as the Messiah of a new musical dispensation wherein Wagner takes the rôle of St. Paul. Wagner has built his theory upon Beethoven; and it may, therefore, be worth while to see whether, between the foundation and the superstructure, there exists a real and natural connection. Here, then, we touch a vital part of the subject. The question stands thus:—Did Beethoven, in the latter part of his career, strive "involuntarily" to make instrumental music a definite means of expression? Are his latter works examples of a "mistake" which he rectified only when worded poetry was united to music in the Finale of the Choral Symphony? I answer that in putting forth such a doctrine Wagner has acted upon assumption merely. He seems to be conscious of the fact, and takes measures to place himself beyond the reach of refuting evidence. Mark, for example, how he insists upon the word "involuntary" in connection with Beethoven's efforts; how he compares his utterances to those of a Pythoness, and defines him as a "genial madman." All this shows considerable skill, because, if Beethoven be regarded as an unconscious and irresponsible medium, Dr. Hüffer accepts as true of all creative musicians what Vogl said of Schubert, that they compose in a state of *clairvoyance*—then, of course, any theory can be built upon the man's doings without reference to the man himself. But will my readers accept this surmise? I trow not. They will insist, with me, in looking upon Beethoven as a conscious and responsible worker, who knew what he did, and why he did it. Wagner would keep Beethoven out of the witness-box, under what is sometimes euphuistically termed "friendly restraint." I call him into court and ask that he may be allowed to influence the verdict. Under these circumstances it appears rather

damaging to Wagner's theory that Beethoven having found the right still pursued the wrong. If, before the Ninth Symphony, the master was struggling to give expression to his thoughts, and if, in the Ninth Symphony, he found the means of doing so, how comes it that, after the Ninth Symphony, he went back to his artistic error, made more "enigmatical magic drawings," and more "sketches about the subject of which he had not made up his mind" in the shape of the so-called "posthumous quartets?" This was not the act of a man conscious that he had found the light and liberty of perfect expression, established the inseparableness of music and poetry, and proved that the existence of instrumental music, "for the sole sake of sonorous beauty" was no longer possible. In good sooth, Wagner has excellent reasons for keeping the master in a state of irresponsibility. Furthermore, by those who reject that irresponsibility as an unwarranted assumption, it must be thought strange that Beethoven left no record of his struggles and of his victory. Here was a man who, having great and definite things to say, labored for years with an indefinite means of expression, and kept absolute silence about his disappointments. Here, moreover, was a man who, after sore efforts, made a great and glorious discovery, and said nothing about it. Strange, indeed, is this; and from it I can only draw one inference—that the fabric which Wagner has built upon the latter part of Beethoven's artistic career, is neither more nor less than the creation of a man resolved to bolster up a preconceived theory. How much is this inference strengthened when we note that Wagner says not a word about the Choral Fantasia, which appeared as early as 1811, and in which voices are united to the solo instrument and orchestra, just as in the Choral Symphony. Here, let me quote a passage from a letter of Beethoven's, addressed to the publisher, Probst:—"I must now, alas! speak of myself, and say that this, the greatest work I have ever written, is well worth 1,000 florins c. m. It is a new grand Symphony, with a finale and voice parts introduced, solo and choruses, the words being those of Schiller's immortal 'Ode to Joy,' in the style of my piano-forte Choral Fantasia, only of much greater breadth." Note, here, the almost complete parallelism which the master saw between the two works. But Wagner says nothing about the Fantasia, because to do so would tend to upset his theory. That work was not preceded by "yearnings," "sketches" and all the rest of it. Yet, if ever Beethoven ceased to be a "necessarily erroneous artist," it was in 1811, not in 1824.

Let me not be understood to have said anything in depreciation of the Choral Symphony. My contention simply is, that Wagner has taken the plan of a particular work and treated it as an outcome of general principles, which were never in the composer's mind.

Dismissing thus the Beethoven phase of the question, I now come to the question as a whole, and have to meet the proposition stated by Dr. Hüffer, that the arts of music and poetry are inseparable, and that "the possibility of music for the sole sake of sonorous beauty has ceased to exist." In another place, it is true, Dr. Hüffer admits that the highest type of musical development "does not make impossible or irrational the perpetuation and perfection of a lower and simpler species as such," but, herein, he confessedly differs from Wagner, and, as the disciple is not above his master, I shall take the proposition in its unqualified form. Is it true, then, that instrumental music is a defective organization—that it is the soulless Woman, who cannot be complete till she find the Man? In answering this question, I may surely appeal to the universal instinct, which ought never to be overlooked when discussing matters of universal application. "Instinct," said Sir John Falstaff, "is a great matter," and it must have an important effect upon this controversy, according as we find its weight thrown upon one side or

the other. Can we, then, discover anywhere the existence of a feeling that instrumental music is an incomplete and, consequently, unsatisfactory thing within its own province? An affirmative reply to this may be challenged as regards every form of instrumental music, from the wild notes of the Alpine herdsmen to the Choral Symphony of Beethoven. Nowhere do we find the evidence of such a feeling, which, if it ever had a universal existence, would speedily remove the cause of offence. Above all, would the unfinished organization of instrumental music have made itself obvious to those with whom the art generally has been a constant study and delight. But it is just these who find the highest forms of instrumental music satisfying. Where is the amateur who detects incompleteness in the first three movements of the Choral Symphony? When listening to them, has he the impression of looking upon a half finished temple, or upon—if Wagner's theory about the female sex be right—a woman who has never loved? Is he conscious of an abhorrent vacuum, and does he thrill with satisfaction when the voices enter to fill it up? Direct and plain questions like these, undarkened by grandiloquent verbiage, excite a smile, but none the less do they comprise the Wagnerian theory. The answer to them must be easy. Every amateur knows that he is free from such a consciousness; that the purely orchestral movements are complete in themselves, and that, when vocal music is added, he recognizes no more than a temporary alliance of powers which may exist apart. I confess to a high estimate of the argument derivable from the general sense of completeness with which instrumental music is received, but it is not at all necessary to my present purpose. A refutation of Wagner's doctrine may be found in the very nature of music itself; and here we come at length to the pith of the whole question.

Dr. Hüffer, in the book already named, after drawing largely upon the philosophy of Schopenhauer to support his views, remarks on the other hand:—"Schopenhauer seems to have considered music as an art of entirely independent and self-sufficient means of expression, the free movement of which could only suffer from a too close alliance with worded poetry. He even goes to the length of highly commending Rossini's way of proceeding, in which the words of the text are treated quite *à la légère*, and in which, therefore, music speaks its own language so purely and distinctly that it does not require the words at all, and has its full effect even if performed by instruments alone." This dictum of his favorite philosopher Wagner rejects, and Dr. Hüffer says that it "cannot but surprise us." But as regards the independence and self-sufficiency of music, it exactly defines the position I mean here to assume. To look upon music as an indefinite expression, needing alliance with that which is definite, is to do it gross injustice. It is an *expression* truly, just as the colors in a painting are the expression of the artist's subject, but it is also a *suggestion*. For the truth of this Wagner himself shall be a witness. In his remarks on the Choral Symphony, he substantially says that the work represents (I quote Dr. Hüffer) "the struggle of the human heart for happiness. In the first movement this longing for joy is opposed and overshadowed by the black wings of despondency. . . . The second movement, on the other hand, with its quick and striking rhythmical formation, describes that wild mirth of despair which seeks respite and repentance in the waves of physical enjoyment. The trio again may be considered as a dramatic rendering of the village scene in 'Faust.' The Adagio, with its sweet pure harmonies, appears after this like a dim recollection of former happiness and innocence. . . ." Considering that Wagner regards music alone as barren, and only capable of being "exercised in parturition" without bringing forth, it is astonishing what the purely orchestral movements of the Symphony con-

programme consisted entirely of his own composition interpreted by the Church Music Association and an orchestra of 10 to 20 pieces, and though the performance was somewhat imperfect, we cannot but be thankful to the ladies and gentlemen who gave us an opportunity of becoming acquainted with music of such decided merit. The principal part of the evening was devoted to Mr. Horsley's cantata of "Comus," composed to an abridgment of Milton's masque. It is not only a work of ripe and sound scholarship, but it is also a work of great freshness and beauty. It will satisfy the scientific musician, and it will charm all persons of taste and refined feeling. It is graceful in style, cheerful in spirit, and pleasantly varied, and though we can trace in it the influence of older musicians—and notably of Mendelssohn under whom Mr. Horsley studied—it is a truly original work, not a copy of other men's ideas. The cantata opens with a vigorous venture in the bright open key of C major, followed by a short prelude leading by an ingenious modulation into a chorus in the key of F. The second part of the chorus, "Yet some there be that by one step aspire," with its charming violin accompaniment, is one of the happiest passages in the work. The chorus ends with a repetition of the prelude in part, and an effective tenor solo is taken up immediately in the related key of D minor. A striking Bacchic chorus succeeds in the same key, the use of the minor scale in connection with the hilarious and emphatic measure giving to the number a singularly uncanny but appropriate character. An excellent bass song for *Comus* introduces the chorus of the mystic crew, in the second part of which is another delightful conceit, an allegretto movement, with pizzicato accompaniment on the words,

"Come knit hands, and beat the ground,
In a light fantastic round."

This was encored, and it well deserved the compliment. "The Measure" which follows is an interlude for the orchestra in minuet time—a fascinating dance movement which could only have been written by a devout student of J. S. Bach. The principal theme recurs and is interrupted several times, and at each *repres* is taken faster than before. The introduction of *The Lady* is prefaced by a beautiful little "Symphony," a sort of *romanza* for the strings with reed accompaniment, an *andante con moto* in A major; and the soprano then has an elaborate scene, with the "Echo Song," a little gem of melody enriched by an accompaniment of singular delicacy and airy fancy, and differing widely from most echo songs in being entirely free from clap-trap. Of the subsequent numbers we marked for special praise the duet between *The Lady* and *Comus*; the song of the *Attendant Spirit*, "Sabrina fair," an allegretto grazioso in common time, wherein a curious and very agreeable effect is produced by throwing the musical accent on the second beat of the measure; the song for *Sabrina*, and the last song for the *Attendant Spirit*. The solo parts were taken by Mrs. Gulgler, Mr. Leggat, Mr. Remmert, and a young lady who replaced Miss Antonia Henne, and whose name was not given.

The second part of the programme consisted of an excellent overture from Mr. Horsley's cantata, "Euterpe," a Madrigal, "Sing Lullaby," and a short selection from "The Bridal," a wedding cantata dedicated to Miss Nellie Grant and Mr. Sartoris.

(From the Graphic.)

An extra concert of the Church Music Association was given at Steinway Hall last night. The occasion was complimentary to Mr. Charles E. Horsley, the conductor of the association, and several of his works were performed before an audience composed rather of musicians and those immediately interested in the art than members of the fashionable world. The first part of the programme was devoted to the recital of Mr. Horsley's cantata of "Comus," and it was found that the music with which he had clothed Milton's poem was distinguished by graceful melodies and well-balanced instrumentation. The preponderance of recitative detracts considerably from the excellent effect wrought by other portions of the work, but the spirit of the poem is worked out with broad comprehension and delicate, intuitive power, if not with stirring originality. "The Measure" (orchestral dance) is quaint and graceful, and the symphony which followed it most charmingly was most effectively sustained by the violins, the unity of the bowing being admirable. An echo song, "Sweet Echo," is delicate in gradation, and the graceful

invocation which concludes the succeeding recitative is finely and happily, if not admirably, of the piece in "The Prologue." The song for tenor, "Sabrina Fair" is full of melody and the "To the ocean now I fly" was equally light and beautiful. *Sabrina's* song, "By the rich-limbed bank," is sparkling and beautifully varied. The scoring is effective throughout, and it is impossible not to be struck with the decided Mendelssohnian tendencies of the composer. "Comus" would be effective set with scenery and performed with costumes. Its presentation last night, however, was so excellent as to scarcely require accessories. Mrs. Gulgler sang the soprano solos with taste and discrimination her voice answering all requirements. Mr. Barron was heard with pleasure in the contralto passages, and Mr. Leggat, despite a somewhat exaggerated use of falsetto, was pleasing in the tenor airs. Mr. Remmert's noble voice awoke applause in the bass solos, but he scarcely gave the words that fine shading and significance which could have been desired. The orchestra was under perfect control, and showed the effects of thorough drill. The second part of the programme consisted of Mr. Horsley's overture to a cantata called "Euterpe," in which two themes are skillfully unfolded, of a madrigal, "Sing Lullaby," for voices alone, which was sung with great evidence of cultivation, and a selection from "The Bridal," a wedding cantata. This last was announced as dedicated by special permission to Miss Nellie Grant and Mr. Alcegon Sartoris. It consisted of a graceful and flowing chorus, a well defined march, and an expressive prayer.

Russian Life and Manners—A National Opera.

(St. Petersburg Correspondence of the London Times.)

A few nights ago the famous and favorite Russian national opera, *Jenya Tsarina*, or *Life for the Czar*, composed by Glinka, was given at the Marie Theatre for the 43rd time. Murray says no traveler should leave St. Petersburg without seeing the opera, founded as it is on Russian national melodies, and presenting an admirable and truthful view of Russian life, Russian feelings, and Russian costumes. One little paragraph of Russian history will make this account all the clearer, so let me remind your readers how, a few years after the death of John the Terrible, in 1584, the dynasty of Rurik came to an end, and Russia was delivered over to all sorts of wars and invasions, until 1613, Vladislav and the Poles were turned out of the country, and the present dynasty was founded by the election of young Michael Romanoff. The plot of *Life for the Czar* is laid in these troubled times, one of the incidents of which was the usurpation of "the False Dmitri," a pretender whose real origin puzzles the historians to this day. By the help of the Poles this Perkin Warbeck actually grasped the crown, but a counter-insurrection ousted him, and he was thrown from a window in the Kremlin. At the last moment they said to him, "Tell us who you are." He refused, but just as they were casting him down he cried out, "I will tell you who I am," but he fell headlong, and the False Dmitri and his secret died together. The time of the opera is a few years later than this. The youth Michael Romanoff had been elected, but the Poles still made head, and were endeavoring to get the new Czar into their power. A party of them (all this is history as well as opera), entering a village, desired the peasant Suzannen to lead them through the forest to the monastery Kastromar, where the young Romanoff was awaiting the fortune of the war then raging between the patriots and the Poles. The peasant led the party of invaders by woods and bogs, and when he knew that the messenger he had secretly and hastily despatched had arrived at the monastery, and that the Czar was safe, he declared his *russe* to the Poles, who fell upon him and killed him. To this day the descendants of Suzannen, who thus gave his "life for the Czar," are called "the white peasants," and pay no imposts.

So much for history, as it was very kindly related to me the other afternoon in Mlle. Abani's drawing-room by M's Exe. Geny, General One, recently appointed to the high post of Controller of the Exchequer of the Empire. Let us now turn to the opera, and begin by saying that the Marie Theatre is a house of fine and large proportions, dark brown, and tastefully decorated in blue and gold and white. It is the best of Russian opera and drama, and the semicircle is broken by exactly the same arrangement of state boxes as exists in the Grand

Theatre. The night of my visit it was full in every part. The Russians never tire of *Jenya Tsarina*, and no wonder for it is rich in beautiful melodies founded on national airs, and the composition of its music is correct and masterly. The first rise of the curtain shows us the village of which Suzannen is the elder. It is autumn, and ice already floats down the river in the background, on the banks of which the fishermen's nets are spread out to dry. The daughter of Suzannen, a buxom village belle, is going to be married to Zabinen, expected soon to claim his bride, and bring news from the patriot camp. A peasant chorus, the men in furred "caftans" tied about the waist, the women in "scarafans," prettily striped, and colored skirts—sing to this effect, Antonida, the bride that is to be, wearing her hair in two long plaits tied with blue ribands, and joining in usual opera fashion. The Russian language can be sung with perfect smoothness, and the voice of Antonida (Mlle. Platoff) is a well trained, sweet and flexible soprano of considerable power. Suzannen (M. Vassiliev), her father, is applauded as he enters. His countenance is of a fine type, his voice a very good bass, and he wears a furred cap and a blue caftan, and he carries a long staff. He says, or rather sings, that Russia is in danger, and that it is no time to arrange marriages and holidays. While he laments the bad times, Antonida spies a boat on the river. "It must be my betrothed. It is he!" she cries, running to her father, who answers, "Well we will see what news she brings." Zabinen (M. Orloff) is a handsome fellow, a fine specimen of a bridegroom, and a very pleasing tenor. He lands, and kisses his father-in-law that is to be. He brings good news, for the patriots are making way under the leadership of Prince Posharski (who has a monument now at Moscow); and then he and Antonida ask Suzannen whether the marriage cannot be arranged. The villagers, whose grouping and costumes are pretty all this while, join in the lovers' prayers, and the chorus they sing is excellent and much applauded. But Suzannen does not incline to marrying and giving in marriage, with the country in so desperate a position, "And we have no Czar!" "Now," sings Zabinen, "I will tell you my other news. We have found a Czar; Michael Romanoff has been elected." This satisfies Suzannen, who consents to allow the marriage. There is more glad and joyful singing, and so the curtain goes down on the first act. Suzannen, Antonida and Zabinen being called back and loudly applauded. The second act is one of the prettiest spectacles imaginable—a ball given by the Polish Commander-in-Chief.

The dance over, helmeted and breast-plated soldiers rush in with bad news from the camp, the ball is broken up, and the curtain falls on act the second. The third act brings us again to Suzannen's cottage, where John, the adopted boy (a girl with rather a fine contralto, but lacking spirit and animation in her action), sits at work and sings to himself. The part is played by Mlle. Kamensky, and I saw her second appearance. John is apparently a lad of 17, wearing boots, and red blouse, and a head of thick fair hair. Suzannen enters, singing "Today we will have our marriage-holiday," and the two join in a fine duet. "You are old enough for the army; it is time that you served the Czar; it would please all your family." "I am ready," the lad answers; "when the occasion comes I shall not shrink from serving the Czar." Suzannen's cottage is now invaded by a throng of peasants in caps and caftans and carrying axes. They call in on their way to work to congratulate the Elder on the marriage of his daughter, and they are all bidden to come to the feast in the evening. This is an effective chorus. Zabinen enters, and the same scene continues, and when the peasants have gone, Antonida herself comes in, and the father sings a song of blessing over his child and her lover. John, too, comes forward, and prettily congratulates Antonida. Suzannen, who has been sitting apart for a few moments, then rises, and says: "My heart is quite full with all this happiness, and now we must thank God." The quartet which follows is sung and acted with a perfect semblance of the deepest devotion, all four kneeling down on the stage and thanking God. This is followed by a jubilant burst of song, and then Zabinen leaves, saying, "It is time to prepare."

Now begins the tragedy. The music rises high: there is a loud knocking at the door and a band of Poles in steel helmets and breast-plates, long brown cloaks, and carrying drawn swords, burst into the cottage, and require Suzannen to lead them to the Convent of Kastromar. The old man's acting at

this crisis is exceeding good. "Will you step to the marriage, and I will take you to the convent to-morrow?" "What do you want with our Russian Czar?" "You have no business with our Czar and I will not be your guide." Being threatened with death, Suzannen says, "I am not afraid of your swords or of death, and can very well die for my country and Czar." While the Poles consult apart, agreeing to tempt the old man with money, Suzannen whispers hurriedly to John who, turning pale, has listened to all this, telling him to go quickly across the country to the convent and warn the monks. John slips out of the cottage; the Poles hold out purses to Suzannen, who has conceived his design, and is now ready. "I will take you," he sings, "and we can settle afterwards about the gold."

Antonida rushes in, and clings to her father, begging him not to go. This is a scene of fine acting, and at last Suzannen tears himself violently from his daughter's clinging arms and bids the Poles follow him. Love of country before love of home and children! This calls down thunderous applause. Suzannen being gone with the Poles, the chorus of village girls, and then Zabinen and the peasants, enter, and after an affecting scene with Antonida, well sung and acted, Zabinen and his comrades flourish their axe, and leave the cottage in hot chase of the Poles. All the actors, the conductor of the orchestra (M. Napravnik), and nearly all the musicians are Russians. The next, the fourth act of the opera, opens with a night scene. John, the faithful messenger, knocks at the convent gate of Kastromar, and calls for them to go, which they presently do, a crowd of the Russian and garrison pouring out. To them John tells his story, with characteristic and receives great and loud applause from the house of this part of his singing. Then comes a beautiful forest scene, with snow falling in moonlight thrown by an electric lamp. Suzannen and the Poles enter, the latter demanding where they are, and declaring there is no road. "Let us remain here till morning," Suzannen suggests, knowing that by morning John will have reached the convent, and the Czar will have been conveyed away to a place of safety. After some angry singing the Poles agree to halt, turn their hoods over their heads, and crouch picturesquely in the background by a flickering fire. Suzannen cannot sleep, and prepares himself for death.

"By sunrise, my last sunrise, I know the Czar will be saved." He devotes himself to his fate, singing his death-song, on his knees for the last words, kissing the floor to a loud clapping of hands. Again he sings, "This morning I prepared for marriage, and now I am ready to die. I shall have no grave. Wolves and birds will eat my body. Good-bye, my children!" He lulls himself asleep to soft music, but is soon awakened by the Poles. Morning is breaking, and the music rises up through the trees. Again Suzannen falls on his knees, crying, "The Czar is safe. I have led you to a place where we are all lost together," and the curtain descends as the Poles fall on him with their swords. Needless to say, the applause was deafening, John and Suzannen being called several times before the curtain.

At the beginning of act 5 two months have elapsed, the Poles have been defeated, and the first Romanoff Czar is about to be crowned at Moscow. It is the very day of the coronation. The city is *en fete* and the street, we see, is lined with people in their holiday clothes. Troops, with quaint dresses and arms, pass on their way to the Kremlin. The populace follow, and then Antonida and Zabinen (married now) and John come on the stage alone, and are presently interrogated by an officer, sent with four soldiers in red dresses, white shirts, and halberts, with orders to find Zabinen and his family and present them to the Czar. Antonida wears her wedding dress and the head gear which denotes a nation. When John has sung a song of somewhat languid length, followed by a duet, the soldiers lead them off, and then the curtain rises on a fine spectacle which concludes the opera. The Kremlin and the open space before it are excellently painted, and in front is ranged the crowd which waits to see the Czar pass, the soldiers standing with the Zabinen family, ready to present them to the young Romanoff, who would never have come to his crown but for the heroism of Suzannen. The national music swells high, the chorus is loud and finely sung, and the clang of the Kremlin bells is cleverly imitated from behind the scenes. The curtain falls as soon as the procession of the Czar begins to pass, and before the Czar himself has come into view. It is against Russian law to pre-

sent a Czar on the stage, though, I believe John the Terrible has been allowed behind the footlights of late years.

Such is this truly national opera, *Life for the Czar*, ever listened to with delight by a Russian audience.

Music in London.

NEW ORATORIOS.—NEW SIGNS. The first performance in London of two new oratorios by English composers should not be allowed to pass with merely the usual reports, because it is an event of great absolute and relative consequence. Our present business, however, is not to discuss the musical value of either work, still less to institute a comparison between them. Whether the *Light of the World* be better or worse than *St. John the Baptist* matters nothing. It is enough to know that both are accepted on every hand as worthy examples of contemporary native art, and as valuable additions to a repertory in which English music has always held an honored place. Their simultaneous appearance, taken in connection with other things, presents a subject for consideration of a very agreeable nature. Unquestionably musical life is reviving among us in all its forms, from the lowest to the highest—in the latter most of all, just now. Not only are veterans like Mr. Macfarren showing that their genius is not exhausted, but the younger generation has begun to work in earnest, and with rare ability. The revival is obvious, though it may not be explained. We see the phenomenon, but what has caused it lies hidden from view, and can no more be discovered than the secret of the "Augustine ages" which, at wide intervals, have yielded such a wealth of intellect to the world. How far the revival may extend—whether we are entering on a golden era of English music such as that which conferred lustre upon the sixteenth century, is another matter for speculation; but while causes and ultimate results are alike concealed, present results are plain enough, and are of such a nature as to excite the highest satisfaction and hope. What significance attaches, for example, to the production last autumn of not less than four important sacred works, the *Heavenly Music* of Mr. Stainer, the *Light of the World* of Mr. Macfarren, *St. John the Baptist*, and Mr. Smart's *Jacob*? These works

are not one of them falls below a distinguished rank among modern things of their kind. But there is other evidence of reviving musical life. Young composers like Mr. Gadsby, Mr. Prout, Mr. Alfred Holmes, and Mr. J. F. Barnett, are coming forward in various degrees of the right to graduate with honors. These, and such as these, are important manifestations, but they must not be looked at by themselves. In connection with them we should note an extraordinary state of musical activity all over the land. Bristol and Glasgow established triennial festivals last year; Leeds has just resolved upon the same course, and Liverpool is fast making up its mind to do so. In all these cities, and in many others, musical societies are doing hearty and extended work for our art. It is impossible to note these facts without regarding the future most hopefully. At the same time we should not lose sight of the responsibility they entail. "Of him to whom much is given, much will be required." If we are living upon an era of great musical gifts, we shall be expected to use those gifts well. Here the great question of musical training confronts us reproachfully. Whether it be that, what is the time to utilize her native talent? Very little, unfortunately, and less and less, is the answer.

MUSICAL PERFORMANCES.—The last concert was again distinguished by the assistance of Herren Joachim and Dannreuther, and a feature of the programme was Beethoven's quartet in B flat, rendered in a really perfect manner by M.M. Joachim, Ries, Strauss, and Piatti. There is no better qualified executant than the great Hungarian violinist to interpret the spirit of Beethoven, and there is no work which more gratefully discloses its beauty under perfect treatment than the posthumous quartet. The presto could not have been more admirably played, and fully deserved its encore. The other concerted piece was Haydn's familiar quartet in D major (Op. 64), and the programme continued with two solos. Beethoven's pianoforte sonata in A flat (Op. 110), and a violin sonata in G major, by Tartini, which Herr Joachim introduced for the first time. Herr Dannreuther was the pianist, and

carried off much honor. Miss Edith Wynne, who sang Schubert's "Junge Nanne," also gave Gounod's "Quando a te lista" violoncello obbligato, by Signor Piatti, and the latter obtained an encore.

With Mr. Arthur Chappell's benefit, the season of Monday Popular Concerts came to a close this week. An unusually long and varied programme signalized the occasion. The first piece was Mozart's Orphean quintet in G minor, for stringed instruments, played by M.M. Joachim, Ries, Strauss, Zerbini, and Piatti. Mr. Santley followed with the well known air "Nave al bosco" from "L'Espresso" Handel's 25th Italian opera. Then came Signor Piatti with two movements from a violoncello sonata by Veracini, accompanied by Sir Julius Benedict, heard for the first time, and certainly not for the last, at the Monday Popular Concerts. After this Mr. Hallé and Mme. Norman-Neruda played the air with variations from Mozart's sonata in F, for pianoforte and violin, the next instrumental piece being Schubert's Impromptu in B flat, for pianoforte *solus*, of which Mr. Hallé took charge. Brahms and Bach supplied chiefly the second part of the programme, and variety was attained by the part-singing of four Swedish ladies, Mdlles. Hilda Wilderberg and Amy Aberg, Mme. Maria Pattersohn and Mdlle. Wilhelmina Soderlund, who in Brussels and Paris have recently courted distinction. Their efforts were encored by acclamation. The large room at St. James's Hall was filled by an enthusiastic audience who called back the performers after each piece. The season just closed has been an unusually fruitful one; taking the Saturdays in also, the director has produced some two-and-twenty previously unheard works.—*Orchestra*.

PASSION WEEK has been solemnized by a performance of Bach's Passion music at St. Paul's, by a series of sacred soirées at the Albert Hall, and by the performance of the "Messiah" last night by the Sacred Harmonic Society. The first-named event comprised the S. Matthew Passion. A large audience included Mr. Gladstone. The service was opened by the Rev. Dr. Webber, and Dr. Stainer conducted the music. After the "Miserere" and prayers, the "Passion" commenced by the thrilling chorus "Come, ye daughters, and weep with me," followed by the pathetic chorales, recitatives, and airs. The effect beneath the cathedral dome was wonderfully striking, especially that of the chorales, in which all the congregation seemed to join, and of the sudden bursts of chorus which are meant to convey the wild shouts of the excited crowd, with their cries of "Barabbas," and "Let him be crucified." At that point of the recital where Christ arrives in Gethsemane, and "began to be sorrowful and very heavy," the congregation, as usual, paused for prayer and meditation, after which the chorus sang the agonizing air, "O grief! now pants His agonizing heart." The soloists were Mr. Winn, who declaimed the music set apart for our Saviour with much effect; Mr. Kerringham, Mr. Thornton, Mr. Delacy, and Mr. Hoscroft. The soprano and contralto numbers were rendered by boy choristers, one of the youthful vocalists showing much appreciation of his subject by his singing of the fine air, "See the Saviour!" The pianoforte accompaniments were entrusted to Mr. Frederick Walker, and Mr. Cooper presided at the organ. The music went well throughout under the leadership of Dr. Stainer, the band of strings and reeds being excellent, especially the latter in the air "Although mine eyes." The oratorio was preceded by a few prayers, and followed by the blessing; the immense congregation appearing most attentive and devout throughout the whole.

The performances of the Albert Hall Choral Society are being continued throughout the week. On Monday the work was the "Messiah," which, favorably executed by the well-organized choir, attracted a large and brilliant audience; among them the Prince and Princess of Wales and the Duke and Duchess of Edinburgh. Mme. Alvsleben, Miss Anna Williams, Mr. Vernon Rigby and Sig. Agnesi were the principals. On Tuesday the masterpieces were "St. John the Baptist" and the "Miserere." Royalty again graced the scene in the persons of the Duke and Duchess of Edinburgh, and the Marchioness of Lorne and her husband. The chief parts were sustained by Mme. Sherrington, Mme. Patay, Mr. George St. George, and Mr. Campbell. On Wednesday the "Passion" was performed at St. Matthew's, and is to be repeated to-night, (Thursday) and Friday, with Mme. Alvsleben, Mme. Sherrington, Mr. Patay, Messrs. Cummings, Beale and Perkins as principals. With a repetition of the "Messiah" on Saturday this excellent series of sacred performances will close.

Dwight's Journal of Music.

BOSTON, MAY 2, 1874.

"Monotony" of Good Things.—The New Music.

We have heard through various agencies of late, —most largely and with best setting forth, however, in the Thomas Concerts,—a great deal of the orchestral music of the "new school" so called, a great many works or extracts from the new composers; —not only Wagner, who denies "pure" music, don't believe in its sufficiency save as a dependent ally of the sung or spoken word, but also Liszt, who *does* believe in it, and Berlioz, Brahms, Volkmann, Svendsen, Raff, and many more. A better description of the general impression made by this whole mass of would-be original productions, we have nowhere met of late than in the following paragraph. The italics are our own.

Judging the orchestral music of the new school by what we have heard here this season, it is impossible not to be struck with the absence of form and the lack of continuity of idea that distinguish the greater portion of it. Melody does not seem to be one of its qualities, and there appears to be a *perfect dearth of inspiration* in it. It is labored and learned, but it is rarely satisfying. Beauty of conception and graceful treatment are not to be found among its characteristics. Instrumental effects are its most prominent features, and these are pushed to an extent that is almost bizarre in its constant straining after something new. The result is that *one piece of this school seems to be almost a reflection of another in its struggle for extreme harmonies and startling instrumentation*. It is sensational music, if we may be permitted to thus apply the term. It comes from the head rather than from the heart, and savors more of profound talent than of uncontrollable genius. With all of this learning, this novelty, this abandonment of old forms and old theories, this wild originality, subtlety, independence, and yearning to do, the school of today has, as yet, given us *naught that compares with the masterpieces of that earlier school which it professes to supplement*. If it be true that the new school begins where the old school left off, it has not yet been made manifest that the old school did not leave off in the right place. But, for all this it is necessary that we should be kept fully informed of the art in its various stages of development; for if, as it is claimed, modern art is on the verge of reaching the goal towards which it has so painfully toiled, it will be interesting to observe it in its various transition stages and to watch it as it culminates. At present, it cannot be denied that modern music is almost *drearily monotonous*, or else that its prophets are only half inspired.

"Dreary monotony" is good,—the phrase, we mean, but not the thing. Yet it is just this same "dreary monotony" of the newness which our critic, from whose long review of the past musical season in the *Saturday Evening Gazette* we take the passage, tauntingly commends as antidote to the "monotony" of good things, of real works of genius, for which he seldom omits an opportunity of berating the Harvard Symphony Concerts. *Similia similibus*,—in wholesale doses! None of your *infinitesimals*! But now suppose the Harvard Association were to follow the prescription, open its arms to the composers whom this too friendly, candid censor has described so truly, and place them on an equal platform side by side with Beethoven and Mozart: what criticism think you they would *then* get from so systematic a fault-finder!

He thanks Mr. Thomas for giving our public "an opportunity of learning what progress has been made, or what new developments are making, in instrumental music," so that amateurs may judge the new school for themselves, instead of "leaving them to the mercies of a *small clique* that has hitherto attempted to confine music here *within narrow bounds*," &c. To this two answers are pertinent and, one would think, sufficient.

1. It is well to watch the progress of the day; and we too can thank Mr. Thomas for ministering to our curiosity in this. Some music-lovers are like novel readers, so desperately smitten with the passion for novelty, so *blasés* with indulgence, that their cry is ever for the latest new work, smoking from the press, even if it be bad or worthless. But readers not so self-abused, not helpless prey to ennui when they have Shakespeare close by on the shelf, have also a desire to look into the new signs of prog-

ress,—find out whether it really *be* progress. This service Mr. Thomas does so fully for us all, and with such admirable means for doing it, that there is certainly no need of dedicating every programme, every course of concerts, to the same end. Is there no propriety in choosing, cultivating special fields in Art? Is there no need, among all the medleys and "attractions" of an hour, the tempting displays of "new goods," the sops thrown to Cerberus,—however these may charm, whatever they may teach,—no need of something else to keep the taste for music from running after every fashion, with no ever-present, sure corrective, no ideal, pure, authoritative models of immortal Art to turn to? Is there no use, no call for any concerts dedicated wholly to the real master-works of Music? If no one else will give them, then should we not be thankful to the Society that will? And these works are not heard to best advantage, do not exert their deepest influence, though technically they run smooth as clock-work, in concerts and by an orchestra mainly contrived for setting forth the points of the new music,—or rather for availing of the room it gives for showing what a model modern orchestra can do. Our dear old masters are ill mated in such company; they seem to shiver and grow dull in the unwonted and ungenial sphere; if they could speak, would they not each and all say, like one of our statesmen, "take me out of that crowd," if you love me? Their noise, "dreary monotony" affects the sweet and wholesome air in which we live as badly as a raging anthracite furnace heat! And you, kind audience, how can you fairly hear us, feel our meaning, in a sphere so troubled, full of jarring, cross vibrations!

Besides, the Symphony Concerts do not bind themselves never to give a new work; they only bind themselves always to give good works, and not allow the great Symphonies, &c., to lose due opportunity of reasonably frequent hearing,—and that in programmes which have some consistency and unity (in which true contrast is implied).

2. The "monotony of the average Boston programme,"—during the days, that means, when the Harvard concerts occupied the field unchallenged,—has been not at all so bad as these fine friends of "progress" try to make it out. In their nine years these concerts have given pretty nearly *all* the Symphonies, Overtures, Concertos, &c., which rank among musicians as first-class, all which have kept their freshness in the chief musical centres of the world. In short they have given 44 different Symphonies; 52 different Overtures, and 20 miscellaneous orchestral works of some importance; 45 Concertos for piano, violin, &c.; more large Concert Arias, with orchestra, than were ever heard before in this country; besides the enlivening variety of choice songs, wholly fresh, instrumental solos, &c., too numerous to mention. They have introduced, *for the first time* in Boston, 15 Symphonies, 25 Overtures, 28 Concertos. Suppose they were never to increase the list of Symphonies, but keep on playing them round in turn, at the rate of ten concerts every year: each Symphony would get a hearing not so often as *once in four years*! Yet our critics profess to know them all too well!—But what appreciative audience would forgive the managers if the great ones of Beethoven, the great Schubert in C, the best by Schumann, &c., were shelved for even one or two years? So, if the taste of the true loyal public is to be considered, where will the room be in such concerts for a frequent substitution of the new works? Moreover, is not variety and contrast possible, has it not in these very concerts been continually shown to be possible, without going out of the range of that great mass of old acknowledged master works which we have just enumerated?

We have more to say on these points, but must give room to other matter now.

Concerts.

Two of the *most* unique and fresh among the many concerts of Pianoforte music were Mr. Boscovitz's Recitals, in the hall of the Apo'lo Club,—a charming little room for chamber music, and particularly favorable for the appreciation of piano music. The first (second of his series) was on the afternoon of April 10, when Mr. Boscovitz offered the following remarkable programme:

1. Concerto, in the Italian style..... J. S. Bach
2. Sonata Heroique..... Christ. Niechmann
3. Allegro, 2. Mesto, 3. Vivace alla Fuga. (First time.)
3. Tenor Aria, "Così fan tutte,"..... Mozart
Dr. Langmaid.
4. a. Nocturne, Op. 9, No. 2. b. Polonaise, Op. 25, c. Mazurka, Op. 35, No. 4. d. Berceuse, Op. 57, e. Mazurka, Op. 17, No. 1. f. Valse, Op. 34, No. 3..... Chopin
5. Barcarolle, Op. 60..... Chopin
6. Gigue. E flat, "Suite Française,"..... J. S. Bach
7. Sonata, in A. (First time.)..... Domenico Scarlatti
7. a. Berceuse. b. Graden, Op. 12. c. Des Abends, (evening), Op. 12. d. Romanze, Op. 32..... Schumann
8. Tenor Romanza, Faust..... Gounod
Dr. Langmaid.
9. a. Song without words, D minor. b. Volkshied, A minor..... Mendelssohn
10. a. Au bord d'une Source Etude, (Année de Pelerinages). b. Capriccio a la Hongroise, with an original Cadenza. (First time.)..... Liszt

The room was filled with very musical people, and we doubt if any audience has been more thoroughly interested, and in some sense captivated, by any concert of the kind this season. For Mr. Boscovitz's playing is decidedly individual; he has his own way of treating things. Playing all from memory, he humors time and accent, light and shade, according to his own fancy, continually indulging in little *finesses* of expression, or in startling effects and contrasts, which keep attention on the alert, and often give a sense of exquisite surprise; but quite as often, after some delicately finished phrase or passage, refined almost to airy nothing, comes the shock of such *forzando* and such stunning accent, particularly just before leaving off, that it actually seems as if he meant to trample out the flames he had been kindling and fanning into life. It is all quite exciting, and there is an undeniable sort of electricity, or animal magnetism about the man, which even tells more for the moment than the deepest feeling or inspired imagination. The "Italian Concerto" and the little *Gigue* by Bach were admirably played. And so was the curious old Sonata by Niechmann, a pupil of Sebastian Bach, composed in the same year with Handel's "Messiah" (1741), and arranged for concert performance by Mr. Boscovitz from a MS. in the possession of Czerny. It is a fresh, healthy, genial composition, and we may thank the concert-giver for bringing out some of the forgotten live things from a period "when it was the *fashion* to write good music," which certainly it is not now.

In his rendering of Chopin, exquisite and brilliant as much of it is, we often feel a certain extravagance, which is quite wilful, and sometimes pushed to coquetry; you could not take it altogether seriously, and if you could not help applauding, neither could you keep from laughing. In one of the Mazourkas this was remarkably the case. It was a new interpretation, with a certain fascination and electric influence about it: but would you care to have Chopin all translated into such a style?—Instead of he capriccio with an "Original Cadenza," the 8th Hungarian Rhapsody was given.

Dr. LANGMAID sang the beautiful Mozart Aria: "Un aura amorosa," in a very sweet and sympathetic voice, with fine style and expression; and so too the Romanza from the garden scene in *Faust*.

The third Recital (April 17) was attended with an eager interest. The programme was as follows:

1. Fantasia, D Minor..... Kirnberger
2. a. Nocturne, Op. 9, No. 1. b. Mazurka, Op. 56, No. 3.
2. c. Impromptu, Op. 29, No. 3. d. Valse, Op. 18, No. 4..... Chopin
3. Hungarian Dance for four hands, No. 1..... Brahms
4. Hungarian Sketches. a. Youthfulness. b. The Chapel. c. The Hussar's Ride. d. Dance under the Linden..... Volkmann
5. Ballad, Op. 32..... Chopin
6. a. Polonaise, in E. b. Gavotte, G minor..... J. S. Bach
7. c. Allegro..... Pollini
7. March from the "Leonore" Sinfonie, Raff. Transcription by..... F. Boscovitz

The Fantasia by Kirnberger, another of old Bach's pupils, has a great deal of beauty, and was beautifully played. The execution of the Chopin pieces displayed the same singular sleight of hand, the same

exquisite delicacy, contrasts of sudden strength, kitten-like playing with the theme and humming of tempo,—always with a rare precision and vitality of touch, that we observed before. The *Belladonna* in F minor, the fourth and last of the trios, is also the most delightfully different, and its successful execution was an extraordinary feat indeed. The graceful little *Polonaise*, from one of the "French Suites," by Bach,—a quiet, unpretending thing compared with the fiery ones by Chopin,—and the fresh and charming *Gavotte* from one of the larger set which he distinguished as the "English" suites, were among the gems of the programme, and were much enjoyed, only that sudden accent of the first note of the phrase in the little Trio (or second gavotte) in the major, seemed to us to disturb its quiet, simple character. The third little piece in the same group of antiques, by Pollini, bore family resemblance to the works of Domenico Scarlatti. In the Hungarian Dance and Sketches, very pleasing little pieces, for four hands, the upper part was nicely played by Mr. MARY UNDERWOOD. The March from Raff's ghastly Symphony lost something of its brightness and its smartness in Mr. Boscovitz's transcription.

The audience went away with a good appetite, and doubtless more such concerts will be very welcome in their season.

Crowded Out. Notices of the new Orchestral Club, the Lucca-Thomas Concerts, and some others must lie over for the present.

THE TRIENNIAL FESTIVAL, OUR BOSTON "BIRMINGHAM," is next in order,—a whole week of noble music, on a grand scale, in our noble Music Hall. The HANDEL and HAYDN SOCIETY have devoted a whole season to the zealous work of preparation, and Mr. ZIEGLER has made the choir of 60 voices thoroughly at home and efficient, all the members of a formidable programme. With the Thomas orchestra strengthened by our own best musicians for accompaniment, with Miss EDITH WYNNE once more for principal soprano, and a goodly list of our own best solo singers, and with Mr. LANGE at the great Organ, all promises the best success.

The week practically begins, with a Public Rehearsal of Bach's "Passion Music," to-morrow (Sunday) evening. On Tuesday evening the Festival proper is to open with Handel's patriotic Oratorio of Judas Maccabees, in which Miss Wynne sang so delightfully when she was here before. But the whole programme of the week is in the daily papers. Let us therefore have turned to the event is close upon us!

"THE ART THEORIES OF RICHARD WAGNER." The very able, candid and elaborate series of articles upon this subject, which we have copied lately from the London *Musical Standard*, are from the pen of the literary editor of that Journal, and foreign editor of the London *Guardian*, Mr. John Crowley. We understand that that portion of them which describes and defines Wagner's theories was submitted beforehand to two of the leaders of the Wagner movement in London and every serious Wagnerian framed as to be admitted by them as fair and exact. Of course this does not apply to the writer's criticisms and deductions. In London, indeed, circles the articles have been generally accepted as the first complete, and only unbiased statement of the Wagner case to English readers.

Today we print an article by Mr. Joseph Bennett, who examines Wagner's idea of "the poetic basis of music," and points out its fallacy with a most clear and logical power of statement. It is a sound, careful, lawyer-like argument, particularly interesting, and most true in what it says of the relations of Wagner to Beethoven, on whose alleged "foundation" of the "future" of a new time Wagner presumes to build!

Musical Correspondence.

CONCERT NOTES FROM NEW YORK.

As the season draws to a close, the concert programmes assume a special importance, and it is only fair to give to each one the detailed notice which it deserves. Taking them in their order, the first on the list is: April 22nd. An orchestra concert, given by the Thomas Orchestra, at Steinway Hall. The programme, which opened the Academy, and was followed by Raff's "Leonora" Symphony, a work,

which, ever fresh and charming, grows in interest with each hearing. Wagner's "Flying Dutchman" overture; The Allegro from Bach's Concerto for string orchestra; and the grand War March of the Priests, from Mendelssohn's *Athalie*, were the orchestral selections for the second part of the bill. Mr. S. B. M. played the Larghetto and Finale from Chopin's F minor Concerto. The rendering of the marvellous tone-poem is a favorite task of his, and one which he has never accomplished with greater success than on this particular evening. If his playing is not over passionate it is, at least, not lacking in any of the other qualities necessary to the proper interpretation of such a work.

April 11. The Brooklyn Philharmonic Society, at the fifth and last concert of the season, offered a programme unusually rich in variety and attractiveness, beginning with Schubert's Symphony of "heavenly length" [in C] which, under the baton of Mr. Thomas, was magnificently rendered, as were also Wagner's "Vorspiel Die Meistersinger"; Brahms's variations on a Theme from Haydn (new), and Beethoven's *Leonora* Overture. Next came Handel's *Mercho*, although suffering from severe indisposition, surprised us by the vigor and effectiveness with which she gave Beethoven's great *Scena and Aria*, "Ah perfido!" However, perhaps, the singer, who had suited to her voice and style of singing, and we half feared some addition or alteration would be made to the score, but the music was honestly sung—and very well withal. The singer also gave an "Aria Hongroise" by F. Doppler, with Flute Obligato—a difficult piece, and pity 'tis 'twere not quite impossible.

Then came the *Serenade* and *Allegro Gioioso*, with orchestra and a trio of Chopin dances. Mr. Hoffman's playing is characterized by a certain refinement and delicacy of touch which are peculiarly needful for the Mendelssohn and Chopin music, while, at the same time, he is master of all the resources of the piano. For some seasons past he has given series of recitations at Chickering Hall which were attended by such of the musical dilettanti as were fortunate enough to secure an invitation. This year, however, these recitations are discontinued.

Mr. Hoffman's reception by the Brooklyn audience was enthusiastic and the applause which followed his very artistic rendering of the "Serenade" showed a just appreciation of his effort. Seldom, indeed, have I heard the three familiar Chopin dances with so fine a sense of their meaning as under his fingers.

He has done a great work this season, as will be seen from the following list of his programmes:

Beethoven, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Beethoven, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Beethoven, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Beethoven, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

It remained for the officers of the society to testify their appreciation of the valuable service rendered by Mr. Thomas and his Orchestra, which they did by tendering to Mr. Thomas the use of the Academy for a complimentary concert, under the auspices of the Brooklyn Philharmonic Society.

This concert took place on Wednesday evening, April 22nd. The bill was quite attractive, including Raff's "Leonora" Symphony. The "Tannhauser" Overture; theme and variations from Schubert's quartet in D minor; the Scherzo, Nocturne and Wedding March, from Mendelssohn's "Midsummernight's dream Music." Invitation a la danse (adapted to Orchestra, by Berlioz); besides vocal selections sung by Mr. Whitney.

April 18. The sixth and last concert for the season, of the N. Y. Philharmonic Society, took place at the Academy of Music. The Orchestra presented a bill of: Goldsmith's *Satanstoe* overture; Suite by German; Beethoven's *Egmont* music entire. Mr. W. H. Pope reading the poem, while the two songs were rendered by Mme. de Murska, who also sang "Ah Perfido" and an aria from *Lucia*.

April 25. Sixth Symphony concert, and last of the season, by Mr. Thomas at Steinway Hall.

A fine performance of Mozart's Symphony in E flat, was followed by Bach's aria; "O pardon me, my God," from the Passion music, sung by Miss Adelaide Phillips, with violin obligato by Mr. Listemann. The favorite contralto sang, also, Handel's Aria: "Dove sei amato bene." Between these vocal pieces came the variations on a theme by Haydn, (Brahms) which gave so much satisfaction when played at the Brooklyn Philharmonic. The Vorspiel to "Die Meistersinger" ended part first of the bill.

Mr. Thomas, who was about to step from the stage, Mr. Richard Grant White came forward and, with a few well chosen words, presented an elegant cash-kept containing a certificate of deposit for a large amount of money, a gift to Mr. Thomas, from his numerous friends and admirers in this city. Mr. Thomas, taken quite by surprise, responded very gracefully testifying to his appreciation of the valuable present, and his determination to continue in and extend his valuable service to the cause of art.

The programme ended with the seventh Symphony of Beethoven, superbly played.

The operatic season will close on May 2nd, and, on Sunday evening, May 3rd, all the artists of the Strakosch Opera troupe will unite in a grand sacred concert at the Academy of Music, for the benefit of Mr. J. C. Fryer, who has been long associated with Mr. Strakosch in the capacity of Treasurer. This gentleman will be pleasantly remembered by all those who have been brought into contact with him, and the benefit is sufficient testimony of the esteem in which he is held by the artists of the opera. The announcement of his benefit will assure a liberal patronage, and one remarkable feature in the programme will excite general interest, both in New York and in the adjacent cities. This is the performance of Rossini's *Stabat Mater*:—entire with full orchestra and

Lucca will take part, and sing together for the first time.

Two distinguished artists will sing a duet together for the first time in this magnificent composition. It should be remembered that this will be the last appearance of these famous singers, Mme. Nilsson leaving the country a few days later; and the last

Redeemer liveth."

will not be slow to appreciate the attractive program that Boston will send a good sized deputation to

munication quite a number of interesting things have happened here, but a pressure of other things has hindered my attending properly to the lawful curiosity of your readers.

Church had occasion to jubilate in a new organ, built by Steer and Turner of Westfield. The organ is the same in the Swell, eight in the Choir and ten in the pedals. The voicing is of a good quality,

ing," however, I find many things that do not satisfy me (that). The choir stops are too soft, especially the dulciana, the geigen principal and melodia. This lightness of tone is made in deference to their use

blinds are closed. While this point is gained, the organ loses much more than enough to compensate for it, in the diminished effectiveness of these stops as accompaniments when the swell is open, and still more in their use as solos—as any organist will easily see. Such departures from established systems of “balancing” are a frequent peculiarity of builders still inexperienced in the construction of large organs. I have never known a case of a builder's first large organ proving a real success. The pedale here is unusually full having ten stops, including a 32 ft. bourdon. Yet in the bravura pedalling in the concerts the pedale did not all “come out” properly. In my opinion this instrument reflects great credit on the builders, and promises fair for their future, but as a concert instrument it will always leave a certain *effectiveness* and *outspoken quality of tone* (such as one always hears in a good Hook organ) to be desired. In church playing, the smoothness and sweetness of tone will prove highly acceptable. The instrument is reported to have cost about \$12,000.

The opening concert brought us Mr. D. Hesse Wilkins from Rochester, who played Hesse's Toccata in A flat, and “God save the King” variations, and three pieces from Batiste—all of which by a funny chance happened to be very hackneyed here. It seems that Mr. Wilkins was not aware that the Batiste pieces were included in American reprints, but supposed they existed only in the imported copies and were rare. In these Mr. Wilkins displayed a great deal of taste, except in the continual use of the *tremolo*—a stop which I regard as rather shaky when heard for a half hour continuously. In the Hesse pieces Mr. Wilkins displayed a degree of skill as an organist entirely satisfactory, and fully all that the pieces admitted of exhibiting. In the arrangement of the programme it struck me as a little singular that five selections should be given to two authors, and they not exactly of the highest rank.

Mr. Wilkins seemed to me to be an organist with a real respect for his instrument, and a high degree of skill, thoroughly orthodox, and “down on” overtures and such like ungodly doings on the organ; and as such I should have been glad to have welcomed him to this city as a resident. Still, for myself, I cannot exactly see wherein Batiste's music is less secular, because it is written “for the organ,” than light overtures which make no pretense to sacred qualities. The simple truth is that Batiste's music is through and through *secular*—a mere study of *effects*, which (to be sure) are many of them pleasing and new, but still music of no real depth or dignity, and in my opinion entirely unsuitable to accompany or express the worship of God. That I use it in church sometimes is simply because I know that the majority of people do not go to church to worship God, and for various and sundry other reasons which it would be out of place for Dwight's Journal to enter into.

The same concert gave us two pieces by Mr. Falk, “Selections from Mendelssohn's Italian Symphony” and “Overture to the Merry Wives of Windsor.” In response to an encore, he played Buck's variations on “Annie Laurie.” Mr. Falk has a splendid *technique*, but in public generally plays too fast, not giving the organ time to speak or the public time to swallow.

This week a Mr. Eddy played a concert on the same organ. He played among other things Bach's A-minor prelude and fugue, and the Thiele variations in A flat, Buck's Triumphal March, Overture to Stradella, etc. But as I did not hear the concert and have seen no competent critic that did, I cannot say more about the playing. I believe the Thiele piece has been played here but twice before, both times by Mr. Buck. Our nearest Thiele man

to Chicago is Mr. H. B. Roney at East Saginaw Mich., who plays this piece and the Concert-satz in C minor by heart. If there are any others, will they kindly rise and explain?

The Liederkranz Society gave “Masaniello” in McVicker's theater six times to good houses, and the papers said well, under the conduct of Mr. Balatka. I guess the solo singing was a little “off” (as the young men say now), but the orchestra and chorus good.

Last night Mr. Silas G. Pratt gave a Symphony concert in McCormick Hall, with an orchestra of about sixty. He gave his symphony (called by the papers *opera* 16—whose Latin I cannot say), “Magdalena,” a lament showing in tones what Murillo tried to paint in his picture, and a new March, “Homage to Chicago.”

Mr. Pratt is a young gentleman of a great deal of energy and ambition. When a music salesman he practiced evenings and saved his money, and then with some assistance went to Berlin, where he studied about two years. He has written no end of piano pieces and songs under various aliases, most of them very poor stuff, and a small number of very carefully written pieces under his own name. He has a very delicate touch, and plays the piano with a great deal of taste. But it is as a composer that he expects to fulfil his mission, and last night he had the satisfaction of hearing the first complete rendering of his first Symphony—on which we may well enough congratulate him, for it is as hard to plant a symphony or other heavy orchestral work in America as it is to plant corn in New Hampshire—you have to shoot it in through the cracks, as it were.

As to the symphony itself, judged by itself as a first work, and a first extensive orchestral study, it is all that could be expected. It shows a fair quality of ideas, very well treated. As a great tone-poem it lacks contents. That is to say it has the form of a symphony, but not the substance. The orchestral treatment is generally after the new school. The best movement is the last, although it contains a number of very cheap and common ideas, not redeemed by thoroughly artistic treatment. The *Andante* is quite a successful piece of writing. Although the instrumentation is open to the criticisms indicated above and inseparable from the efforts of any artist who has not acquired complete mastery of the means of expression in his chosen medium, to my mind the work lacks more in the intrinsic value, depth, and suggestiveness of the ideas themselves; and although the author may hope to reach a high degree of skill in the technical construction of symphonies and other orchestral works, I do not see any reasonable expectation of his ever becoming a tone-poet of the quality that bespeaks the attention of the whole world. Nor when symphony concerts are as scarce as they now are would it seem to me good economy to waste these far too rare opportunities in the production of comparatively insignificant new works, to the exclusion of the rich master-works almost entirely unheard. When symphony concerts are plenty, it is of course desirable to lend ready hearing to every well-constructed new work. The pearl-divers open many an oyster for every goodly pearl they find; and our oyster last night certainly contained a pearl, though perhaps not large nor of the finest lustre.

I make these remarks because I believe them to be justified and proper, although I am fully aware that in speaking so of a first hearing of a new work it has often happened to critics to overlook the merits of what have afterwards turned out very clever works.

All of which is respectfully submitted by

DER FREYSCHUTZ.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Changed. 4. Eb to c. Boott, 35

“Bright as ever flows the sea,
Bright as ever flows the sun;
But alas! they seem to me,
Not the sun that used to be,
Not the tide that used to run.”

From “Aftermath.” Please remember that there is another song of the same name by a different composer. It is superfluous to praise Mr. Boott's sweet, classical music.

Greeting Glee. Solo and Chorus. 3. C to a. Simplicitas, 39

“In this dear old hall,
Where haunt us yet
The fragrant memories of the times we met.”

For the school or academy, and is a bright and cheery welcoming ode, of which the first four lines may be sung either as solo or duet.

Gliding o'er the Lake. 3. F to g. Pratt, 39

“Ah! Love, I would that life,
Our way as smooth would make.”

Very good wish, expressed in a most agreeable manner. Neither poetry nor music could very well get along without “flakes” which are generally beautiful enough to suggest all sorts of agreeable thoughts and melodies.

Whate'er betide. 4. Eb to g. Millard, 50

“Tho' many lands and waves divide,
My soul will cling to thine,
As clinging the faithful ivy vine
To yonder ruined shrine.”

Magnificent song for soprano voice. Has in it the elements of great popularity.

Why don't my darling Papa come? Song and Chorus. 3. F to d. Wheeler, 35

“Why do they make him stay so late?
He knows we're all alone.”

Temperance song of the most effective kind.

Instrumental.

Nearer, my God, to Thee. 4. G. Warner, 50

A splendid transcription of the well-known melody. Sacred pieces are not always easy to transcribe, as rapid runs, &c. take away from the simple and quiet beauty of the original melodies. But this throughout is in good taste, and an appropriate ornamental arrangement of the sweet air.

Strauss Carnival Lancers. 4. 50

New music for the Lancers must needs be attractive. If made for Carnival time, then it must be merry. But Lancers for Carnival time by Strauss must be very merry and the best of music.

Piggy-back Galop. Picture Title. 2. G. Mack, 40

Get the picture title for the babies at home! Sweet little galop for beginners, plainly printed and fingered.

Souvenir de Steinbach. Idylle. 4. G. Kalka, 40

Neat pretty and brilliant. An Idylle so far as it demands one of a merry peasants dance.

Zaragoza March. Mexican March. 3. Db. Ortega, 35

A neat and peculiar march of decided originality. A portion of it is in the key of six flats.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The 1 is marked with a capital letter, as C, B, &c. A small Roman letter marks the highest note, if on the staff, an *alto* letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four copies, or fraction thereof, about one cent for an ordinary piece of music. Persons at a distance will find the convenience of saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music, popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the **HOME MUSICAL LIBRARY** are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS,	-	-	\$2.50.
PRICE OF EACH BOOK IN CLOTH,	-	-	\$3.00.
PRICE OF EACH BOOK IN FINE GILT,	-	-	\$4.00.

To understand the economy of these prices, one only needs to examine one of the books, say for instance "The Organ at Home." This beautiful book contains about 200 pieces of music for Reed Organ. The pieces separately, in sheet music form, could not be sold less than 25 cents apiece. The 200 pieces would cost \$50.00. The same pieces as collected in "The Organ at Home," can be afforded for \$2.50 collectively, or 1 1/4 cents apiece!

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal, and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 200 pages and includes songs enough to fill about 350 pages of Sheet Music. The first of the Vocal series in the library, but no book is more popular, as its pieces (about 160 in number) are well chosen, and such as are universally liked. The accompaniments in this, as in the other vocal collections, can be played either on the Piano or Reed Organ. Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. *Vocal Music.* Although, as a rule, the books of this library are very compactly printed, one book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kücken among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. *Vocal Music.* A valuable and beautiful book for a "Sunday Evening Sing." It contains the cream of all Sacred Songs which have been published in sheet music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Flee as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which, together might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner. Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *Vocal Music.* All prominent collections of Scotch music, new and old, have been ransacked to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

Many of the airs have been popular for a century. Some are much older than one, or even two centuries. Short "histories" of the older airs are given. The poetry of Burns, of course, is considerably used. 200 pages, full sheet music size.

OPERATIC PEARLS. *Vocal Music.* The favorite songs of operas are sung again and again, and yet again, in its. Now this volume contains all, or nearly all of such songs, as it includes the "favorites" in 50 operas. Italian (or French) and English words are furnished. So the possession of "Operatic Pearls" will enable the fortunate owner to enjoy most of the high class concert music before and after a performance, and "all the time." 200 pages, full sheet music size.

SHOWER OF PEARLS. *Vocal Duets.* The best vocal duets in existence. There are not many songs that "take kindly" to being made duets of, and the number of really good songs for two voices is not great. Here are all that can be printed on 20 large pages, and are by such authors as Mendelssohn, Glover, Horn, Stevenson, Nelson, Wade, Blockley, Bishop and Richards.

* * The accompaniments to all the above songs or duets, can be played either on the Pianoforte or Reed Organ. * *

ORGAN AT HOME. *Instrumental.* The compilers have been indeed fortunate in the selection of music for this fine book. It is neither difficult nor severely classical, nor dull. Neither is much of it in strict organ style. The whole is easy enough for ordinary players, and everything is bright, cheerful, popular and entertaining; just what is needed to make it a suitable companion for all Reed Organs, of all manufacturers. There are about 200 pieces, of which about 12 are Organ Pieces, 6 are short Voluntaries, and the remainder are Airs, Sacred and Secular, Nocturnes, extracts from Overtures, Marches, Waltzes, Rondos, &c. The selections were made by skilful hands and cannot fail to please.

* * * In consequence of the recent improvements in Reed instruments, they are nearly equal to a Pianoforte in quickness and in delicacy of touch. Therefore modern Reed Organ music, such as is found in the "Organ at Home" can also be played on the Piano, and for a similar reason, most of the music in the books mentioned below, although prepared especially for Piano, may be performed with good effect on Reed Organs.

GEMS OF STRAUSS. *Instrumental.* 250 large pages filled with the most popular brilliant music in the world. "There is only one Strauss," and when he appeared at the great Boston Jubilee, had a sale almost unprecedented, and is now just as popular and attractive as ever.

HOME CIRCLE, VOL. I. *Instrumental.* The first compiled of the Instrumental series, and naturally includes the favorites of the years immediately previous to the date of publication. In the number of its pieces, many of them are quite short, it is more favored than some of its successors, and the tunes are generally easy and bright. One of the very best books from which to select pieces for "beginners" on the Pianoforte. 216 pages, full sheet music size, on which are 14 Quadrilles, many merry little Dances, and large numbers of Marches, Waltzes, &c.

HOME CIRCLE, VOL. II. *Instrumental.* The 25 four-hand pieces constitute a marked feature in this collection, which on that account is a favorite with teachers. 3 are difficult, and the rest are easy and more brilliant. The rest of the book, (which has 250 pages) has room for a great variety of moderately easy music, together with a few choice pieces like "The Maiden's Prayer," and "Whirlings at Eve."

PIANIST'S ALBUM. *Instrumental.* This is sometimes named "Home Circle, Vol. III." It is constructed on the same plan as Vol. I and Vol. II, from the latter of which it differs in having fewer sets of Waltzes, or more 24 Pianoforte Pieces, which are very agreeable practice, and not especially difficult. 220 pages of full sheet music size.

PIANO FORTE GEMS. *Instrumental.* The same as the Vol. IV of the Home Circle. This is a very even book. There are not very many pieces of a kind, but on the whole a great variety of good and playable music, from 160 to 200 popular Pianoforte pieces. 216 pages of full sheet music size.

A Descriptive Catalogue, containing the above, and about 1000 other books sent free on application.

The above books are sold everywhere. Any book mailed, post-paid, for the retail price.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

CARD TO ORGAN STUDENTS.—As I have every year more applications from Churches desiring Organists (at salaries from \$200 to \$2,000) than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me. Very truly, **EUGENE THAYER,** Care Mason & Hamlin, Tremont St., Boston. [84-1f]

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[79f]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—1f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [823-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

The Beethoven Quintette Club of Boston,

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mulhally, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, **C. N. ALLEN,**
Care of Oliver Ditson & Co., Boston Mass.
[829-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. [825-1 yr.]

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has no superior as a collection of the most approved sacred music for CHORUS and CONGREGATIONS. 600 Editions. 400 pages. Price \$1.50.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American Instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Becker Strasse, VIENNA.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets
MUSICAL TREASURE! Vocal & Instrumental
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; In Boards,
\$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading, Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminaries.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED.

Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, colfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., **C. H. DITSON & CO.,**
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Piano, or Pipe Organ. Contains everything which is so-called "popular" melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c.; in fact, the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and FOR RENT now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are of excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flagelot. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be ascribed not only to its thorough instructive course, accompanied with the needful scales, exercises, and studies, but to its admirable collection of 120 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., **CHAS. H. DITSON & CO.,**
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 863.

BOSTON, SATURDAY, MAY 16, 1874.

VOL. XXXIV. No. 3.

A Battle of the Elements.

BY C. P. CRANCH

The warring hosts of Winter and of Spring
Are hurtling o'er the plains;
All night I heard their battle-clarions ring
And jar the window panes.

The arrowy sleet is rattling on the glass,
Where late the sunbeams shone;
The untimely snows beset the sprouting grass,
The elm trees toss and moan.

Their swelling buds curl backward as they swing,
The crocus in its sheath
Listens, a watchful sentinel, till Spring
Shall melt the snow's last wreath.

The saddened robins flit through leafless trees
And chirp with tuneless voice,
And wait the conquering sun, the unbinding breeze,
—They cannot yet rejoice.

Slowly the victor Spring her foe outflanks,
And countermines his snows;
Then, unawares, along the grassy banks
Her ambushed violets throws.

Soon she will muck with buds of fragrant white
Her arsenals of thorns,
And lift her rose-bush banners to the light
Of soul-entrancing morns.

Along the fields her fairy troops shall hide
And conquer by their grace,
And shake their flowery crests, and far and wide
The surly frosts displace;

Till all the woods are ringing with the glee
And prophecy of change,
That melts the past and sets the present free
Through Summer's perfect range.

Oh! flagging spring of honor and of truth,
Shalt thou not victor be,
And bring again the faith the nation's youth
Made one with liberty?

Shall the new birth America has known
Amid her battle throes
Prove a nipped blossom, blighted ere 'tis blown—
Or a perennial rose?

Amst., 1874. —Independent

Bach's St. Matthew Passion.

(From the Book of Programmes of the Third Triennial Festival of the Handel and Haydn Society.)

[John Sebastian Bach, born in 1685, died in 1750. The "Matthew Passion" was composed in 1728-29.]

This sublime work, which is more and more regarded as the greatest among all the great works of sacred music, has been hitherto unknown here, save through a single performance of *selections* at the Triennial Festival of 1871. Yet there can no longer be a doubt that it is destined to become here, as it has at last become (only within two or three years) in England, a most invaluable possession among all true music-lovers, a part of our religious culture and experience, like Handel's "Messiah," which was composed some twelve years later. Even in Germany, in its own native Leipsic, Bach's great work had lain neglected a full century, until Felix Mendelssohn in 1829 revived it at Berlin, his young faith and enthusiasm prevailing against the grave doubts of his old master, Zelter. The reasons for this long neglect have been: 1, the magnitude and extreme difficulty of the work, and its remoteness from the more familiar styles of later music; 2, its original design as part of a church-service, whereas it exceeds the means and bounds of almost any

actual church (it has been introduced of late with great success into the service of Westminster Abbey); 3, its uniform seriousness and sadness, its one theme being suffering and grief; 4, the popular prejudice against Bach as a mere "scientific," "learned" musician, and composer of *fugues*. Yet in the whole Passion music, with a single very brief exception, there is *not a fugue*. And no music ever written, not excepting "The Messiah," is so steeped in the most whole-some, tender, deep religious feeling. It goes down into the individual, private soul, pleads for and with the contrite and believing heart, and lends sympathetic voice to every Christian's *personal* and private feeling to and for the Saviour. Handel, on the other hand, is *universal*, speaking for mankind at large. Instead of the mournful monotony one might expect in such an oratorio of grief, one meets in it continually fresh beauties, and new phases of expression; and the wondering attention is excited at almost every step by rare and exquisite surprises both in musical idea and form. It is full of living, stirring scenes, and of fine and vivid *character-painting*, which is dramatic in the purest sense. And, while the text may dwell upon details of physical pain and sacrifice, the music all the while lifts you above the physical, brings out the *heart* of the tragedy, causes the spirit to shine through it, pointing not chiefly to the wounds which Christ bore in the flesh, but to his wounded love for man and for his persecutors. So, after all, instead of being one long wail, it is a cheering and divine interpreter of sorrow, and sings the spiritual victory; so that the hearer's soul is not depressed, but raised to an atmosphere of all-crenity and sweetness.

Then, again, if the Passion music was meant for a church service, it is none the less available for concert performance, after the manner of an oratorio; and in this way it is given year after year in the chief concert-halls of Germany. Such music is indeed too broad, too generous and catholic for any positive and actual church—it belongs to an ideal, universal church, if such we can conceive of, and if the text, the words, be at all prosaic, narrow, and traditional, burdened with more of dogma than many devout souls know how to accept literally, the music is of such vital and essential truth and beauty that it sublimates the whole, makes all transparent with a higher universal meaning, and brings out the latent soul of the historic task.

The origin and history of passion-music are well sketched in an article by Mr. G. A. Macfadden in the "London Musical Times" copied in "Dwight's Journal of Music," Jan., 29, 1870, from which we take a few sentences.

"From primitive times it was the custom of the Church to keep green the memory of the sacred history by a public recitation, on Palm Sunday and Good Friday, of those chapters in one or other of the Gospels, which relate the circumstances of the *passion*. To give dramatic force to the narration, the several personages who speak in the course of it were represented by different individuals; whereas he who recites the story was throughout the same.

"It is a special design of Luther, to retain in the Reformed Church this primitive usage of the periodical recitation of the *passion*. According to his desire, the simple manner of its intonation, by two priests only in his own time, was early amplified; and a German version of the text was printed at Wittenberg in 1573, with music for the recitation, and introductory and finale choruses."

By degrees these compositions, text and music, in the Lutheran Churches became more elaborate, until the beginning of the eighteenth century, when the great advance made by dramatic music, especially in Hamburg, led to an extended development of their art forms in the hands of those learned and voluminous composers, Keiser, Handel, Telemann, Mattheson, &c., all of whom wrote passion-music. When Bach went to Leipsic, in 1723, as cantor of St. Thomas's School, and musical director in the churches, he found there a zealous church-official who proposed to him "the composition of a *passion* in which the text of Scripture should be rigidly preserved, but interspersed with reflective passages, upon the principle of the Hamburg *Sabbatpsalm*, and further interpolated with pertinent *chorals*, of which the words with the tunes formed, as they do now, the first step in North German schooling, and of which, therefore, the congregation at large could participate in the performance. Here were to be combined the ecclesiastical, the artistic, and the popular elements; and their concentration in a single work was to be confided to the man of all others, in all times, best qualified for the task, whose competency was proved by the devout habit which fitted him to penetrate and expound the purport of the gospel text, by the consummate musicianship which enabled him to bring all the appliances of art to bear upon the subject, and by the vast experience in teaching, accompanying and elaborating the popular hymns, which familiarized him with the sympathies of the people, and the capabilities of the tunes."

Bach is said to have composed five different passions, besides his three hundred or more cantatas, one for every Sunday of the year, and each cantata of the length of an ordinary mass, comprising arias with recitative, choruses, and chorals, with orchestral accompaniments and introductions. Two of the passions are lost: one, according to St. Luke, is unprinted, and of doubtful authenticity; that according to St. John, a smaller but most noble work, is frequently performed. The "Matthew Passion" is the great work. It is in two parts, of which the first was sung before, the second after, sermon. The means employed in its performance are two choruses, two orchestras, two organs, besides a *celesto* or piano for the recitative, solo singers in each of the four classes of voices, and finally the congregation in the chorals. Bach's score, as he left it, is by no means complete in all the instrumental accompaniment; and in the present performance the complete score by Robert Franz is used. It must further be remarked that the entire mass of performers is divided into two complete choirs, (*Coro I and II*), each with its own orchestra, solo voices, &c. These are sometimes designated, one by the name "Daughters of Zion," representing the voice of the Christian Church personified, the other as "The Believers," or "The Faithful;" and both are several times united, as in the great opening double chorus.

There is no room here for anything like a descriptive analysis of the work: a bare enumeration of the elements which enter into its composition must suffice. These are:—

1. The GOSPEL NARRATIVE (Matthew, chapters 26 and 27), which is treated in three ways.

a. The simple recital of facts, impersonal and without comment, is in the form of dry recitative (*recitativo secco*) by one and the same tenor voice, with mere chord accompaniment

on the pianoforte. Yet even this is full of beauty and suggestion.

b. The *character* recitative, or dialogue, which is more melodic, and assigned to other voices, one for each person introduced as speaking. Of course the most important is that in which the words of Jesus are recited, always with the beautiful distinction of a violin quartet halo softly spread about it, which is silent throughout all the other recitative. Every phrase thus put into the Master's mouth is full of divine dignity and tender love, the scene of the supper being the most remarkable instance. The other personal recitatives (Peter in the denial, the maid, the high-priest, &c.,) are all characteristic.

c. The *turba*, as they were called (literally, *crowds*, the populace), short, stirring choruses, some of disciples, some of Jews, which form part of the narrative. These add great variety, dramatic life and vividness to the whole. Most of them are of a more or less excited, some times even turbulent, character, like "He guilty is," "Let him be crucified," "Thou that destroyest the temple," &c.; and none can fail to be startled by the tremendous effect of a single sharp and stern *diminished seventh* chord, spread over several octaves in double chorus, on the word "Barabbas!" (accent on first syllable). The influence of these examples will be traced in Mendelssohn's "St. Paul," "Elijah," and the "Christus" fragment.

2. The CHORALS, the people's part, the part of the worshipping congregation (or *Gemeinde*) in the Passion, as in all the service of the Lutheran Church. Of these there are some fifteen interspersed throughout the work, if we count those which re-appear one or more times clothed in new harmony, adapted to new words and situations. Thus the first chorale (No. 3) "Say, sweetest Jesus," will be recognized again, in spite of some melodic modifications, as alternating in an intermittent manner, line by line, with the sentences of the tenor aria "Oh grief;" again as No. 55 ("What wondrous punishment")! The chorale, "Acknowledge me, my keeper" (No. 21), appears again in No. 23 ("I will stay here beside thee") in No. 53 ("Commit thy ways"); and a fourth time, wonderfully transformed and colored, merely by harmonic treatment, in the pathetic hymn, "O Head, all bruised and wounded" (No. 63). These chorals are all harmonized with a consummate mastery, a beauty and expressiveness, of which Bach only had the secret or the genius. They were intended to be sung as harmonized, in four parts, by the double chorus, strengthened by the instruments, and accompanied by the congregation in unison. As now given, by a chorus so much larger than Bach contemplated for his Thomas-Kirche, and without the congregation on the melody, it may fairly be a question whether they would not sound better sung without the instruments.

3. The REFLECTIVE ELEMENT. This consists, as to the words, of portions not taken from the gospel, nor from the Lutheran hymns, but written for the present work by a certain Christian Friedrich Henrici, under the pseudonyme "Picander;" and, as to the music, of

a. *Arias*, mostly preceded by melodic (*cantabile*) recitative. These are numerous, for every class of voices, all elaborate, developed to considerable length in the usual way of Bach and Handel,—with a first and middle part followed by return of first part; all full of beauty and of individual character; all invested with most characteristic, exquisite accompaniment, the instruments for the most part contributing a sympathetic motive of their own, quite independent of the voice part. There would be no end of words, and most inadequate, were we to attempt to describe the beauties of these arias. They, with some of the great choruses, constitute the more subjective portion of the text and music,—the comments, meditations, prayers, confessions, of the individual pious heart, melted with grief or penitence, filled with warm personal love

and sympathy for the divine Friend, who in almost every instance in this work is called by the human name of Jesus. Among the most beautiful are the two stanzas, "Grief and pain" (No. 9-10), which is prompted by the incident of the woman with the box of ointment, a touching melody, with a slight, but tenderly suggestive, delicate accompaniment of simply two flutes in thirds and sixths with string quartet,—and the great one with violin obligato (No. 47), "Oh! pardon me, my God;" the soprano aria with its charming flute solo (No. 58), "From love unbounded;" the tenor recitative and air, "He will not speak," &c., (No. 40-41); and all the arias for bass.

b. *Arias with chorals*, which form some of the most interesting portions of the work. Chief among them is the tenor solo with chorus in the first part (recitative, "O grief," and aria, "I'll watch with my dear Jesu alway," with the soft, rich, soothing choral responses, "So slumber shall our sins befall"). To each pathetic exclamation of the recitative, the chorus of believers respond in four-part harmony, subdued and serious, self-accusing, a revelation of new depth of feeling and of beauty in that choral which came after the great opening chorus, now to the words, "Why must thou suffer?" &c. Nothing could be more beautiful, unless it be the aria which sets in after it, in a more buoyant yet moderate tempo, full of sweet confidence. The pregnant melody first sings itself through upon the oboe, and is then taken up in fragments by the tenor voice, "I'll watch," &c.; and at intervals the chorus, soft, and evenly diffused like summer rain, repeats, "So slumber shall," &c., then stops and listens fondly to the kindred melody of solo voice and oboe; the latter like a thread of light runs through the whole. Other fine examples in this form are,—the alto solo with chorus, opening the second part in quite a new and almost pastoral vein (Air, "Ah! now is my Jesu gone!" Chorus, "Whither has thy friend departed, O thou fairest of all women?"); there is a touch of musing romance in it, quite in the spirit of the Song of Solomon; and again, near the conclusion of the tragedy, the alto air and chorus, "Look where Jesus beckoning stands"; and, just before the closing piece, the recitative and chorus, "The Lord hath laid him down to rest," in which each of the four voices has its expressive bit of solo.

c. A few *great choruses*, not the brief outbursts of a crowd in given situations, but speaking for the whole communion of the faithful through all ages. Perhaps the grandest of them is the one which Bach has made the overture, or wide avenue and gate of entrance to the solemn and heart-rending spectacle to be unfolded. It is a double chorus, a broad, deep stream of polyphonic harmony, with twofold orchestral introduction and accompaniment, "Come, ye daughters, weep for anguish" (at the sight ye shall behold), in which instruments and voices seem pressing, crowding forward, like a vast multitude with anxious hearts, yet irresistibly attracted, all moving on in long-drawn figurative phrases: the second chorus asking, "Who?" "Where?" "How?" the first replying, until soon a third choir in unison (commonly boys) join in the long tones of a choral, line by line intermittently, "O Lamb of God;" and finally both choruses, both orchestras, are brought together to swell the mighty current of the leading theme. Nothing in music can be more sublime, few things more difficult to execute.

Next we may name, as one of the most startling revelations of Bach's wonderful power, No. 33, in the first part, which, but for its sublimity, its *moral grandeur*, might be classed among the *turba*. Jesus has been seized and led away. A flute and oboe, in mournful, quaint, melodious duet, stand out from the dark background of the orchestra, preluding to, and then accompanying, the mingled lamentation of a soprano and an alto voice, "Alas!

my Jesu now is taken." As they sing on, each in its own heart-broken, long-drawn, sobbing strain, lengthening out the melodic figures in grief, exhaustion and involuntary way, the entry of the flute is over and is replaced by loud bursts from the indignant chorus of disciples, "Leave him! Bind him not!" "Moon and sun have in sorrow night for saken," continues the duet.—"Leave him!" thunders again the chorus, "He's led away! Ah! they have bound him, all pity banished," still they sing, or almost wail, in yet more long-drawn, melting cadence; when suddenly the smothered indignation of the general breast finds full vent in the swift, tremendous double chorus: "Ye lightnings! ye thunders! in clouds are ye vanished?" The short, stern motive is first given out by all the basses; the tenors answer fugue-like, while the deep basses of the orchestra begin to roll and rumble; the theme goes round the circle of the parts; the rolling movement takes possession of the vocal basses also; voices echo voices instantly and sharply, like clap on clap of thunder, or in vivid flashes, and the foundations of the great deep seem upheaved in foaming billows: when suddenly there is a pause,—a moment of the silence that expresses more than sound; and then upon the major of the key (hitherto minor), with a new motive, gathering up all the forces of the orchestra, with an appalling energy and splendor, the storm waxes to a whirlwind, as quickly over as it suddenly came on, leaving the awed, excited hearer listening still with bated breath, "Burst open, O fierce flaming caverns of hell, then!"

Equally great, perhaps, is the four-part chorus, or rather *figural choral*, at the end of the first part, "O man! bewail thy sin so great," in which the voices, each part with its individual melody, are borne along upon a broad, full tide of orchestration worthy of a symphony.

Finally, the unspeakably beautiful and sacred *Schluss-Chor*, or concluding (double) chorus to the whole work. It is the parting hymn of the disciples, weeping at the Master's tomb, "Around thy tomb here sit we weeping." How full of grief, of tender spiritual love, of faith and peace, of the heart's heaven smiling through tears, is this tone-elegy! So *should* the passion-music close, and not with fugue of praise and triumph like an oratorio. How sweetly, evenly, the harmony flows on!—a broad, rich, deep, pellucid river, swollen as by countless rills from all the loving, bleeding, and believing hearts in a redeemed humanity. How full of a sweet, secret comfort, ever triumph, is this heavenly farewell! It is the "peace which passeth understanding." "Rest thee softly," is the burden of the song. One chorus sings it; and the other echoes, "softly rest;" then both together swell the strain. Many times as this recurs, not only in the voices, but in the introduction and frequent interludes of the exceedingly full orchestra (which sounds as human as if it, too, had breath and conscious feeling), you still crave more of it, for it is as if your soul were bathed in new life inexhaustible. No chorus ever sung is surer to enlist the singers' hearts.

PORTIONS OMITTED.—Unfortunately, the great length, as well as the great amount of time required for the rehearsal, of a work so difficult and unfamiliar, in style and structure, to our singers, precludes the possibility of yet bringing out the entire Passion-Music in a festival like this. It may be hoped the time is not far off, when it may all be given in two performances upon the same day; say on the morning and evening of Good Friday (as it was originally before and after sermon), so that after hearing the first part, the hearer may have a few hours refreshment, then return and hear the other. The omissions (observe, the numbers prefixed to the sentences of text are sometimes not continuous) amount to more than a third part of the work: the most important being the great figured chorale at the

The powers of the Liederkrantz were exhibited fully on this occasion. The most remarkable "numbers" being the Chorus of Nymphs, the Chorus of Companions, the Chorus of Sirens, the Chorus of Tritons, the Chorus of Oceanides, the Chorus of Nausika's Maidens, the Chorus of Phaiakes, the Song of Rhapsodes, and the Chorus of the People of Ithaka.

The Arion Society, which is now in its seven-teenth year, possesses a male chorus only; and since Dr. Leopold Damrosch, formerly of Germany, became its conductor, it has given four concerts annually, consisting principally of selections from the works of Schubert, Weber, Liszt, Wagner, Volkmann, Abt, and many others.

The Gesellschaft der Musikfreunde, under the able conductorship of G. Carlberg, has fifty singing members, and is instituted for the express purpose of producing with orchestra, the works of Brahms, Liszt, and other writers of the German school, in the original German language; as also the festival music of Bach and Handel.

The works most recently studied are Schubert's "Miriam's Song of Triumph" and Handel's "Dettingen Te Deum."

The Oratorio Society, recently established, has already produced vocal compositions by Bach, Mozart, Beethoven, Orlando di Lasso, Palestrina, etc., at the *societies*; and promises, ere long, a performance of Handel's oratorio, "Samson," at Steinway Hall, with full orchestra, chorus and organ, under the direction of Dr. Damrosch.

The Mendelssohn Glee Club of Mr. Joseph Mosenthal has been established eight years, and forms a chorus of thirty-six men, with young, fresh voices, who deliver English glees and German part-songs with or without accompaniment, with remarkable precision and finish.

There are other smaller associations of vocalists, whose meetings being for mutual improvement, are of a private or social character.

It is scarcely possible to estimate the great service rendered to the cause of high art by these combinations of amateur musicians. This is not to be ascertained simply by considering the number of concerts given, or the high artistic rank of the works which are presented with more or less success. The influence which each member exercises over his own immediate circle of friends, making them interested in the welfare of the society, and willing to assist in carrying out of its aims, must be regarded. And also the influence which the society, in turn, exercises over each member, must not be overlooked.

There is always danger that those accustomed to sing and play alone may become egotistical and vain, for they have no one with whom to share the ordinary need of praise which falls to their lot; and the compositions chosen will, if suitable in words or meaning, have reference to the purely personal self. They must also be small and comparatively insignificant productions, or they could not be executed without assistance, and these short works, limited in range, have a tendency to contract the views, dwarf the powers, and lead to narrowness of perception. The performer is also uniformly free to indulge his own inclinations in every particular.

The case is wholly different in a combined performance, for a higher, nobler, and more elaborate concerted work of art may then be attempted. Vanity and egotism finding no place, vanish; and all personal inclinations being subjected to the will of the conductor, who directs the whole, the thought of self is banished in the common purpose which unites many individuals in the sole aim of presenting the work attempted in the most perfect way.

Enthusiasm is increased by the sense of sympathy and co-operation; a feeling of unanimity, communion and fellowship is awakened and strengthened, which makes the consciousness of a universal brotherhood so valuable to a nation, more deeply felt; and which, in the case of religious exercises, exerts an influence for good not easily over-estimated.

With reference to the executive powers of these choral unions, it is, of course, obvious that the performances of amateurs are not so uniformly reliable as those of professional and well-schooled bands of singers; yet they are usually the work of long-continued, persevering study of the work rendered, and each member has usually very considerable general culture, susceptibility of mind, and works from pure enthusiasm and love of practice. In preference to remaining content with a knowledge of small vocal compositions, easily attained, he desires an opportunity of forming a personal, intimate acquaintance with those greater formations which

could not otherwise be obtained. He is thus drawn into the active sphere of art, and by free will and choice takes his part in the production of a noble work, exerts himself to become a worthy participant in the performance, and finds therein his full reward.

These considerations alone point conclusively to the fact that the cultivation of singing by organized bodies is generally more beneficial.

The same views must be taken with reference to collective instrumental music. The *sonata* for one instrument, like the vocal solo, expresses purely personal instinctive feelings, such as malignant passion, or the reverse. It is designedly constructed with this view, and the performer's individuality has its influence in its reproductions. The symphony for a chorus of instruments, like the chorus of human voices, has to express something different, higher and richer than the mere subjective self. It appears as a union of many, whose common aim is more important than an individual one. Therefore the ideas employed therein are of deeper import; and by being fully developed, that each voice may have its hearing, they gain also a formal supremacy.

The higher kinds of polyphonic writing are more frequently met with in concerted vocal music than in instrumental. So that a deeper insight of the nature of *fugue*, with its all-important subject, canonic imitations, and labyrinthine counterpoints, may be gained more readily by the amateur vocalist than the instrumentalist. Indeed, the polyphonic forms seem indispensable for the production of choral works of great length and importance.

The singers themselves all demand the right to be occupied with the principal subject, and assert their claims with unanswerable arguments, which are already anticipated by all learned musicians, who would not expect them to be content with accompanimental, accessory melodies, which are readily accepted by instrumentalists.

Yet it would appear that many modern composers, who have treated the orchestra with the greatest consideration and earnestness, either fail to perceive and recognize these claims, or are unskillful writers of *fugues*; wanting, perhaps, the requisite training and patience to manipulate a single theme with such freedom as to form with it a complete organic movement, and never for once set it aside, so as to have recourse to the well-known device of returning to it with renewed pleasure. For in some of their greatest efforts in *cantata* or oratorio writing, one may look in vain for a chorus or vocal movement, in contrapuntal imitation; still less may be discovered great fugal structures, whose grand themes, mighty in idea and rich in substance, provide in their ever-varying forms and closely intertwined *stretti* alone, ample employment of the highest kind for each individual voice.

Blind Musicians in London

The institution referred to in the following article from the *London Times*, April 23, is under the musical direction of Mr. F. J. Campbell, formerly musical director (himself blind) in the Perkins Institution at South Boston.

By the kindness of the Duke and Duchess of Sutherland, the pupils of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, gave a concert at Stafford-house yesterday afternoon. The occasion was honored by their Royal Highnesses the Duke and Duchess of Edinburgh, her Royal Highness the Princess Louise, the Duke and Duchess of Argyll, the Duke of Westminster, and many other influential supporters of the cause of the education of the blind. The music, which was instrumental as well as vocal, was given with such skill and ability that it was well worth listening to, even without remembering that the performers were totally blind. The last piece, a performance of the gymnastic class with orchestral accompaniment, including the clashing of dumb-bells, &c., was quaint and pretty, and between the parts of the concert the audience had explained to them the method by which blind persons can be taught so well to sing and play. The performances of this orchestra were not only interesting, but were most pathetic and touching; and if we could make our readers see the band of sightless singers and players as they stood ranked upon the broad staircase of the noble hall of Stafford-house, drawing forth sweet music from instruments they had never seen, and which they held and handled with the peculiar tenderness and fondness with which one might caress some delicate living thing, we do not think it would be long before the 17,000, needed to complete the buildings and furniture of

the College were subscribed. After the music was over some of the musicians went through the rooms and galleries of the house in parties of three and four, holding hands like children, and seeming to feel the beauty that was around them while they listened to the explanations given by the persons who led them. The offices of the College are at 28, Mount-street, Grosvenor-square, and Sir Rutherford Alcock is the honorary treasurer.

Frederic Wieck and Beethoven.

The *Dresden News* has published a very interesting letter from Frederic Wieck (died 6th October, 1875), the celebrated professor of the pianoforte, and father of Clara Schumann. The letter describes an interview of Wieck with Beethoven, when the great master was totally deaf, and could converse only by means of writing. Here it is:—

"In 1826 I spent some hours at Beethoven's, thanks to Andreas Stein, the celebrated musical instrument-maker, who was his friend and mine. Stein introduced me as a musician and a public writer taking a deep interest in the amelioration of the hearing and of acoustic instruments. Without this slight falsehood, I should not, Stein assured me, have gained admittance to Beethoven.

"The conversation, seasoned with a bottle of red wine, turned upon an infinity of subjects: on the state of music in Leipzig—on Beethoven's house-keeper—on the great number of his lodgings, none of which suited him—on Hietzing, and Schonbrunn, the places where he usually took his walks—on his brother—on various ridiculous personages in Vienna—on aristocracy and democracy—on the Revolution—on Napoleon—on Marx, Catalani, Malibran, Fodor—on singers of genius, such as Lablache, Donzelli, Rubini and others—on the perfection of Italian opera (a perfection which he said German opera would never attain, on account of the language, and because vocal studies in Germany were inferior to those in Italy)—on my opinion as to the technique of the piano—on the Grand-Duke Rudolph—on Fuchs of Vienna, an artistic celebrity at that period—on the excellence of my pianoforte method, etc., etc. I wrote as rapidly as I possibly could, for he kept incessantly questioning me with vivacity; but my answer was not half written before he understood it. He was exceedingly cordial, even when making observations in which his despair was portrayed. He then appeared profoundly moved; his eyes flashed, he put his hands to his head, and ran them through his hair. There was something abrupt and, at times, even rather brutal in all this; but he was always noble; his complaints alternated with outbursts of good nature; then he became animated, and, as though inspired, seemed to foresee political fortunes.

"Suddenly, after having fitted his ear-trumpet to the top of his piano—the long grand which had been given him by the town of London, and which was now pretty much worn, though its sound was still full and vigorous—he began extemporizing with great spirit and impetuosity, passing his hands, with a certain degree of agility, over each other. For half-an-hour, there was a succession of limpid and ravishing melodies, which came without any effort on his part; he raised his eyes towards heaven and compressed his fingers.

"At length, after three hours of the most undragging attention, and moved to the utmost depths of my heart—after having written as quickly as I could, and having endeavored to make my answers as short and concise as possible, while he kept on interrupting them by still more pressing questions—thoroughly imbued with profound respect, and happy at having enjoyed such a piece of good fortune, I took a very cordial leave, encouraging him to hope he would soon meet with a better acoustic instrument, because science, I said, never ceased making discoveries. Astonished and filled with indescribable sensations, I withdrew with Stein, and lost no time in returning home to Hietzing."

The "St Matthew Passion Music" in Boston.

(From the Daily Advertiser.)

The largest audience of the festival assembled last evening to listen to Bach's "Passion Music, according to the Gospel of St. Matthew,"—an audience that filled the floor and both galleries, and overflowed into the aisles. The undertaking to introduce to Boston this magnificent composition in something like completeness resulted in a triumph. Despite faults, some of which need not have been, the work was splendidly performed; and its recep-

tion was far more cordial than those who best know how much musical culture and familiarity with Bach's methods have to do with the appreciation of his compositions could have had any reason to anticipate. It will not be expected that we should at this time speak at length of the passion music as a complete work. The public—that is, those who were still unacquainted with the work, in its general scope and characteristics—received notice in advance that the passion music was not and could not be a popular composition in the ordinary sense. It is and must be sombre and mournful, and it is unrelieved by any passage which gives the mind rest from the single, persistent thought of the sufferings of the dying Saviour and the sorrow of his bereaved disciples. To the careful student, however, there is much variety in the work. There is a vast difference between the sweet, loving, yet mournful tenderness of the air sung by the woman who has heard the reproaches of the Twelve for her watchfulness in anointing Jesus,—“Grief and pain”—and the agonized, despairing notes of the air following the recitative relating the betrayal by Judas,—“Give me back my dearest Master.” The choruses, too, though singularly alike in form differ greatly in treatment, so that, if one can bear the strain of dwelling so long upon the several phases of one idea, the sameness is not oppressive even to the comparatively uncultivated listener.

The largest part of the solo music falls to the tenor, the recitative connecting the members being chiefly assigned to the *Evangelist*, a part taken most acceptably by Mr. W. J. Winch. The recitatives are written in an extremely dramatic form, and Mr. Winch declaimed them with rare intelligence and expressiveness. The only tenor air among the selections performed last evening was “I’ll watch with my dear Jesus,” which was sung with deep feeling and earnestness. The bar solos were divided between Mr. M. W. Whitney and Mr. Rudolphsen, the latter of whom sang the air, “Come, blessed cross,” one of the most trying numbers of the oratorio, accurately and with spirit, while Mr. Whitney gave, with his accustomed good taste, the airs, “Gladly will I, all resigning,” and “Give me back my dearest Master,” which last is perhaps the most tuneful melody in the entire work. Miss Philipps took the alto parts, including the two airs, “Grief and pain,” and “O pardon me, my God,” which she interpreted with a good degree of artistic feeling, though her obvious consciousness of a too slight familiarity with the notes interfered somewhat with her ability to give the proper degree of expression to the very difficult and wonderful music assigned to her. Miss Wynne’s two solos were admirably performed, with true sympathy and earnestness. In one of her recitatives, however, there was something that very nearly resembled a break-down. The orchestra was badly mixed as to time, and from this or some other cause Miss Wynne made bad work with her notes, singing a good recitative, no doubt, but not that written for the occasion by Bach.

The chorus did truly admirable work. The evidences of thorough drill were manifested in every note. As Mr. Dwight has pointed out, there are fugues in the passion music, but the double choruses are many of them more difficult than any of Handel’s fugues. Yet there was at no time so far as we could observe, anything more seriously to be criticized than a timid hesitation at the beginning of a few phrases. The second chorus was obviously weaker than the first, but it is seldom that the singers can be so accurately divided as to preserve a proper balance. The chorals were given with magnificent breadth and volume, and constituted a feature of the oratorio long to be remembered. In the choruses there was almost as much promptness and crispness as we now expect from our great choral society in the performance of some very familiar oratorio, as “Liljah” or the “Messiah.” Indeed the chorus won the chief honors and the only encore of the evening from the audience,—whether because their numbers constituted on the whole the least severe portions of the oratorio, or because their work was believed to have been better done than that of the soloists, we shall not attempt to decide. The orchestra seemed to be far less familiar with the score than we could have wished they had been. Not that they made many serious mistakes, but they had evidently had all they could do to learn the notes, and could pay but slight if any attention to the dynamic marks or to the hints given by Mr. Zerrahn. The consequence was that the accompaniment was played through on a dead level of uniform loudness,—and it was at no time too soft,—producing a rather depressing effect

upon the singers. At one time Miss Wynne’s voice, though her mouth was open and sound was certainly issuing from it, was drowned completely for several bars. The lady properly refused to sing *forte* where Bach had written *piano*, and the result was a great deal of instrumental sound and no vocal sound at all.

But on the whole the “Passion Music” was splendidly performed for a first time. The enterprise has been vindicated, and it only remains to attend in future to details which circumstances rendered it difficult to manage this year. Orchestra and chorus will be more familiar and confident with the music next time, and the soloists will be able to take warning by the defects that have marked the first performance.

RAFFI’S “LÉNOIRE” SYMPHONY (this fifth) has just been performed at the Brussels Popular Concerts. It is spoken of in *Le Guide Musical* as not equal to his “Im Walde,” like the latter it is “programme music.” The critic says:—“If we consider only the technical ability of the musician, his constructive skill, his cleverness—I had almost said his trickery—his knowledge of the combinations of timbre, and of the inexhaustible resources of the orchestra, the ‘Lénoire’ symphony is a most remarkable work, written with a great knowledge of effect, and the pursuit of the picturesque, of the manifestations of outward nature, of fantastic and romantic sentiments, could not easily be pushed further. The chase introduced in ‘La Forêt’ had already reached that point where commences the abuse of musical imitation, especially when one remembers the sobriety and power of the gigantic density of ‘Der Freischütz,’ a model to drive all imitations to despair. The abuse is carried out to wantonness even imitation, in the wood note of Lénoire. Let us, however, do the composer the justice to say that he has put more simplicity and moderation into the religious chorus, which terminates the fantastic legend. The two first parts are devoted to the musical ‘painting’ of the lovers and the happiness of Lénoire. The military march which announces the lover produced an effect by its rhythm, notwithstanding the platitudes of the idea; noticeable in this section of the work is the episode of the tree, where the dialogue of the violins and basses evidently recounts the adieux and the embraces of the lover. This piece is well conceived, well handled, without affectation, without pretension without studied effect. I wish I could say as much for the rest of the work.”

Dwight's Journal of Music.

BOSTON, MAY 16, 1874.

Third Triennial Festival of the Handel and Haydn Society.

Some one has said the great festival has come and gone. All the audience were favorable for a defeat of Oratorio and Solo Song and Song. It has happened the whole day for the best of the festival yet given in this city or this country,—and we are all carried out in an ardent spirit, with loud and judicious bringing together of means and exertive forces and with long continued earnest labor in rehearsal. It was with a singularly quiet festival, which to a refined artistic feeling, in fact, we refer to the dignified and simple style of its arrangement, the absence of all “splurge” which has been apt to accompany all “big things” in this country, and to the quiet general aspect of the city as if there was nothing remarkable going on. And yet in no previous festival has there been so deep and true an interest, and none has yielded so much real satisfaction. We could not help contrasting this aspect of it with some occasions in the past, and we have wondered whether it was not in some measure a wholesome natural reaction from the monster Gilmore gatherings, disposing everyone to greater love of what is modest, moderate, sincere and solid.—Even the elements conspired to bless the undertaking and, for the first time in this long wintry Spring, the blustering winds for a week sang true, and there was continual sunshine, cheering,

though not very warming. In one respect a little less of quiet would have been more welcome: the attendance from other cities did not seem to be so large as usual.

Of the great elements of strength in such a festival,—the chorus, orchestra, and solo artists,—the first two were stronger than ever before, while the average excellence in the list of principal singers certainly compares well with the past. The great chorus has been greater, but in show and numbers only; the six hundred voices now are more select, more truly balanced in the four parts, more carefully trained and more effective, than the seven or eight hundred of some few years ago. A great advantage was secured in the engagement of a permanent and almost perfect Orchestra, that of Theodore Thomas, which, as a nucleus, was filled out to the number of 85 by the addition of many of our own best musicians. Of the work of preparation and the sufficiency of the executive forces, the following statistics, from the *Advertiser*, will give some idea:

The Handel and Haydn Society began rehearsing for the festival on the 1st of October, and, with the exception of six rehearsals for the Christmas oratorios, all their work has been devoted to the oratorios to be given during the festival. At first rehearsals were had on every Sunday night. Early in the spring two were had every week, and this number was increased till the week before the festival, when the society met every night. In all there have been about forty rehearsals. Their first meeting with the orchestra was on Friday evening, with the orchestra and soloists, on Saturday, and following on Sunday and Monday evenings and on Tuesday morning. The chorus numbers 600, divided about as follows: 170 sopranos, 150 altos, 150 basses, 130 tenors. The orchestra is composed of Mr. Thomas’s sixty musicians and twenty-five of the best musicians in the city, including both the Mendelssohn and Beethoven clubs. Mr. Thomas’s instruments are divided as follows: 14 1st violins, 13 2d violins, 10 violas, 10 cellos, 8 basses, 4 horns, 2 trumpets, 3 tubas, 1 tuba, 5 oboes, 3 bassoons, 3 clarinets, 5 flutes, 1 ypani, 1 harp, bass-drum, cymbals, triangle.

The instruments of the Boston musicians are divided as follows: 11 violins, 5 cellos, 6 violas, 4 basses, 1 bassoon, oboe, flute, clarinet.

Other important elements of strength were: of course the indefatigable and efficient conductorship of CARL ZERRAHN, the veteran leader of such hosts; the noble Organ, under the judicious hands of Mr. B. J. LANG; then the great privilege which Boston has in the possession of a Music Hall so nobly fitted for these great occasions; to which must be added the public spirit of so many of our citizens who, as usual, came promptly forward to make up the guaranty of nearly \$50,000, without which no Society could risk so great an undertaking; and, above all, the zeal, the fertility of resources, the judgment and unwearied industry of the President and Secretary, and indeed of the whole board of management, of the brave old Society. The fine audience itself was an element of great importance, contributing to the artistic side of the affair by its inspiring sympathetic presence; whether in a financial sense it brought sufficient strength remains yet to be seen.

But inasmuch as matter is of more consequence than manner, the *programmes* (always assuming their practicability, which it was for the most part safe enough to do with all the means we have enumerated) form the most essential feature in the whole design. Without admitting that the series of selections, especially of Oratorios, could not have been made still richer, we think that very seldom anywhere has so much of the noblest music, with so much variety and novelty, been brought together within the same walls in a single week. If to the two well-known works of Handel, something a little less familiar, say the *St. Paul* of Mendelssohn, could have been added, the list of immortal Ora-

torious would have been all that could be wished. (But, after all, the feast was supplemented by the ever welcome, most familiar, *Elijah*.) Yet was it not glory enough for one year to bring Bach's Passion Music home to an American audience? And when to these are added the sublime "Choral Symphony" of Beethoven (not yet beginning to be too well known for fresh enjoyment), and those two shorter works of Mendelssohn, both so remarkable, one perfect in its way: "Hear my prayer," and the "Christus" fragment,—surely no one can dream of complaining of any poverty in solid good things fit for an Oratorio Society. Then there was a rich variety of old and new in the vocal solos (instrumental solos were wisely excluded) and in the orchestral Symphonies, Overtures, &c., of four miscellaneous afternoon Concerts. Having the Thomas Orchestra, it was natural enough that some of the "new lights," still questionable, should figure in the programmes;—some specimens of the great musical unbeliever, Wagner, of the "programme music" of Liszt and Raft, &c. To this, in such a Festival, which may very well aim to be to some extent representative of progress and of tendencies, while in the main asserting and illustrating the intrinsic and unfading beauty and significance of the great masters, we see no objection. And further in the way of novelty, as well as of encouragement to home production in the higher fields of musical art, we must entirely commend the liberal spirit shown by the Society in giving so full and fair a hearing to the Oratorio of Mr. Paine, and to the Psalm of Mr. Buck; in spite of all partialities and counter-prejudices, the result could but be instructive.——All this might properly have been said in advance of the Festival, but other matters claimed attention, and sufficient for the day is the good thereof.

And now for the history. From the first full rehearsal (soli, orchestra and chorus), it was obvious enough that a great gain of spirit, power, precision and effect had been secured for the chorus singing, by the new arrangement of the chorus seats, whereby every singer faced the conductor and the audience, and felt in giving out his tone that he could strike where it would hit,—instead of singing into each other's faces as before, or masked, as many of them were, by the projections of the organ or by the stunning battery of huge trombones and tympani. This lent new life and freedom to the choristers and made their efforts tell.—To all these full rehearsals the season-ticket holders for the Festival had free admission, so that there was always a considerable audience present, gaining in that way a fuller acquaintance with the music.

The Festival anticipated its own opening, practically, by a Public Rehearsal on Sunday evening (May 3) of the Passion Music. This was in some respects a mistake. Such confidence was rash. For here, for the first and only time before the regular performance on the following Friday, were all the elements of this immense, unwonted and most difficult combination brought together: it was the first, the only trial of a vast, most complex organization: orchestra with chorus, hitherto trained separately; orchestra with solo voices, not yet brought into full understanding with each other; and the consequence was that a great deal of friction and imperfect fitting together became apparent. The solo singers, having parts most difficult and in an unaccustomed style, and furthermore unsettled in their sense of time and rhythm by the ceaseless flow and the peculiar phrasing of the instrumental parts, were exposed to the awkwardness and nervousness of frequent stopping and repeating; and consequently many of the audience were fatigued before it was half over and began to leave the hall, so that an impression might have gone abroad by no means favorable to the great

work itself. But many listened, felt and began to love the music, and desire more acquaintance of it; and fortunately the fear was not confirmed by the attendance upon Friday evening, the greatest of the week to that time,—and to that time we leave the further consideration of the Passion Music, and come to the

FIRST DAY OF THE FESTIVAL.

On Tuesday evening, May 5, a large and most appreciative audience listened to such a performance of Handel's heroic Oratorio, *Judas Maccabæus*, as we have scarcely had of any Oratorio here within our remembrance. With such a chorus, such an orchestra, and a remarkably competent quartet of solo singers, it all went to a charm. The only drawbacks that we care to mention were, first, the want of some such pious labor of completion to the accompaniment in many pieces as Robert Franz has done for the *L'Allegro* and Bach's *Passion*; and secondly, the cutting out of some of the finest numbers of the work, for instance the chorus: "For Sion lamentation make." Nor could we see any good reason for the abridgement of the superb chorus, "Tune your harps." Of the rendering of all the choruses, both the ringing martial ones, and the profound chorus of grief at the opening, and the great religious ones like "We worship God," even to the final "Eallelujah," which is so slight in comparison with that in the *Messiah*, we can only speak with unqualified approbation. It was the best chorus singing throughout an entire work that we have yet realized. We will not enter into any description of these choruses, since it has been our privilege to point out the beauties of some of them already in the book of programmes for the Festival; moreover "*Judas*" is one of the more familiar of the oratorios that keep their freshness. Some of the effects in these choruses, some single chords even, we have never before heard equalled; for instance the *pianissimo* on the word "fall'n," repeated at intervals filled by a pulsing chord accompaniment, and to which the deep bass of Mr. Lang's Organ lent a peculiar impressiveness. "See, the conquering hero," with its alternation of sweet, fresh female voices and the overwhelming *tutti*, never was received with more delight; and the little march that follows in the same vein bore the test of a true march: to make one wonder why it was so short;

Among the solo singers, the place of honor belongs to Miss EDITH WYNNE. She comes back to us with all the exquisite purity and sweetness of tone, the artistic fineness, the simple beauty of expression, and the chaste religious fervor, which won our hearts when she was here before, and with more volume and intensity of voice; she comes also suffering with a slight hoarseness contracted on the stormy voyage. But the intrinsic music in her soon came out superior to that, and in her rendering of the soprano airs: of the quaint "Pious orgies," the exquisite "O Liberty!" with the violoncello solo, of the loftier strain: "From mighty kings," with its exulting, jubilant roulades, of the subtle charm of "Wise men flattering" (for which Handel has left a complete accompaniment), she certainly left nothing to be desired. So too in the mellifluous "divisions," the "linked sweetness long drawn out" of "So shall the lute and harp awake," her "sprightly voice" did verily "sweetly descend run." The light and shade, the purity, the finish of it all was really entrancing. And best of all she sings devoutly, with not the slightest affectation, throwing her whole soul into her song. We think the impression made by her that evening on very many of the most discriminating listeners, tended to the belief that we have hardly had a finer singer here, in music of this kind, since Jenny Lind, who was her superior in power of voice, commanding presence, and perhaps in genius. But Miss Wynne's

best power shone forth even more splendidly in some of the thrilling passages of recitative.

Miss ANNIE LOUISE CARY is of another nature, hardly so deep and soulful; but her contralto voice, so rich and beautiful, and artistically managed, is of a sympathetic quality; and in the little that she had to do, the serious air: "Father of Heaven," the duets: "O lovely peace," &c., with soprano, her rendering was entirely satisfactory. Mr. NELSON VARLEY was in excellent voice for the heroic tenor parts, and gave out all he had with a whole-souled resolve to do his best; the effort was crowned with marked success in most instances, particularly in "Sound an alarm." The intrinsic power and sweetness of his voice asserts itself in spite of a certain strain and now and then a slight break in the highest tones. Mr. WHITNEY's great and ponderous bass tones told majestically in the recitatives and airs: "Arm arm, ye brave," "Rejoice, O Judah" and particularly in "The Lord worketh wonders," the sustained roulades of which were given with remarkable evenness and symmetry of phrasing.

All went away that night inspired by the superb performance, feeling the beauty and the genius of the music more than they ever had before, and convinced that the Festival was now a sure success.

SECOND DAY.

On Wednesday afternoon came the first Orchestral and Vocal Concert, with the following programme:

- Overture: Euryanthe Weber
- Aria. "Ah! quel giorno," Semiramide, Rossini
- Miss Annie Louise Cary.
- Concerto, for String Orchestra, Bach
- 1. Allegro, 2. Adagio, 3. Allegro.
- Violin Obligato by Mr. Bernhard Listemann
- Unfinished Symphony Schubert
- Overture: Midsummer Night's Dream, Mendelssohn
- Recit. and Aria. "Ah! Parlate," (Abraham),
- Miss Edith Wynne. [Cimara'sa]
- Variations on a Theme by Haydn Brahms
- Aria. Qui s'adonne "Il Flauto Magico," Mozart
- Mr. Myron W. Whitney.
- Vorspiel. Die Meistersinger von Nürnberg.
- Wagner

The numbers which are starred were conducted by Mr. THOMAS; all the rest by Mr. ZERRIN. Of course with that fine, noble orchestra, nearly every phrase of every piece was beautifully rendered, the two movements of the unfinished B-minor Symphony of Schubert receiving the most general favor. Their transcendent merit is by no means endorsed by all the best musicians; there are at all events, a lovely theme in the Allegro, and some grand, dramatic climaxes, but the "interesting sadness" borders on the morbid; it could by no means be ranked, even were it finished, with the great Symphony in C. More interesting to us was the Bach Concerto, so healthy and exhilarating in the first Allegro, and in the last so full of the hum and flutter of an insect swarm of fancies, that you see where Mendelssohn's fairies may have come from; one felt a curious new interest in listening to the "Midsummer Night's Dream" Overture soon after it. The middle movement (taken from another work of Bach, it is said), was chiefly a violin solo for Mr. LISTEMAN, who played it very finely. The Variations by Brahms were decidedly interesting, novel, full of ingenious invention, only you would never dream that Father Haydn was there openly or in disguise. The "Meistersinger" Vorspiel is proclaimed a great work by some, but we still find in it the same uncouth, hard, and wilful effort to escape from the tender, loving arms of music, that we did in the first hearing. "Grim humor" may be all very well in the opera, but who can feel it in the concert room?

The singing was excellent. Miss Cary is never more at home than in the Rossini music, the luxurious *Semiramide* vein particularly. Miss Wynne's selection from Cimara'sa's "Sacrifice of Abraham" was new here; it is the recitative and air of Sarah anxiously awaiting news of Abraham and Isaac; quite dramatic in the best old Italian style, and rather florid; and she improved the opportunity it offered for her fine vocalization and expression. Mr. Whitney is never more majestic than in the great bass arias of the "Magic Flute."

In the evening the audience was very large, attracted chiefly by the chance of hearing Beethoven's Ninth Symphony under such rare advantages, as well as the first part of Haydn's "Seasons,"

Lucca, so that now there are no "off" nights—one or the other of the great prima donnas appearing at each representation. Mme. Lucca will continue with the troupe after the departure of Mme. Nilsson for Europe.

Lohengrin still maintains its hold on public favor, and the leading artists are all in good voice, although in this peculiarly trying weather a manager may congratulate himself on having any available singers. On Sunday evening, April 28, a benefit will be given to Sig. Muzio, conductor of the orchestra, whose musical knowledge and ability have contributed, in no small degree, to the success of *Aida* and *Lohengrin* this season. The programme is composed of selections from various operas, as is usual on such occasions; and both Mme. Nilsson and Mme. Lucca will take part in the performance.

A. A. C.

The Ninth Symphony in Philadelphia.

PHILADELPHIA, April 30.—You will be somewhat surprised to have me tell you that, until this current month, Beethoven's Ninth Symphony has been only a name to the people of this city. In Boston it has become a standing favorite, and I regard with envy the great audience which will hear it next Wednesday night at your Music Hall. It has been my good fortune to hear it five times, at four of which the choral portions were given by the Handel and Haydn Society of your city.

But at last we have heard it in Philadelphia, and the good-natured newspaper critics were jubilant over the prospect for weeks previously. It is only fair to say that they have been less enthusiastic since the performance, which occurred on the 27th inst. Some of the dailies discreetly said nothing about it. The rest have condemned the affair in terms more or less severe. One, only, declared that the chorus of seventy timorous voices rendered their part, on the whole, a little better than the Boston Society as heard by this veracious critic a year ago in New York.

The performance took place at a testimonial given by several vocal Societies to Mr. William Wolsieffer. Mr. Wolsieffer is a gentleman of considerable musical taste, who has held, for some years past, a fair position here, as director of two male singing societies. Lately he has blossomed into an orchestral conductor, and has just closed a series of some twenty or more afternoon concerts with doubtful success.

To say the Ninth Symphony was far beyond his powers, and that the resources at his disposal were totally inadequate, is doing no injustice to this enterprising gentleman. Such a colossal work has staggered the ablest of living directors, and few instrumental or vocal organizations in the world are able to compete with its difficulties. While Mr. Theodore Thomas was giving his series of subscription concerts here, during the past winter, he was strongly desirous of closing the season with this great work. Two of our very best conductors, on being consulted, assured him that it would be utterly impossible to get up a suitable chorus in time, even if Mr. Thomas should, as he offered to do, furnish the soloists and—(of course) the orchestra.

Mr. Wolsieffer thought differently. He gave the Ninth Symphony on Monday night, at the Academy of Music, and that spacious building was well-filled to hear it. I can only briefly note the result in this letter. It was very clear that Mr. Thomas and his advisors were right, and that Mr. Wolsieffer was wrong. If an attempt had been planned by some bitter enemy of Beethoven to prejudice the public mind against this, his greatest work, it could scarcely have been more successful.

Turning first to the orchestra, which consisted of

about forty-four pieces:—the second violins, at the start, were in manifest confusion, and evidently did not at all know how to begin. The first movement, however, got off rather better than might have been expected after this bad beginning. A small portion of the orchestra was composed of our oldest and best players. The first violins were nearly all good. The violas and 'cellos very moderately so. The contrabass in their many difficult passages, which abound here and throughout the work, was fearful. They groaned and wheezed over their quick notes in a most discouraging manner. Their delivery of the famous recitative in the last part was quite shocking. The flutes were nowhere. With a score before my eyes I failed to hear them much of the time. The oboes and clarionets were good; the fagotti tolerable, and the brass, particularly the corni, quite creditable. The tympani were well handled, and this of course was very perceptible in the well known phrases of the Scherzo. But this Scherzo,—how utterly false it was in spirit! Instead of the light, fairy-like dance to which other performances have accustomed us, this was like a dance of clod-hoppers with hobnailed shoes. It was heavy, slow, and interminably tedious. Then the bowing was taken by some of the players at least a foot's length, instead of the crisp staccato which is needed.

The third movement, alternating Adagio and Andante so beautifully, was begun much too fast. But after passing through the first part of the Andante the recurrence to the Adagio was even still faster, and the magnificent first violin subject was hurried through in such a way that it was scarcely intelligible. When I have said that the Scherzo was too slow, and yet that the symphony, chorus and all, occupied only about one hour and three minutes, it will appear how much this exquisite movement must have been hastened.

And then the curtain rolled up on the chorus, about seventy in number; the soloists took their places and the fourth movement began. The basses struggled anxiously with their recitative, but it was all Greek to them. The baritone struck out boldly, coming to grief, of course, but getting through it with considerable spirit, at all events. The delightful fagotto solo which accompanies the violas and 'cellos in their first delivery of the choral theme, made no impression whatever. It was entrusted to Mr. Mueller, who is a good and experienced musician. In justice to him and others in the orchestra, I am credibly informed that there was not more than one full rehearsal of their portion of the symphony.

I have no heart to speak of the vocal quartet. It was far the most dreadful failure of the whole. The soprano and tenor were entirely incompetent, and their melancholy efforts were a fitting commentary on Mr. Wolsieffer's ill-advised attempt to do something far beyond the powers of nearly all concerned. The effort of the soprano at her finale B natural was really heart-breaking.

As for the chorus, it must be said that they worked conscientiously and heroically, as people determined to sell their lives as dearly as possible. But it was all one scream and scramble for dear life, and if they did not, every one, go home with sore throats, it was no fault of Beethoven, nor the amiable conductor who urged them into this disastrous exhibition.

We have vocal talent here, plenty of it; and under a leader who is specially suited to training voices, a chorus might no doubt be obtained after a year or two of earnest effort, able to cope with this noble and immortal production. Until then, if we do not wish to close the popular ear effectually against it in the future, it would be more sensible to set for ourselves less ambitious limits, and work out such music as is within our reach.

F.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Toll the Bell. 3. Eb to e. *Daniello*. 30

"Gone, and for ever!"

Very beautiful. In the "toll" ing part, the accompaniment comes in with a novel and pretty effect.

The Skipper's Wife. Song and Cho. 3. Eb to f. *Gray*. 40

"Fair was the face of the skipper's wife."

A very pretty musical description of the sailor's wife and child, the storm, escape and happy return.

Singing all the Way. 2. G to e. *Cook*. 30

"Cast on me thy fear and care,
Be thou free as bird in air."

A very simple and sweet sacred song, with easy chorus.

Our Home beyond the Stars. Song and Cho. 3. F to e. *Blake*. 40

"How we love to sing the story
Of our home beyond the stars."

Very good, every way, musically and poetically, and has the additional attraction of a very well designed picture on the title page.

Baby mine. 2. F to f. *Johnston*. 30

"Like a star amid the gloom,
Like the sunshine in the room."

A "sweet pretty" "mother" song. Poetry by Chas. Mackay.

Douglas, tender and true. For Guitar. 4. E to c. *Haydn*. 30

Already famous, but newly arranged for Guitar.

Sweet Angelina. Song and Cho. 3. D to d. *Danks*. 30

"How I love sweet Angelina,
She's the sunshine of my days."

Very smooth and sweet ballad in popular style.

Instrumental.

Little Wanderer. 3. G. *Large*. 40

A charming little air combined with runs, &c., all in fine taste and excellent practice.

Songsters of the Grove. 4. Ab *Longe*. 40

Never were bird songs more charmingly imitated. The whole grove is singing, and if you can imagine all the warblers finely trained in music,—that is what you hear.

Ecoissaise. Caprice Brillante. 4. A. *Leybach*. 65

A bright, sunny affair, all in triplets.

Life at West Point Polka. 3. Bb. *Rehm*. 30

A sort of military polka, with a great deal of power and dash to it. Requires a large hand to give it with proper spirit.

For Thee. (Für Dich). Polka Mazurka. 3. G. *Faust*. 30

What Carl Faust writes is, of course, for thee, if thou art a player of taste; and thy opinion will surely be that this is a graceful and tasteful Mazurka.

Belles of Madison. 3. F. *Smith*. 30

The fair ladies of Madison are to be congratulated, for surely a more perfectly danceable waltz was never made. One with the proper feeling in the feet cannot avoid a few light "hops" during its performance.

Far Away. Galop. 3. C. *E. Strauss*. 35

Strauss-like.

First Love Schottische. 3. F. *Weingarten*. 30

Very graceful.

Spring. Easy pieces by Maylath.

No. 4. Heimweh. No. 6. Argentine Mazurka.

No. 8. Tannhauser March, and No. 12. Wedding March.

Are all easy arrangements of celebrated pieces. 2d or 3d degrees of difficulty.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof about one cent for an ordinary piece of music. Persons, at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

VALUABLE MUSIC BOOKS.

Musical Literature.

Musical Literature, at present, must be restricted to a narration of incidents connected with the career of great composers and distinguished performers. There is really nothing else to be written, except perhaps a good volume of musical history, and this again, at its 50th page, must arrive at Bach and Handel, since their birth, marked the creative era in music.

In the books below enumerated, is concentrated nearly all that is valuable in the history of musical events for a century or more, ending at a very recent period.

All are handsomely bound. None have tedious narratives. Interest is sustained to the end.

Every Student of Music should Read them.

They should be in every Town Library.

They should, in fact, be in all Libraries of any extent.

LIFE OF BEETHOVEN.

Schubler and Moschles. 2.00

BEETHOVEN'S LETTERS 1790-1826. 2.00
"Beethoven in Music, is quite as great as Milton in Poetry." *Transcript.*

LIFE OF MENDELSSOHN. Lampadius 1.75

Edited by W. L. Gage, and contains supplementary sketches by Bonchiet, Cherley, Kellstab, Bayard Taylor, Wolles and Dwight.

"Still the best 'The only Life of real value.'"
—*Incident's Journal of Music.*

LIFE OF ROSSINI. H. Sutherland Edwards 1.75

"Eminently readable and interesting." — *Orchestra.*

LIFE OF CHOPIN. F. List 1.50

"We wish the book would be bought by every amateur." — *Musical Review.*

MENDELSSOHN'S LETTERS With extra log to his works. Lady Wallace 1.75

"There is not a page in this delightful volume which would not yield matter of pleasure and instruction." — *Athenaeum.*

"We wish our Religious Societies would call out a few letters, and scatter them broadcast." — *Atlantic.*

MOZART. A Romantic Biography Herbert Ross 1.75

"Has the charm of a fascinating narrative, and the value of a genuine monument." — *Transcript.*

MOZART'S LETTERS. 1769-1791 Lady Wallace 2 vols. each 1.75

"Delightful volumes." — *Evening Gazette.*

POLKO'S MUSICAL SKETCHES. Theo. Polko 1.75

"Charming little book from the pen of one of the most felicitous of writers." — *Home Journal.*

POLKO'S REMINISCENCES OF MENDELSSOHN. 1.75

"The world cannot know too much of Felix Mendelssohn's birth-day." — *Chicago Tribune.*
Elise Polko was one of Mendelssohn's pupils.

LIFE OF SCHUMANN. Wagners's 1.75

An energetic, struggling, laborious, successful life.

LIFE OF VON WEBER. Max Weber. 2 Vols. each 1.75

Max was the son of the great composer, and of course had abundant and reliable material for his narration.

LIFE OF HANDEL. Victor Schoelcher. 2.00

Cannot fail to interest.

EHLERT'S LETTERS ON MUSIC. 1.50

"Topics selected from the most attractive questions of modern culture." — *N. Y. Review.*

LIFE AND LETTERS OF GOTTSCHALK. Rosen 1.50

Interesting as the experience of an American Composer and Pianist.

HISTORY OF MUSIC in the Form of Lectures. Friedrich Louis Ritter. 1.50

A sketch of the Rise and Progress of Music, in a most agreeable form.

HASTINGS' MUSICAL TASTE. 1.75

GARDNER'S MUSIC OF NATURE. 5.00

MASON'S MUSICAL LETTERS. 1.75

CATHOLIC MUSIC.

For the Catholic Service.

THE CANTATE.

By Anthony Werner.

Late Organist and Director at the Cathedral of the Holy Cross, Boston.

Book 1st. Morning Service, \$2.25

Book 2nd. Evening Service, 2.25

THE MEMORARE.

By Anthony Werner. 2.75

Six Masses, a Requiem, Mass, Vespers, and Miscellaneous Pieces, Highly recommended.

MASSSES.

These beautiful compositions, originally fitted to the Catholic Service, have, however, no exclusive denominational character, but are favorites with all musicians. Ditson & Co. publish all that are of note, included those of Haydn, Mozart, Beethoven, Rossini, Weber, Gounod, De Monti, Corelli, Lambillotte, Thayer, Zimmer, Farmer, Mercadante, Niedermeyer, Stearns and others.

GLEE & CHORUS BOOKS.

NATIONAL CHORUS BOOK. \$1.50

Sacred and secular choruses.

CHORUS WREATH. 1.50

Sacred and secular choruses.

GREETING. By L. O. Emerson 1.50

New Glees, Choruses and Four-part Songs.

BARNBY'S EIGHT FOUR PART SONGS. 50c

Mixed Voices.

ARION. Four part Songs for Male Voices. Complete, 4.00

Separate Vocal Parts, each, 1.00

Set of Vocal Parts, 3.50

Piano Score, 1.50

OPERA CHORUS BOOKS. 2.50

FORTY-FIVE OPERA CHORUSES. E. Bruce 2.00

THE YOUNG MEN'S SINGING BOOK. G. F. Root, assisted by Dr. Lowell Mason, 2.00

NEW YORK GLEE AND CHORUS BOOK. W. E. Bradburn 2.00

WORLD'S PEACE JUBILEE MUSIC. 75c

Sacred and Secular Choruses.

The above books will furnish the best music, in great plenty and variety, for all musical gatherings.

CARMINA COLLEGIENSIA. H. L. Ware 2.25

"Old Songs, as they had an air."

And now that day no longer book of songs has been put together in this manner up of contributions from every college in the land. "Carmina Collegensia" means "College Songs," and colleges sing must needs be classical. And so they are, in spite of their pervading non-sense. This should be a familiar book in every parlor, as nothing lightens up the dullness of a company more than a short course of 14 pieces and any of the two or three hundred others. The book, on the last page, has a condensed history of the more prominent American colleges, which is quite convenient for reference.

CANTATAS.

SACRED.

As the Hurt Pains. Mendelssohn. Pa. 40; Bds. 50

Hymn of Praise. " " 60, " 75

Ninety-Eighth Psalm. " " 60, " 75

Three splendid works, universally considered as standards of musical excellence.

Woman of Samaria. Wm. Sterndale Bennett. Paper 1.00, Bds. 1.25, Cloth, 1.50

Modestly assuming the title of Cantata, it may as properly be termed an Oratorio, and has been received with marked favor.

Forty-Sixth Psalm. Lindley Buck. Pap. 80, Bds. 1.00

A truly classical composition.

Belshazzar. J. A. Butterfield. Paper, 1.00; Bds. 1.25

A sacred music drama, the main incidents of which are taken from the Bible account of the fall of Babylon. A well-arranged, musical, interesting production.

Belshazzar's Feast; or, the Fall of Babylon. Dramatic Cantata in 10 scenes. G. F. Root. 50

The same general subject as the preceding, but a different arrangement of everything.

Daniel; or, the Captivity and Restoration. In 3 parts. By G. F. Root and W. E. Bradburn. 50

Esther; or, The Beautiful Queen. " 50

These, with the three Cantatas previously named, are just what is wanted for practice and recreation by Chorus and Societies that are of yet qualified to attack regular Oratorio Music.

Secular Cantatas.

The May Queen. A Pastoral Cantata. Wm. Sterndale Bennett. Paper, 1.00, Cloth, 1.25

A beautiful composition, by a highly esteemed composer.

The Pic-Nic. J. R. Thomas 1.00

A spirited affair. The Gathering, the Departure, the Arrival, Sports and Games, The Storm, Breaking Away, the Farewell, and the Return, all are related in lively poetry, and accompanied by the best of music. For mixed voices, but there is a solo arrangement for Soprano and Alto only.

A Spring Holiday. C. C. Converse. 75

In 3 parts, and designed especially for Seminars, Academies, etc. will add much interest to exhibitions and concerts.

The Haymakers. G. F. Root. 1.00

This genial work renews its popularity with each high class, and will do so for many seasons, and for many reasons, among which are its pretty, familiar, idyllic character, the good, smooth, easy-going music, and the ease with which the appropriate "humors" can be obtained. Sentences, takes, &c., are found everywhere, and a Haymaker's costume is not expensive.

The Pilgrim Fathers. G. F. Root. 50

Will be a useful and agreeable piece to sing on Forefathers' Day or "Thanksgivings."

The Flower Queen. G. F. Root. 75

Quite celebrated, and has many smooth-sounding choruses and solos, especially fitted for Seminars.

The Culprit Fay. J. L. Essig. 1.00

Most delicate, sweet and poetic Cantata. The finer your taste the better you will like it.

Fairy Bridal. J. H. Hewitt. 50

Subject from "Midsummer Nights' Dream." Very sweet and graceful.

Quarrel among the Flowers. Schubler. 55

Twin Sisters. H. S. Aaroni. 50

Well composed Cantatas with simple but beautiful subjects.

Musical Enthusiast. J. H. Hewitt. 50

The "Enthusiast" agrees to give his daughter, later to his last singer, and the song and choruses evoked by the contest make up the short but very musical drama.

Winter Evenings' Entertainment. Child. Paper, 1.00; Cloth, 1.25

A regular rustic opera, as good for winter as the Haymakers is for summer.

The above Cantatas range from the easiest to the most difficult, but each one in its place is good and entertaining. May be procured of any dealer.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post paid, for retail price.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

SABBATH SCHOOL SONG BOOKS.

Older Sunday School Books.

Although not the newest, the following have a good reputation, have had a good measure of success, and are, of course, new to those who have never used them.

Sparkling Rubies.

By ASA HULL. 35 cts.

Truly sparkling, crisp, bright and taking songs throughout.

Glad Tidings.

BY L. O. EMERSON AND
L. B. STARKWEATHER.

Price 35 Cents.

A wide-awake book by well-known composers.

Silver Wings.

BY O. C. CONVERSE. Price 35 cts.

Silver sweet melodies in excellent taste.

The Casket.

TWO VOLS. IN ONE. PRICE 45 CTS.

BY ASA HULL.

Short, bright tunes and hymns, a great deal of music for the money.

Sabbath School Trumpet.

PERKINS, 35.

Apples of Gold,

IN

Pictures of Silver.

Roberts, 35 cts.

Youthful Voices.

Price 60 cents.

Morning Stars.

J. V. BLAKE. 35 Cents.

Designed especially for Liberal religious organizations.

The above are all well worth examining, and where not used in a school are "handy" to possess, as many attractive songs for solos, &c., may be taken from them.

The River of Life!

BY HENRY S. PERKINS AND WM. W. BENTLEY.

40

Distinguished

CONTRIBUTORS.



HAVING a book that "they believe in," the publishers have been encouraged to place this beautiful affair prominently before the public; and the great demand justifies all anticipations of success. Prominent points of interest are:

1. It is enriched by contributions of poetry and of music from a large number of the most prominent writers in the country. This secures the very best quality, and the greatest variety.
2. A list of the "International Lessons" for 1874 is given, accompanied by reference to appropriate songs, thus adding interest and variety to these lessons.
3. The songs are arranged in Departments, that is, there are Songs for Opening, Songs for Closing, Songs for General Purposes, Songs for Special Occasions, Anniversary Songs, Concert Songs, Infant Class Songs, Home Circle Songs, Chants, and hymns for Funerals, and for Praise and Prayer Meetings.
4. Most of the Songs may be sung in one, two, or four parts, as all are given, and there are abundant opportunities for Solos, Semi-Choruses, and Choruses.
5. The River of Life is already a success, as large numbers of young singers have proved it and endorse it.

The following Titles of Songs will give some idea of the happy selection of subjects.

The Beautiful River of Life.

Let us join in Prayer.

Whiter than Snow.

The Living Fountain.

We'll soon be there.

Hark! The Heavenly Music.

Jesus coming again.

In the Shadow of Thy Wing.

The Shining Ones.

Land of the Pilgrim's Rest.

On that Beautiful Shore.

Pass me not, O gentle Saviour.

No other Friend like Jesus.

Watching on the Shore.

A Beautiful Realm.

By-and-By.

Resting in Thy Love.

The Morning Land.

The Pearly Gates.

Land of Rest.

By the Crystal River.

My Saviour's Voice.

Looking unto Jesus.

Shall we all meet there?

Morning Light.

Love one Another.

I'm a Little Sailor.

Take my hand, dear Jesus.

These titles are no better than many others; these are only one-sixth of the whole number.

A Couplet or Verse selected here and there, will illustrate the fine quality of the poetry.

Fear not, little flock; 'tis the Father's good pleasure,
To give you the kingdom prepared by his love.

Wandering thro' the vale of shadows,
Thro' the sunshine and the gloom,
Thro' the vales, o'er hills and meadows,
Longing for our heavenly home.

Pass me not, O gentle Saviour,
While the days are going by,
See the shades of evening gather,
And the night of death is nigh.

In the rosy light of the morning bright,
Lift the voice of praise on high.

There's no other friend like Jesus.
None so faithful; none so true.

On the East three pearly gates,
On the city's eastern side,
While at each an angel waits,
And the gates are open wide.

Sweet will be the rest in Heaven,
When our toils and cares are o'er.

Merrily! Joyfully!
Ring out, Christmas Bells!

Let us sing of the land far away,
In the realm of the beautiful evermore.

FOR THE INFANT CLASS.

Take my hand, dear Jesus,
Let me never stray.

Take my hand, and lead me,
In the better way.

"PRICE OF THE RIVER OF LIFE;"

Retail, boards, 35 cts. Paper, 30 cts. By the Hundred in boards, \$30.00.
FOR SALE EVERYWHERE.

Sacred Cantatas.

Which may be performed by the older members of a Sabbath School. Music is not difficult, stories are Bible Stories, and when given in costume, the effect of the spectacle presented is remarkably beautiful.

ESTHER

The Beautiful Queen.

BY WM. B. BRADBURY.

Price 50 Cts.

This well-known and favorite piece has been recently dramatized, or rather fitted with costumes and action. The costumes cost no more trouble than ordinary tableaux. In its new form, Esther is living a novel and splendid life. The words, music, and action are unexceptionable, and the spectacle is a gorgeous eastern one.

Has attracted crowded audiences in hundreds of towns and cities.

Belshazzar's Feast,

OR,

THE FALL OF BABYLON.

By George F. Root.

PRICE 50 CENTS.

DANIEL,

OR

The Captivity and Restoration.

PRICE 50 CENTS.

By Root and Bradbury.

The above are not dramatized, but may, if thought best, be easily costumed and accompanied by tableaux.

THE

Pilgrim Fathers.

By George F. Root.

Price 50 Cents.

Illustrates musically, early "Plymouth" times.

OUR SAVIOUR,

By W. WILLIAMS. 25 Cts.

A "Children's Oratorio."

The Children of Jerusalem.

BY J. C. JOHNSON. 30 CTS.

For young singers only. Music classical, and the story is one of Jewish History.

A Catalogue describing the above and about 1,000 other books published by Ditson & Co., sent free on application. Also, all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 Washington St., Boston.

CHAS. H. DITSON & CO.

711 Broadway, New York.

LYON & HEALY,

Chicago.

CARD TO ORGAN STUDENTS.—As I have every year more applications from Churches desiring Organists [at salaries from \$200 to \$2,000] than I can furnish players for, Organ Students would consult their present and prospective interests by communicating with me.
Very truly,
EUGENE THAYER.
Care Mason & Hamlin, Tremont St., Boston. 834-4f

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

MR. EUGENE THAYER will devote his time exclusively to students desirous of becoming Church Organists or Teachers of Music. He has always been able to secure positions for all competent students. Address, care Mason & Hamlin, Tremont St., Boston. [829—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

**The Beethoven Quintette Club
of Boston,**

(C. N. Allen, 1st Violin; H. Hiendel, 2nd Violin; J. C. Mullaly, 1st Viola; Chas. Koppitz, 2nd Viola and Flute; Wulf Fries, Cello.) is prepared to accept engagements for Classical and Secular Concerts, and musical entertainments.

Address, C. N. ALLEN,
Care of Oliver Ditson & Co., Boston Mass.
829—1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
[CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of *Foreign Music.* [794—3m]

AMERICAN TUNE BOOK!

Contains 1,000 of the very best psalm tunes of the century. Has no superior as a collection of the most approved sacred music for CHORUS and CONGREGATIONS. 500 Editors. 400 pages. Price \$1.50.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American Instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Bœcker Strasse, VIENNA.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars. By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for *Common Schools* ever published.

By L. O. EMERSON. Price 50 cents.
All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING. By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solfeggios and songs.
Price \$1.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co.'s New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Piano, or Pipe Organ. Contains everything which is so-called "popular" — melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c. in fact the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and FOURTH now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.
Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF THE STANDARD.

This Great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD For Reed Organs. Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needed scales, exercises, and studies, but to its admirable collection of 130 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 864.

BOSTON, SATURDAY, MAY 30, 1874.

VOL. XXXIV. No. 4.

For Dwight's Journal of Music.

The Greek Writers on Music.

Looking through the file of a German Musical paper for 1873, I was more pained than surprised, to find in the first number, this notice :

"Deceased : on the 7th December 1872 at Catania, in Sicily, Dr. Paul Marquard (born 1836 at Dresden) known through his learned labors towards a complete edition of the Greek musical writers and by his edition of Aristoxenus. Long continued and repeated periods of ill health, alas, have interrupted his labors."

In the Autumn of 1860, I usually supped at "mine inn" in Bonn, with a small company of young men connected with the University or the gymnasium,—Reifferscheid, now professor in the University at Breslau ; Deiters, then teacher in the gymnasium in Bonn, afterwards director of that at Düren in Rhenish Prussia ; some others whose names I no longer recall, and Marquard, then holding a small position in the University Library and completing his course of philological study with the famous Ritschl. Deiters and Marquard were of that class of rising young German scholars, who, following the example of Otto Jahn, add to a profound study of philology a wide knowledge of the theory, practise and history of music. Marquard had even then begun to make a speciality of the history, and as my studies years before had made me familiar with the quartos of Hawkins and Burney, which as yet he had not seen, I was able to impart a good deal of information, just then of importance to him. Long were our discussions, in our walks on the banks of the Rhine, upon their deficiencies, their comparative merits and demerits. It was particularly interesting to him to learn that their works were rather "collectanea" for history, than histories ;—that so far as they had used the materials afforded by the ancients, they had used them from incorrect, uncritical editions, evidently without any thorough understanding of their contents, any clear perception that different schools and eras are presented, and without considering that controversial writings about theories of music throw as little light upon music itself, as the polemics of the Newton and Young schools in Optics afford us upon the works of the great painters. Since they wrote, a Science of Acoustics has grown up affording a means of testing, in some degree, theoretic views of the character of ancient music. Since they wrote too, philology and the critical study of ancient literature have made such progress as to give the scholar of our day advantages in the investigation of ancient Greek music, of which neither they nor the German, Forkel, a century since, ever dreamed.

Marquard's fine, fresh, acute and vigorous young mind had already attained to a suf-

ficiently lucid view of the proper direction and limits of inquiry in this field of research ; and I am of opinion, as I recall our long and frequent conversations, that he had already formed a pretty definite plan of study and investigation with a view to a future history of ancient music. His profession was to be that of a teacher ; perhaps in time his ambition might be gratified by a call to a professorship in some University—but at all events in his straitened circumstances, a laborious life was before him, and his musical studies could be but the pursuits of his leisure hours. Here was then a plan laid out for a labor, which must run through the next fifteen, twenty, twenty-five years—who could tell how long, and which if accomplished would be but preparatory in its nature. I doubt if he had any really strong hope of ever accomplishing this, and am sure, that not many years passed by before he was convinced of its impracticability by any one, who has not a fortune and all his time at disposal. Still he generously determined to do what he could, to lead the way, to aid in laying the foundation for a superstructure—the work of others,—and began his work in his inaugural dissertation on graduating from the University, which was "De Aristoxeni Tarentini Elementaris harmonicis." This was little more than a discussion of the character of the fragments of Aristoxenus ; but it made its author known and prepared the way for his valuable labors on that writer, at a later date, to which we shall soon come.

On leaving Bonn he accepted a place as private tutor in Holland, which gave him the desired opportunity for study of the old books and manuscripts in the noble Dutch libraries, especially that at Leyden. Noble first-fruits of his studies appeared in his profound and searching review in the *Deutsche Musik Zeitung*, Nos. 30—32, 1862) of that superficial compilation, the first volume of Ambros's "Geschichte der Musik."

For some years I lost sight of Marquard, knowing only that at one time he entertained the project of establishing a private school at Stuttgart, until he accepted a call to a position in the Werder'sche gymnasium at Berlin. He was now established permanently in the city which offered him better advantages than any other for the prosecution of his musical studies, besides bringing him into the very centre of the circle which embraced the profoundest students of his favorite studies. How generously he was aided by them will soon appear. At length, published by Weidmann of Berlin in 1868, came from the press a publication which amply justified the strongest hopes of Marquard's friends—his edition of the Harmonic Fragments of Aristoxenus, dedicated to Professor Ritschl of Bonn.

The Greek of Aristoxenus with marginal notes, and the German translation stand on

opposite pages, and the latter is so clear and felicitous in the choice of words and phrases, that the German reads like an original work. Of this he says in his preface : "The German translation is added, and in fact this edition is prepared in German (instead of Latin) ; that those musicians, whose taste leads them to scientific study of the history of music, but who are unable to understand the sources in the original language, may also in time be able to use them." In the commentaries also all passages from other Greek and Latin authors have translations annexed.

Following the text with its translation is a critical commentary upon the words and phrases of the text, with various readings of manuscripts, &c., for philologists ; then an exegetical commentary for scientific musicians, which seems to me a masterpiece ; after this follows a series of 18 "Excurses," or short essays upon divers doubtful points ; and finally a Greek verbal index. As an appendix the Rhythmical Fragments of Aristoxenus are simply printed in the Greek as edited by Westphal, and this for the purpose of exhibiting to the classical student, the variations discovered by Studemund in the Codices Vaticanus and Urbinas and by Marquard himself in the codex Marcianus.

The volume begins with XXXV pages of preface and prolegomena—the latter a description of existing manuscripts, an account of their variations and the like ; from the former, I draw some particulars as to the history of this edition, of a Greek writer unedited, uncriticized, untouched by philologist since Marcus Meibom published his Latin translation in 1652.

After speaking of the extraordinary difficulties of the undertaking Marquard candidly makes this confession :

"That I have been able at all to undertake and complete this labor, I am indebted first and mainly to Professor Dr. Studemund of Würzburg, who had himself formed the design of an Edition of the Greek Writers on music, but who on learning that I had already long employed myself in the labors preparatory to such a work, not only most kindly abandoned the project, but, through the collation of new and important manuscripts, aided me with materials indispensable to such an edition. So much the greater thanks I owe him, as his collations have been made with a scrupulous exactness, which could not be greater, and such as could only be hoped for from a man possessed in an extraordinary degree of talents, diligence and capacity for long continued labor. Studemund did not, however, confine his assistance within those limits. The first half of the text we wrought out together, and each of us contributed what he had prepared—the whole was again thoroughly examined, and naturally the result was many a modification, &c., &c."

The oldest Manuscript of Aristoxenus is that in the Library of St. Mark at Venice, of which Abbé Valentinielli, the Librarian, had furnished Marquard with a collation. It soon appeared however, that the manuscript itself must be examined by the young editor. He petitioned the proper department of the Prussian administration for its aid and countenance, with the result, that, in regular diplomatic course, the consent of the Italian government was obtained that he should have the precious volume entrusted to him for several months in Berlin. The MSS. at Leyden he had previously collated. Those in England—the ancient ones—he knew through Meibom. Dr. Bellermann of Berlin contributed his notes of a collation of those in Leipzig, and Studemund of those at Rome. Of these, the one in the Barberini Library was not known to exist, until discovered there by Studemund himself. Marquard justly remarks that it would be impossible to convey to the common reader any adequate idea of the difficulty and toil involved in editing an ancient author, untouched by philologist or critic for two hundred years; I add, equally vain is it to attempt to convey to one, who only knows English, any conception of the drudgery involved in the collation of old Greek manuscripts. In English variations in spelling rarely make any change in the sense—I believe only when they lead to the adoption of a wrong word; but in Greek modes and tenses, cases, numbers and genders are determined by single letters and syllables.—If scholars despair of ever giving us a correct edition of Shakespeare from printed copies of his works, what must be the labor of getting at the true text of an author in Greek only known through transcriptions made many centuries after his death? What the patience and toil involved in merely comparing two ancient MSS. syllable by syllable, letter by letter?

Note this: Not one of these gentlemen could hope for any pecuniary return for all this toil—certainly, none that could be considered as a reward; they wrought simply for the cause of learning and threw the proceeds of their labor into the common stock.

The masterly edition of Aristoxenus' Harmonic Fragments thus produced, proved, that men competent and willing stood ready to undertake a complete Edition of the Greek writers on music, and that Marquard was the man to assume the responsibility of acting as principal Editor. As no adequate compensation for time and labor would be demanded or expected by these scholars, it was simply a question, whether the public would take so much interest in such an enterprise, as to cover the expenses of publishing. Although this remains still very doubtful, a publisher was found and it was determined to undertake the work.

Marquard's health soon after failed, and he was forced to leave the harsh climate of Berlin to try the effect of the genial atmosphere of Southern France. I am under the impression, that he spent the winter 1869-70 at Mentone; at all events, he surprised and delighted me by a visit, August 3, 1870. He came over in the boat from Venice, where he had been for some time diligently at work collating manuscripts

for the proposed work. If my memory serves, not only had he had leave of absence from the Gymnasium without loss of salary, but the Prussian Government had made an appropriation of money, to enable him to visit Venice and perhaps other places to this end. I was shocked at the change which disease had caused in his appearance; but he, as is so often the case with consumptive patients, was in good spirits and seemed to think that the worst was over, and that he should yet be able to do something worthy of remembrance in the cause of musical history.

Instead of attempting to give from memory a report of his account of his plans, I pass to a letter from him dated at Mentone, 14th February 1872, and translate the material portions.

After certain matters only interesting to the correspondents themselves, Marquard proceeds:

"Will there at last some one appear, who will present the development of our modern music in its grand connection with the general progress of German culture? I despair of ever finding time myself for such a work; I might, it is true, produce sketches towards it, but this I will not do; nowadays the public is so very much disposed to accept the merest sketch for a thoroughly satisfactory picture and to imagine that in a few hints they have a matter complete to hide and hair, that one must take care how he abets such shallowness. I have indeed the idea of some time or other writing upon modern music as hinted above, but shall only do it, when I may find myself duly prepared to go to the root of the matter and produce something complete and well digested.

"That you desire to make your countrymen acquainted with our undertaking in relation to the Greek Musicians, I find very friendly in you and gladly impart all needed information.

"The purpose is to publish a complete edition of writings on Music extant in the Greek tongue. This edition will be on a new critical basis, derived from the collections made by Prof. Dr. Wilhelm Studemund (just now called to Strassburg) during his residence of several years in Italy. Studemund is, beyond a doubt, the most distinguished of all the younger philologists; his recently published edition of Gaius* is completely exhaustive; his transcription—one must really so call it—of the celebrated palimpsest of Ptolemy in the Ambrosian Library at Milan, on which he is now at work, would alone be sufficient to secure to him forever the warmest thanks of the learned world. Just now he is too much occupied to lend his hand to our work; but he has reserved the right to share in our labors—which is naturally most gladly accorded him. As to the rest, I am the responsible editor, and the contract with the publisher runs in my name alone. This publisher is Teubner of Leipzig, with whom the contract was closed in the summer of 1870.

"I could so much the less assume the entire labor, as I wished to avoid any appearance of monopolizing the subject, and was not disposed to leave unused such materials for the preliminary work as had already been imparted to me by my colleagues. So, Dr. Deiters and Dr. von Jan of Landsberg share with me in the labor.

"The authors will be published so far as is possible in chronological order, several of them in a volume, but still in such a manner that any one can be had separately. The Greek text will be accompanied by a German translation, in order to render the works accessible to musicians not classically edu-

*See New Am. Cyclopaedia, Article "Gaius."

cated, a critical apparatus and a glossary of the technical terms will be added, and at the close, from these phrases a 'lexicon terminorum' will be prepared. Job. Ptolemy will also receive a critical and exegetical commentary.

"The collection will consist of:

1. Aristoxenus; 2. The *Secta canonica* of Euclid; 3. Ptolemy *de Musica*; 4. Theon of Smyrna; 5. Ptolemy's Harmonics; 6. Aristides Quintilianus *de musica*; 7. The "Introduction" of the Pseudo-Euclid; 8. The *Enchiridion* of Nicomachus; 9. Gaudentius, *Harmonica Introductio*; 10. Alypius; 11. Bacchius Senior; 12. The anonymous writers edited by Bellermann with other musical fragments; 13. Porphyry's commentary on the Harmonics of Ptolemy; 14. The Harmonics of Bryennius.

Of these works, Deiters is to edit the Aristides Quintilian, which it is hoped will be ready for the press in course of this year. Von Jan undertakes the minor writers, the *Secta canonica* of Euclid, the Introduction, and the next following; I am myself employed upon Theon of Smyrna, shall take up Ptolemy, Porphyry, Nicomachus and whatever remains over—not finding an editor. Also Aristoxenus for the sake of completeness will be taken up again notwithstanding my edition published by Weidmann in 1868. The edition will appear in large octavo form in the beautiful style that distinguishes Teubner."

So wrote Marquard in February—in December he died!

In reply to a note requesting information as to the prospects of the new edition, Mr. Teubner wrote:

(Translated).

Leipzig, Sept. 5, 1873.

Sir: To your inquiry of the 2nd inst. I have the honor to reply, that Mr. P. Marquard's projected undertaking of an edition of the Greek Musical Writers has, through his death, been made very uncertain. It is possible that Professor Studemund may carry out the plan, but I am at present quite unable to give any positive information on the matter.

Very respectfully, your obedient

B. G. TEUBNER.

To pay a deserved but inadequate tribute to the memory of a most brilliant young scholar—to bring a subject, to me of uncommon interest, before our own musical and learned public—and in consideration of the possibility that some encouragement may possibly be afforded from our side of the ocean to the projected edition of the Greek Writers, I have written these pages.

Trieste, April, 1874.

A. W. T.

Bach's Passion Music in Paris.

I have just been enjoying a new experience—a grand performance of German protestant music by a French choir in Paris.

A series of concerts had been organized in the Cirque d'Été, Champs Elysées, for Passion-week, modelled somewhat on the plan of those we have had in the Albert Hall, only on each night the programme appears to have been the same—a large selection from Bach's "Matthew Passion," with fragments from the "Messiah."

My friend and I were fortunate enough to catch sight of the bill announcing the second concert, which was to take place the evening we arrived in Paris. We at once decided to go, it only to hear how a French choir *could* deal with works so different to the usual style of French compositions. Arriving at the concert-room before the doors were open, we found a goodly company awaiting, and made our first experience of being *en queue*—watched over by a detachment of soldiers, who were, I suppose, answerable for "order." We were quite peaceable. There were soldiers inside, too,

orchestra. True it is that in the *Jubilate* of Palestrina, and some other service of this grand old chieftain in choir music, he has put a severe strain upon his high sopranos; but it must be borne in mind he had a peculiar choir, not now to be paralleled, and further, Beethoven has gone beyond his model and, without Herod's resources, out-heroded Herod. Besides, in all that Palestrina did there was great breadth and wide rhythms, whereas the song theme of the Beethoven chorus is a simple *Lied*, small, very small, and was doubtless adopted by the composer to show what charming orchestral accompaniments could be founded upon it, and in total oblivion that it was intended to be the song of myriads. When millions are invited to the musical feast the tables must be laid out in a different way than for a party of eight. Beethoven had made an early note that the choral movements were to be "well-fugued." The well-fuguing—counterpointing—in the orchestra was fatal to the chorusing of millions. Another singular point should not be overlooked. Beethoven has recorded of himself that his melodies always came to him, not through the human voice, but through some instrument. Hereby, the orchestra was the gainer and the voice the loser. Thus there is small difference between the opening phrases in common time in the scherzo, and the open phrases for the chorus. The similarity in form and figure is remarkable, and this announcement in the scherzo of the coming vocal portion demonstrates the unity of the symphony, and that the entire composition grew out of a deep study of the Schiller poetry.

When Mozart put an additional score to the Handelian "*Messiah*," fifty years had passed from the time of its composition. Although fifty years have passed since the making of the Beethoven symphony, Wagner does not propose to imitate the doings of Mozart. Mozart added thought and idea to a score half a century old; and in the arias "The people that walked in darkness" and "O thou that tellest," Mozart's study is a famous evolution from Handelian axioms; the processes are not to be denied, and the result is irresistible demonstration. He was somewhat justified in his operations, for he could have replied, if interrupted—"I am only doing what Handel did." Compare the Kiel canonet with the chorus "Egypt was glad," and the Stradella chorons with that of "He spake the word." Handel did not alter either Kiel or Stradella; but who desires either the one or the other, after Handel had put his mark upon their manufacture? Wagner may say "There is no field for comparison, for who can argue on a mere question of imagination? Beethoven attempted to idealize the joyous Brotherhood of millions; I attempt not to touch the imaginative part of his work, but simply attempt to make his ideal the more intelligible. If the ideal be perfectly clear and the thoughts in their best shape, the labor is one of supererogation. But this is not so, and Wagner has a case at least, for the passages he points out for emendation are not the most desirable, and an orchestra writer might suggest a more preferable form. No question but Louis Spohr, a great colorist, would have much improved the score of Mozart's *Requiem*; and Hector Berlioz could have marvellously intensified the Handelian *Te Deum*. In both these grand compositions the intentions of their composers are not up to the mark of the present time.

It is well known what Richard Wagner can do with regard to melodic prominence in his scores; and to affirm that a man who has been deaf for twenty years, or thereabouts, could arrange his ideas in the most satisfactory state and in the best way would be absurd. That Beethoven could hear with his mind's eye no one would dispute; and that, at times, his orchestral score is delicious and beautiful exceedingly is admitted with one consentaneous and joyful assent. Wagner admits this fully, when suggesting but few passages for alteration. But in explaining his motives and processes he has made a great mistake, and broken a generally received artistic rule. "Never give reasons: do the thing and don't talk about it." Handel never defended his scores when it was hinted that he knew nothing of counterpoint, over-weighted his accompaniments, and could not write for voices. Beethoven never sought to uphold a contested chord. Mozart said there were just as many notes as were necessary in his score, and no more. Haydn only laughed when told his passages were heathenishly hard to play. There is no one to rival Wagner in his efforts to reset a jewel. If Beethoven half a century old. If he should fail, the world will go on with Beethoven and the antique setting; should he succeed the world will

not be squeamish about the mere fact of departure from the original score. With regard to the choral portions of the No. 9, the world's verdict is against Beethoven, and the world will be thankful to any competent artist for setting him right.

What They Say of the Passion Music.

(From the New York Tribune.)

The great work of the day, and indeed of the whole festival, was Sebastian Bach's great St. Matthew Passion music. The Handel and Haydn Society deserves the highest praise for being the first to bring this monumental composition to a worthy performance. It is indeed no light thing for a society like this to give all the time and labor necessary to bring out a large work in so wholly unaccustomed a style as the Passion music, and of such immense technical difficulty, when there was little hope of the work's finding general favor in the eyes of the public. But the hard work was conscientiously done, and the reward as great as possible. The public were enthusiastic beyond all hope or expectation. The St. Matthew Passion music, like most of Bach's works, was very little known even in Germany until the untiring efforts of Felix Mendelssohn and some others turned the public mind in that direction. The annual performance at the St. Thomas Church in Leipzig was looked upon rather as a religious ceremony than a musical entertainment. The so-called "severe" style of the work and its immense technical difficulties frightened away most choral societies, even if they took the pains to try it through, which was rare enough. Even after Mendelssohn had succeeded in bringing the work into public notice, the performances must have left much to be desired. Like other orchestral and choral works of the older masters, the score of the Passion music was left in a very imperfect state by its composer. Bach was not, to be sure, so recklessly careless in writing down his orchestral music as Handel was. But in many places, especially in the airs, the Passion was very scantily scored. This was all the more to be lamented, that Bach's exceedingly florid and elaborate style made any filling out of the accompaniments a matter of far greater difficulty than in Handel's case, difficult as that is. For a long while no one was found to do for the Passion what Mozart did for Handel's *Messiah*, namely, to rescore it. At last Robert Franz put his shoulder to the wheel, and filled out the orchestral part in so superb a manner as to completely throw into the shade everything of the sort that had been done before him. The rescoring of the *Messiah* did not upon the whole reflect great credit upon Mozart, who probably did it in a great hurry; for parts of it are very poorly done. But Franz's score of the Passion is in every way so perfect, so completely in accordance with Bach's style, that one can easily imagine Bach's having done it himself. Franz has similarly filled out the scores of some other works of Bach's and a few of the smaller works of Handel. It is to be regretted that the petty, jealous squabbles of the Handel Society should prevent his taking some of Handel's larger works in hand, such as the *Messiah*, *Israel*, and *Judas Maccabæus*. The Boston Handel and Haydn Society has been one of the first to use Franz's score of the Passion. At the last festival, in 1871, it gave a not very fine performance of a few of the airs, choruses, and chorals, but the selections did not give any adequate idea of what the work really was. This year the society has taken a much bolder step, and has done its work far better. The selections given by it do not by any means comprise all the finest music in the work, but they at least present the story of the Passion in its entirety. Beginning with the grand opening chorus (which was given up after repeated trials at the last festival, as too difficult), the selections included the episode at the house of Simon the Leper, the Last Supper, and the Betrayal, the first part ending with the duet and double chorus "Alas! my Jesus now is taken," with its superb burst on "Ye lightnings, ye thunders, in clouds are ye vanquished?"

The remaining numbers of the first part, including the exquisite figured choral, and the first 12 numbers of the second part were omitted. The second part began with the alto air, with violin obligato, "Oh! pardon me, my God," and included the scene of Judas returning the pieces of silver, the rending of the veil in the temple, and the two last choruses. The scene before Pontius Pilate, with its clamorous *turbæ*, or people's choruses, and the famous cry of "Barabbas," and the scene of the Crucifixion, were omitted. As for the performance,

we can only say that it surpassed everybody's most sanguine hopes. There were many places in the airs that left much to be desired, but this was unavoidable. It will take ten years before our singers have got sufficiently into the spirit of this music to sing it with that freedom which is really indispensable to a really fine rendering. Mr. Rudolphsen and Miss Wynne bore off the honors of the evening. Too much praise cannot be given to either of these artists. Mr. William Winch sang the extremely difficult and taxing part of the Evangelist, and the beautiful tenor air with oboe obligato and chorus, "I'll watch with my dear Jesus always," in a manner that deserves great commendation and with the most self-forgetting devotion to the music. Mr. Eller's playing of the oboe obligato in this air was exceedingly artistic and fine. The other soloists of the evening, Miss Adelaide Phillips and Mr. Myron W. Whitney, received marked signs of commendation from the audience, but seemed hardly at home in their parts. The choral part of the work, barring a little hesitation in some parts of the opening chorus, was really superbly done. The soprano ripieno, with its choral, "O Lamb of God," that keeps recurring during this chorus, was sung with great precision and force by a choir of boys, placed in the left gallery above the chorus. The thunder and lightning chorus was rapturously encored. The impression the work made upon the audience was of the deepest, and all true music lovers may now feel assured that the great Passion-music has taken firm foothold upon our soil. We for one hopefully look forward to a not very distant time when this colossal work, with Handel's "*Israel*," will have become as familiar as the "*Messiah*" or the "*Creation*."

(From the Commonwealth, May 16.)

A new and strange guest has appeared among us in Boston. A friend whose face, less attractive for brilliancy of coloring than for regularity of features, had never been seen here before, now stands regularly inscribed upon our musical list. The Passion Music of Bach, whose performance here, long ardently wished for, had become almost a mythical object of aspiration, has been finally given in Boston. It was indeed a momentous evening to all permeated with a true reverence for art, that on which the world-renowned creation was to be heard here for the first time. The audience sought their seats in a half-breathless and subdued condition; losing the sense of their own importance in the anticipation of what was before them. They seemed prepared for an occasion of mingled pleasure and solemnity; nor were their anticipations disappointed.

As a fitting prelude to the work to which the evening was to be devoted, Miss Edith Wynne, assisted by the chorus, gave Mendelssohn's beautiful motette, "Here my Prayer." The effect of this composition, as presented by Miss Wynne, was one of unsurpassed loveliness, the frequently recurring "Oh, for the wings a Dove!" being rendered with a gentle and flowing tone which might almost be termed celestial. The great masterpiece known as the Passion-Music was then performed, and was listened to with a mingling of awe and curiosity by those who had heard of it so long that they were surprised to find themselves at last really hearing it.

The composition is one of such great length that its performance entire would require the space of four hours. We hope that this pleasure is yet in store for those who will treasure up the fragmentary enjoyment of the 8th inst. with a faithfulness worthy of fuller recompense. It has been suggested that the piece should be given on Good Fridays, as the "*Messiah*" is performed at Christmas, and should be divided into a morning and afternoon performance, citizens going home to their dinner between the two. Arrangements such as this would rank Boston in a line with the more artistic of the German cities, where the time required for the performance of a great work of art is not begrudged by daylight, an example which we could certainly afford to follow once in the year.

It was, perhaps, a little unfortunate that since only a portion of the Passion Music could be given on the evening of the 8th inst., and since the festival programme was too full otherwise to admit of the surrender of two evenings for the sake of its entire performance, the selection of the parts which were to be sung should not have embraced some of those wilder and fiercer choruses which represent the anger and popular excitement of the Jews, as these would have varied in an agreeable manner the rather even tenor of the music chosen, the character of which was nearly all devotional. The Thunder and Lightning chorus awakened such enthusiasm among the audience as would lead to the supposition that they would have taken a few more pieces of the same order

very kindly. Still, the old *chorals* of Germany, which Bach very wisely introduced among his Passion Music, were finely given and well received, while the solo parts called forth the greatest delight and admiration. Many persons would perhaps have expected that a tenor voice would be used to represent the Saviour, and may have been surprised at his utterances being all given with a bass, just as the artists have often loved to represent Christ with fair hair and blue eyes, which they figured as more typical of mildness than the darker hues by which the race whence he was born was usually characterized. We ourselves regard the tenor and soprano voices as more capable of expressing heavenly thought and aspiration than the bass and contralto, whatever we may think of the small influence of color and complexion over the "human face divine," over the soul and character that looked through it as through a window. The style also in which the music for the part of Jesus is written seems calculated to awaken surprise rather than love and sympathy at the first hearing. Fringed as it is with beautiful instrumentation, it seems composed on a different plan and basis from that of ordinary music, and the uninitiated hearer feels scarcely able to see the connection between the vocal part and its accompaniment. It is probable, however, that repeated hearing and study of this part would prove it to have been written with an especially deep and artistic feeling which, like the higher types of beauty in nature and in man, requires to be looked at several times ere it is fully understood. Mr. Whitney certainly deserves high praise for the ease and purity with which he executed the difficult task of rendering this music, while Mr. Wm. A. as tenor, accepted himself in a manner which claimed the admiration of all present. The introduction of two basso soloists strikes us as a somewhat individual feature of the piece, although not to be called the reverse of attractive, but we shall always be thankful that it contains a soprano so long as the memory of Miss Edith Wyne endures in Boston.

We have spoken of the Passion Music, at the beginning of this article, as a "creation." Perhaps it would be more correctly styled, in common with all first-class productions in the realm of art, music (or other), an inspiration. In spite of the antique forms in which his genius clothed itself, Bach stands in the ranks of Germany like Shakespeare in the literature of England, at the head of those whom unadorned originality has marked out as pioneers of a new and untrodden road: and his compositions, like Shakespeare's plays, stand out forever, like rugged monuments of Titanic power. The term "originality" is indeed a somewhat elastic one, since the development of the human brain may always be called an *original* process; and since it is fully as original for an ordinary child to display increasing faculties of speech from day to day as it was for the little Mozart to know at the age of three or five that his father and friends were playing their concerto wright. The original power resides and has been implanted *within* the brain, and like a blacksmith's hammer, will always be sure to wield out something strong; but, where it works without competent models, as in the case of Bach, and yet leaves whole treasure-houses of wealth for an after world to feed upon, where its results are such that the most gigantic of modern masters look upon them with reverence and awe—then we must exclaim, in contemplating the works of such a mind, "This was, indeed, a *king's* genius! and in the case of Bach the Passion Music forms not one of the smaller jewels in the crown.

From the whole

The largest audience of the week was present in Music Hall, last night, to hear the narrative of our Saviour's passion in the words of St. Matthew, and set to the music of the immortal Bach. The result of the performance was, in most respects, very satisfactory. Preceding the Passion music was sung Mendelssohn's "Hear My Prayer," by Miss Wayne and the chorus, by the request of many, and it had the same touching effect as on the afternoon before. The great work of the evening has never been given before, here, in the nearly complete form in which it was heard last night, but at the festival of 1871 the choruses at the end of the first and second part were sung. It was a labor of love which Robert Franz did in putting an orchestrated score to the work, by which it could be rescued from being lost to the world on account of its difficulty [?]. And it is no less praiseworthy that the Handel and Haydn has so patiently studied as to give so excellent a presentation of the work as heard last night. Our musically inclined people need not be told of the character of the work, which is so many sided, but it is not altogether out of place to allude to the wonderful genius which could construct such a composition of recitatives of the narrative, solos and short reflective choruses on the nature of the sul-

Music Abroad.

Cologne. The Bach Association gave a highly interesting concert of sacred music in the large room of the Conservatory, on Good Friday. Dr. Ferdinand Haller conducted, and Mdlle. Clemens, of the Stadttheater, kindly gave her services on the occasion. The programme contained the following pieces: 1. Prelude and Five Part Fugue, in C-sharp minor, Johann Sebastian Bach (1685-1750). 2. Motet for Double Chorus, Id. 3. Cantata, Alessandro Scarlatti (1649-1725). 4. Portions of the Seventh Suite, G. F. Handel (1685-1759). 5. "Miserere," for

Double Chorus, Allegri (1560-1652). 6. Aria, Marcantonio Cesti (1629-1669). 7. Motet for Double Chorus, Johann Christian Bach (1643-1703). 8. Two Pianoforte Pieces, Friedmann Bach (1716-1784). 9. Choruses and Solos from the Oratorio of *Jephtha*, Carissimi (1664-1674). 10. Two Pianoforte Pieces, Carl Ph. Em. Bach (1714-1788). 11. "Improperia," Palestrina (1524-1594). 12. "Stabat Mater," Nanini (1510-1607).

BERLIN.—Sig. Verdi's *Aida* has at length been produced at the Operahouse and most favorably received. The scenery and dresses were more than usually magnificent, and the principal artists, the chorus, and orchestra, more than usually zealous and hard working. Mesdames Mallinger, Brantl, Herren Neumann and Lietz, who sustained the principal characters, were repeatedly called on at the fall of the curtain.—In compliance with a very generally expressed wish, there has been a second performance of Kiel's oratorio *Christus*. It went off exceedingly well, and every one concerned appeared more at ease and more content than at the first performance. Herr Radecke again conducted, while Mad. Jochim and Herr Stockhausen, with a host of lesser vocal luminaries, lent a willing obedience to his *baton*.

REHEARSAL CLASSICAL HARMONISTS' SOCIETY. — In connection with the concert of last Friday evening, at which the Classical Harmonists produced, for the first time in Belfast, and in such a satisfactory manner, "*Israel on Egypt*," we may state that it is a pleasure to that colossal edification in this society has also performed, for the first time in town, the following other works, of Handel — "*Messiah*," "*John the Baptist*," "*Saul and David*," "*Judas*," "*Israel on Egypt*," "*Dettingen Te Deum*," "*Ob. for St. Cecilia's Fest*," "*Alps and Geneva*," and "*L'Espresso*," and Paganini's. They have, in addition, produced "*The Carnival*," "*May Day*," "*Sabbat Mater*," "*Rossini's 'Pied Piper's Song'*," Arthur S. Sullivan's, "*Namur*," "*De L'Empire*," "*The Queen*," J. Sterndale Bennett's. All of these, with few exceptions, have been repeated by the society, some of them several times. Mendelssohn's great work, "*Elijah*," may also be included in the above list; for although it was given with the Vocal Union under Dr. Cripps, it was only with organ accompaniment, whereas the Harmonists rendered it in a complete form, with a full orchestra. Mendelssohn's "*Hymn of Praise*," and an immense number of minor compositions have also been given from time to time by the society, which on Friday evening brought to such a number of instruments as twenty-three on

Atchafalaya River, Apr. 29.

Both continue his triumphant march of conquest. Besides the performances in London the *Schöller-Passauer* has been executed this year in Paris, Berlin, Amsterdam, Leipzig, Stuttgart, Cologne, Cassel, Bremen, and Chemnitz. From the character of the concert and the old classic new songs to men, the admiration of the people.

Dwight's Journal of Music.

BOSTON, MAY 30, 1871.

Third Triennial Festival of the Handel
and Haydn Society.

FOURTH DAY—TUESDAY, MAY 8

The third of the afternoon Concerts attracted a generally indifferent, — not a paying one, — and this, unfortunately, must be said of all the afternoon audiences, with the exception of the one occasion on which classical works were given. The programme differed from the last classical works in sharp contrast with somewhat familiar characteristic strains (as Wagner's Unabridged) by Liszt and Wagner — the whole agreeably relieved by songs.

Overture "Coriolanus"	Beethoven.
Aria "My Heart ever Fair"	Bach.
Miss EDITH WYNNE.	
Symphony (B flat major)	Schumann.
Line Tenor Overture	Wagner.
Romanza "I greet the Low," Op. 20, No. 1 From the	
German of Ruckert	
Mr. GEORGE L. OSGOOD.	
Adagio "Prometheus"	Beethoven.
Welsh songs "a," "b" The Musing Boat "c" A Gentle	
Maid in secret sighs	
Miss EDITH WYNNE.	
Symphonic Poem "Faust"	Liszt.

The *Coriolanus* Overture, and the first Schumann Symphony were admirably played, the latter for the third time here during the past season, but with such an orchestra of course it sounded even better than before, and it is now pretty commonly accepted as one of the really inspired, consistent, perfect Symphonies. This shows progress; when our Symphony Concerts began nine years ago, Schumann spake only to the few; now every one of his four Symphonies has become a sure card: it was sure to be, after so many hearings. The Adagio from Beethoven's ballet music, with its singing Cello melody, its harp and its flute passages, was as charming as ever, and played to perfection.

Wagner's "Faust" Overture (an early work, we are told, and originally intended for the first movement of a Symphony) comes round upon us like a very heavy nightmare every year or two now for some fifteen years; we should have been rid of the vampire long ago, but that the galvanic lifting power of the Thomas orchestra finds weighty illustration in it. As a piece of music it is uncouth, extravagant, and with the exception of one or two brief moments, dreary and unlovely. As a conception of Faust, it is coarse and materialistic. The discontent which it expresses seems to be nothing mental, spiritual, suggestive of a deep soul's experience; but rather the result of some internal physical disturbance,—a subject for a good country doctor rather than for a Goethe or a great musician. For the life of us we can discern no Faust in all that rumbling, groaning, heaving, yearning, that chaotic weltering mass of tones; if no more were the matter with said Faust, he surely was not worth the writing of a long poem about, nor of a Symphony either, as Wagner seems to have discovered after getting through with one "fytte" of it. Now to our dull imagination the Overture called up the image, not of Faust (not even "a" Faust), but rather of the monster Polyphemus, with his one eye put out, rolling upon the ground, groaning and gnashing his teeth, and bellowing curses after sly Ulysses and his comrades. Call it "a" or the Polyphemus Overture, and it will take its place fitly in the modern "programme music"; but wherefore "Faust" doth not appear. Surely Wagner can do, has done, better things than that; he is more at home among his mythical *dramatis persone*, his vague, vast Nibelungen shadows. Faust is too human for him.—Of Liszt's Symphonic Poem "Tasso," one of the most brilliant unsatisfying, tantalizing modern effect works, we have perhaps said enough—some will think too much—on past occasions. Enough, that all that could be done for this, as well as for the Wagner work, was done by so superb an orchestra, Thomas himself conducting. Mr. Zerrahn held the baton during all the rest of the programme.

Bach's gladsome Aria, that rapturous bird song of a heart full of faith, though taken a little too slow, was sung with real feeling and expression by Miss EDITH WYNNE. Her native Welsh songs had the charm of quaint simplicity and freshness,—especially the third one, which she sang for an encore to Mr. Lockwood's harp accompaniment. Schubert's beautiful and serious Romanza: "Sei mir gegrüsst," was well chosen (we had only known it in private before) and so beautifully sung by Mr. Osgeon, that he was obliged to repeat it.

The evening brought the great experience of the week,—the first performance in this country of the larger portion—twice as much at least as we were allowed to hear three years ago—of Bach's great *Passion-Music* according to the gospel of St. Matthew. It called out by far the largest audience, until then, of the Festival,—an audience the like of

which, considering both character and numbers, as well as the profound attention paid, has not for many a day been seen in that great Music Hall. A better influence than we had been prepared to hope, had been exerted by that premature public rehearsal of the preceding Sunday evening,—that *only* full rehearsal with its fatiguing repetitions and so many drawbacks. After all, the impression it produced, even on that occasion, was such as to intensify the general desire to hear so wonderful a work, at once the oldest and the newest of all the musical creations brought out in this Festival. Of the effect of the elaborate, strange music, now vast and overwhelming, now tender, dreamy, mystical and subtle, now full of deep peace, soothing and refreshing, on that audience, we have already endeavored to give some idea by copying largely from the newspaper reports. Their testimony, as well as the deeply interested aspect of the whole audience, of whom not a dozen persons left their seats before they had drunk in the last note of the final chorus,—and the expressions of delight and wonder to be heard on all sides as the crowd poured out, is conclusive as to the decided triumph of the difficult and doubtful undertaking. Of course there were exceptions; there were some who did not get beyond the state of reverent and patient curiosity, of conscientious listening, like a jury on a case which on the whole was but a bore to them; some felt the chorals, were startled by the "Lightning" chorus, but found the solos tedious and untuneful, and to many the solo singing is the part of Hamlet in the play; but the general experience was one of unexpected gratification, of a new sense of beauty and of power in music, and of a serene and holy influence such as perhaps no music had ever exercised upon their souls to quite the same degree before.

And this was the intrinsic potency of Bach's music. The miracle was wrought by its mere presence, in spite of manifold and serious imperfections in the actual performance. This is not the first experience of the kind that we have had in Boston. It was through years and years of crude interpretations, during our days of small things in the way of instrumental means, and not by waiting for a perfect orchestra, that there became rooted in this musical community so deep and true a love for the Fifth Symphony, and for the Seventh, and the "Jupiter," and so on. There is a vital and intrinsic quality in all such works which makes itself deeply, if only dimly, *felt* through even the most crude and sketchy presentations. The great thing is to make a beginning, and then to struggle up to more and more complete and pure expression; but oftentimes it happens that we date back our clearest perception of the real *inspiration* of such a masterwork to just those days of small things in the way of execution. Indeed it seems as if some effort were demanded on the hearer's part to meet the music half-way, as it were, and that he should spell it out for himself though ever so blurred and dim and hieroglyphical a manuscript, in order to get at its meaning; in short that he should gradually construct its essential form and lineaments to his own imagination out of the coarse hints and suggestions of the actual rendering; whereas to the smoothest model rendering one is apt to yield himself in a mood so idle and so passive (just as to all outward luxuries), that the celestial harmonies go in at one ear and out at the other. There are some, we know, who by their own unaided bungling readings at their own poor pianos, or through a friend's indifferent performance, have come to a deeper feeling and perception of the Beethoven Sonatas, than they could have got by hearing them for the first time even in a Rubinstein's performance. The sincere and earnest aspiration on one's own part is worth more than the

most perfect opportunity of hearing. The devout builder, in the act of planning and of growing up to his design, is more to be envied than the possessor of the house all built.

It was well therefore to have made a beginning with the *Passion Music*; the effort was rewarding, on the part of those who sang and those who listened; in that imperfect undertaking a new love was planted, and it will surely be abiding.

The imperfections to which we have alluded, and in spite of which the *Passion Music* took at once so strong a hold upon so many hearing it for the first time, were chiefly these:

1. Those due to the want of full rehearsal. As we have said, there had been frequent and careful rehearsals of the chorus by itself; doubtless, too, a good deal of earnest private study upon their unwonted tasks by the several solo singers; there had been at the most one or two rehearsals of the solos with the orchestra; but the bringing together of all the elements of so immense and difficult a work was risked upon a single trial, and that in the presence of a large audience paying for admission,—a nervous and unenviable predicament for the soloists, who either on their own account or that of the orchestra had frequently to be stopped and made to repeat passages or entire Arias. But the defect from this cause was most apparent in the orchestra, that admirable orchestra, which, were it even perfect, could not be at home in music of so unusual a character requiring to be fitted with such nice and delicate discrimination, in all details of rhythm, phrasing, accent, light and shade and color, to the vocal melody,—particularly to the melodic fragments of the accompanied recitative. It must be admitted that much of the exquisitely contrived orchestral work was rather roughly done; many of the continuous figures of the accompaniment, especially for wind instruments, stood out too boldly, overshadowing the voice where all should be as delicate as possible; while through fault of accent, and of phrasing, they sometimes bewildered the singer and betrayed her into mistakes of time and rhythm. Repeated trials, careful and nice adjustments of these two factors would have revealed a beautiful whole in more than one of those Arias, in which many, as it was, found wearisome monotony and vagueness.

2. The inadequacy of the solo singers,—not to be wondered at, considering the difficulty and the unwonted character of all the melody. To sing those Arias with ease and true expression, one must be long familiar with the music, filled with its spirit, at home in its peculiar forms and dialect. Naturally enough, even with accomplished artists in the current styles, the first attempts in the Bach style of song and recitative will be somewhat ill at ease and pupil-like. Even Miss WYNNE, with her sweet voice, her exquisite delivery and deep, pure feeling, was not always equal to this music. More than once, in the accompanied recitative, which requires to be given in strict time, she was out of time; but this was partly, as we said before, the fault of the orchestra (in regard to accent, phrasing, overloudness, &c.) But the Aria: "Never will my heart refuse thee" was beautifully sung. And, in the latter part, that divinely lovely Aria: "From love unbounded," with its delicate accompaniment of merely a flute obligato and two clarionets, was given with the truest feeling; it was an entrancing, wholly strange sensation, of the most inward, spiritual beauty; it was in the preceding recitative: "He hath done only good to all," that voice and instruments failed to agree; and yet the singer put a good deal of dramatic fire into it. Miss PHILLIPS was least of all herself in the contralto airs; she evidently approached the task with some misgiving, and though she doubtless quickly felt the beauty, depth and

fort and propriety of a private residence, with the direction and supervision of the studies. The best Masters will be engaged to attend the Home, and a mission to the Conservatoire will be obtained for all eligible pupils. Lessons in Italian and French—both indispensable in the profession of Vocal Music—will also form part of the instruction. The Musical department will be under the guidance of a resident Italian lady of great professional experience, and of the highest character. The house-keeping and entire conduct of the Domestic Department will be carried on by a resident English lady. The services of both these ladies are already secured.

The Home will be under the inspection and direction of two Committees—one in Milan, the other in London. The Milan Committee will consist of the resident British Chaplain and British and American Vice-Consuls. The London Committee will include names of the highest distinction and character.

The terms to Students will be regulated with the utmost moderation; at the same time the Home will be strictly self-supporting. Meanwhile funds are required for the purchase of furniture, and for the general expenses of the first start; including the rent of the first year, which must be paid in advance.

It is hoped that those interested in Music, and in the welfare of the female Candidates for the profession, will generously contribute to the sum needed, which, it is believed, will not exceed \$200. Donations for the purpose will be received by the London and Westminster Bank, 1 St. James' Square, and by the Chaplain and resident Vice-Consuls, as above mentioned, at Milan.

Meanwhile such students as are desirous of entering the Home, may apply personally or by letter, to Messrs. Cranner, 201 Regent Street, London, where they will receive particulars as to terms and regulations.

PATRONS OF THE HOME.

(To whom other names of distinction will be added).

The Rt. Rev. Bishop Nixon, Vignola, Stresa, Lago Maggiore.
 Sir Augustus Paget, British Legation, Rome.
 Hon. Mr. Marsh, American Legation, Rome.
 Chas. Henfrey, Esq., Bavaria, Lago Maggiore.
 Lady Paget, The Hon. Mrs. Marsh,
 The Duchess of S. Teodoro, The Countess of Morlon,
 Louisa, Lady of Ashburton, The Bishop of Gibraltar.
 The Archbishop of Dublin, Lady Gough,
 Louisa, Countess of Stamford, Lady Brougham and
 Vaughn, Mrs. Irish Hay, Lady Turing, The Hon.
 Mrs. Hay Drummond, The Hon. Mrs. Larned, Chicago.
 The Hon. Mrs. Bertie, Lady M. Hapen, The Hon.
 Mrs. Arbuthnot, Lady Edmond, Lord Joceline Percy,
 Lady Abercromby, The Hon. W. Ashley.

Musical Correspondence.

The opening of the Central Park Garden.

NEW YORK, MAY 25. A low standard of musical art, in a cosmopolitan city, like ours, in which a large portion of the population is German, cannot long continue, provided there exist the means, accessible to all classes, of hearing frequently orchestral compositions of a higher order adequately performed. A few years ago such opportunities did not exist here.—We had but one orchestra, that of the Philharmonic Society, and their concerts, given to the favored few, were, for a long time, without any appreciable effect in raising the general standard of musical taste. The orchestra played year after year, to the same audience; undoubtedly it accomplished much good, but the doors of the Academy must of necessity be closed to many, and work was needed outside of the small circle within which the influence of the Philharmonic Society was confined. Theodore Thomas, in his Symphony Concerts, worked in a larger sphere, and, as the public became somewhat familiar with the new world of orchestra composition which he opened to them, it soon became evident that there was room enough and work enough in New York for two full orchestras. Indeed, I believe I am justified in stating that the financial success of the N. Y. Philharmonic Society of late has been, in part, due to the stimulus given to public taste by its young rival. But something besides all this was needed and Mr. Thomas took the first great step towards the popularization of art in originating the garden-concerts. Such an enterprise, not to be quixotic, must be self-supporting and great discretion has been exercised in arranging, for each evening, a programme which, while it interests the connoisseur in music, will, at the same time, prove attractive to those whose taste is entirely, or in a manner, uncultivated. To relieve that which some persons would call the tediousness of a classical programme, the Strauss waltzes are freely used and these, if trivial, are at least perfect in their way.

Wednesday evening, May 13, was the opening night of the Garden Concerts, of which the present is the seventh season. The night was pleasant and the vast concert hall was well filled.

The following finely contrasted bill was presented:

Overture, "Julietta" Weber
 Waltz, "Pollenstein" Strauss
 Finale, "Prometheus" Beethoven
 Introduction, Chorus: March from III Act,
 "Lohengrin" Wagner
 Overture, "Fier-a-Bras" Schubert
 Meditation, Solo, Violin and Orchestra, [new]
 Gounod
 Allegretto Symphony, E Flat Mozart
 Rhapsodie Hongroise, No. 2 Liszt
 Selections "Huguenots" Meyerbeer
 Waltz "Carnivalsbilder" [new] Strauss
 Nocturne, "Midsummer Nights' Dream"
 Mendelssohn
 Overture, "Masaniello" Auber

In part first of the programme, we find an old favorite in the exquisite ballet music to "Prometheus" and we hardly know which to praise most, the music itself, so graceful and soul-satisfying, or the wonderful perfection with which it was played. The selections from *Lohengrin* were splendidly given, and the opportunities which the Thomas Orchestra has afforded us all, of becoming familiar with some parts of this great work, have done much towards creating that enthusiasm which greeted the appearance of the opera when Mr. Strakosch brought it out here last winter.

Part second contains two novelties, (for New York): Schubert's overture—"Fier-a-Bras", and the "Meditation" by Gounod. The first, like all of Schubert's orchestral music, will repay careful and reverent study. The second is a highly-colored work, of the rich, sensuous style in which Gounod excels: it will probably be a popular favorite this summer.

The season opens brightly for Mr. Thomas, who has accomplished all that he undertook; brightly for the manager, who looks forward to a brilliant and successful year; brightly for the public who may enjoy a long succession of summer evenings, passed in delicious coolness, filled with delightful music to which the senses are predisposed by draughts of the invigorating lager, and whiffs of the tranquillizing Havana. Surely a Sybarite might sigh for this. The Garden is open every night. Go there!

A. A. C.

CHICAGO, MAY 19. A providential dispensation for good has overtaken our city in the shape of Mr. Carl Wolfsohn's recitals of Beethoven Sonatas for Pianoforte, which are now about half done. They are given in Standard Hall, a convenient place, Saturday afternoons to an audience of two hundred or so, largely ladies—and a better behaved audience one would go far to find.

It is not necessary for me to go into a discussion of these recitals, as it is well known that Mr. Wolfsohn is an enthusiast on the subject and has devoted many years to a study of the works. His readings are very admirable for the most part. Were I to criticize his playing it would be to lament the undesirable hardness of tone he obtains from the piano in *sforzandos*. This is perhaps the worst feature of his playing, and seems to me to arise from the want of elasticity in the muscles at the moment when the keys are struck. On the whole these recitals are a very important advantage to the city, as they give a greater impulse to the study of classic music than anything that has happened here during the last eight years.

As to other musical advantages we jog along in much the same way as formerly. The Richings "old folks" were here, but I was unable to attend. The Mr. Eddy I spoke of as a new organist, is making friends, and by his quiet way and apparent knowledge of his art leads us to hope for great satisfaction from his residence in our city.

DER FREYSCHUTZ.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
 Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Under the Sod and the Dew. 3. Eb to c. Hutchinson, 35

"Under the Roses the Blue
 Under the Lilies the Gray"

A poem of most beautiful sentiment. Music is sweet and is pretty much all chorus, with a passage imitating a bugle, in 4th and 5th verse. Those who can't imitate can perhaps play the horn here, or else leave out the passage.

O sing that Song again. (Blumenbrief.)

3. Bb to c. Schubert, 35

"Like the wild wind when singing low
 Over a twilight sea"

Has English and German text, both good, but with different subjects. Music is by Schubert, and is, of course, first-class.

The Health of her I love. 2. G to e. Baker, 30

"I'll drink her health, but not in wine."

A simple and neat temperance song.

The Hand that rocks the World. 3. C to e.

Thomas, 40

"Blessings on the hand of woman,
 Angels guard its strength and grace."

A beautiful and delightful tribute to the soft hands that are chief agents in soothing the sorrows of this life.

Deandy Belle. Song and Dance. 2. Bb to f.

Pratt, 30

Merry comic song.

'Tis not the Tear of Grief. 4. Eb to e.

Reichardt, 30

"Sweet thoughts that slumbered start to life"

One of those perfectly constructed lays that one can find no fault with and sound well with almost any voice.

I think I hear my Mother call. Song and

Cho. 3. G to d. Webster, 30

"She dwells alone with the God of Love,
 A pure and saintly guest."

Two-thirds of it is chorus, and very smooth, flowing, and musical.

Instrumental.

First Love Schottische. 3. F. Weingarten, 30

Very graceful.

Storm Step. (Sturmschritt.) Galop. 3. Bb

Strauss, 35

Strauss-like, but not like any other Strauss Galop.

Brilliant.

May Queen Waltz. 3. C. Guion, 30

Has a neat melody, alternating with agreeable runs and arpeggios, and is just right for the lasses to trip to in May or June.

March of the Men of Harlech. 4 Hands. 3. G.

Richards, 40

Excellent arrangement. Capital piece for learners!

Home, Sweet Home. Fantaisie. 4. Eb Lange, 60

In excellent taste throughout, and, as will be seen, not especially difficult.

Trois Sonates Aimables. 4 hands. Book 3.

3. Diabelli, 90

This "amiable" composer succeeds in infusing grace and interest into a kind of study practice, which would otherwise be dry.

Wald (Forest) Polka. 3. A. Guion, 30

As might be expected, the Polka is full of little twitterings and little birds' songs. Very taking.

Conspirator's Chorus from "Madame Angot."

Transcription. 4. C. Richards, 50

Richards handles the neat, natty French tune very daintily, and produces a very pretty piece.

Fanfare des Dragons. Esquisse Militaire. 4.

2 hands, \$0.50. 4 hands, \$1.00. Boscovitz.

"Dragons" in French means "Dragoons," and must not be mistaken for the name of the animals so abundant in China, in pictures. The piece is brilliant military music throughout, and the "dragons" who hear it will trot along right merrily to the inspiring sounds.

Orchestral Waltz. 3. A. Dana, 30

Original, wide-awake movement.

MUSIC BY MAIL—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof about one cent for an ordinary piece of music. Persons at a distance will find the convenience a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

SABBATH SCHOOL SONG BOOKS.

Older Sunday School Books.

Although not the newest, the following have a good reputation, have had a good measure of success, and are, of course, new to those who have never used them.

Sparkling Rubies.

By ASA HULL. 35 cts.

Truly sparkling, crisp, bright and taking songs throughout.

Glad Tidings.

BY L. O. EMERSON AND
L. B. STARKWEATHER.

Price 35 Cents.

A wide-awake book by well-known composers.

Silver Wings.

BY C. C. CONVERSE. Price 35 cts.

Silver sweet melodies in excellent taste.

The Casket.

TWO VOLS. IN ONE. PRICE 45 CTS.

BY ASA HULL.

Short, bright tunes and hymns, a great deal of music for the money.

Sabbath School Trumpet.

PERKINS, 35.

Apples of Gold,

IN

Pictures of Silver.

Roberts, 35 cts.

Youthful Voices.

Price 60 cents.

Morning Stars.

J. V. BLAKE. 35 Cents.

Designed especially for Liberal religious organizations.

The above are all well worth examining, and where not used in a school are "handy" to possess, as many attractive songs for solos, &c., may be taken from them.

The River of Life!

BY HENRY S. PERKINS AND WM. W. BENTLEY.

40

Distinguished

CONTRIBUTORS.



The Best of
MUSIC
FOR THE
Oldest & Youngest
MEMBERS
OF THE SCHOOL

HAVING a book that "they believe in," the publishers have been encouraged to place this beautiful affair prominently before the public; and the great demand justifies all anticipations of success. Prominent points of interest are:

1. It is enriched by contributions of poetry and of music from a large number of the most prominent writers in the country. This secures the very best quality, and the greatest variety.
2. A list of the "International Lessons" for 1874 is given, accompanied by reference to appropriate songs, thus adding interest and variety to these lessons.
3. The songs are arranged in Departments, that is, there are Songs for Opening, Songs for Closing, Songs for General Purposes, Songs for Special Occasions, Anniversary Songs, Concert Songs, Infant Class Songs, Home Circle Songs, Chants, and hymns for Funerals, and for Praise and Prayer Meetings.
4. Most of the Songs may be sung in one, two, or four parts, as all are given, and there are abundant opportunities for Solos, Semi-Choruses, and Choruses.
5. The River of Life is already a success, as large numbers of young singers have proved it and endorse it.

The following Titles of Songs will give some idea of the happy selection of subjects.

The Beautiful River of Life.
Let us join in Prayer.
Whiter than Snow.
The Living Fountain.
We'll soon be there.
Hark! The Heavenly Music.
Jesus coming again.
In the Shadow of Thy Wing.
The Shining Ones.
Land of the Pilgrim's Rest.
On that Beautiful Shore.
Pass me not, O gentle Saviour.
No other Friend like Jesus.
Watching on the Shore.

A Beautiful Realm.
By-and-By.
Resting in Thy Love.
The Morning Land.
The Pearly Gates.
Land of Rest.
By the Crystal River.
My Saviour's Voice.
Looking unto Jesus.
Shall we all meet there?
Morning Light.
Love one Another.
I'm a Little Sailor.
Take my hand, dear Jesus.

These titles are no better than many others; these are only one-sixth of the whole number.
A Couplet or Verse selected here and there, will illustrate the fine quality of the poetry.

Fear not, little flock; 'tis the Father's good pleasure,
To give you the kingdom prepared by his love.

Wandering thro' the vale of shadows,
Thro' the sunshine and the gloom.
Thro' the vales, o'er hills and meadows,
Longing for our heavenly home.

Pass me not, O gentle Saviour,
While the days are going by,
See the shades of evening gather,
And the night of death is nigh.

In the rosy light of the morning bright,
Lift the voice of praise on high.

There's no other friend like Jesus.
None so faithful; none so true.

On the East three pearly gates,
On the city's eastern side,
While at each an angel waits,
And the gates are open wide.

Sweet will be the rest in Heaven,
When our toils and cares are o'er.

Merrily! Joyfully!
Ring out, Christmas Bells!

Let us sing of the land far away,
In the realm of the beautiful evermore.

FOR THE INFANT CLASS.

Take my hand, dear Jesus,
Let me never stray.

Take my hand, and lead me,
In the better way.

"PRICE OF THE RIVER OF LIFE;"

Retail, boards, 35 cts. Paper, 30 cts. By the Hundred in boards, \$30.00.
FOR SALE EVERYWHERE.

Sacred Cantatas.

Which may be performed by the older members of a Sabbath School. Music is not difficult, stories are Bible Stories, and when given in costume, the effect of the spectacle presented is remarkably beautiful.

ESTHER

The Beautiful Queen.

BY WM. B. BRADBURY.

Price 50 Cts.

This well-known and favorite piece has been recently dramatized, or rather fitted with costumes and action. The costumes cost no more trouble than ordinary tableaux. In its new form, Esther is living a novel and splendid life. The words, music, and action are unexceptionable, and the spectacle is a gorgeous eastern one.

Has attracted crowded audiences in hundreds of towns and cities.

Belshazzar's Feast,

OR,

THE FALL OF BABYLON.

By George F. Root.

PRICE 50 CENTS.

DANIEL,

OR

The Captivity and Restoration.

PRICE 50 CENTS.

By Root and Bradbury.

The above are not dramatized, but may, if thought best, be easily costumed and accompanied by tableaux.

THE

Pilgrim Fathers.

By George F. Root.

Price 50 Cents.

Illustrates musically, early "Plymouth" times.

OUR SAVIOUR,

By W. WILLIAMS. 45 Cts.

A "Children's Oratorio."

The Children of Jerusalem.

By J. C. JOHNSON. 30 CTS.

For young singers only. Music classical, and the story is one of Jewish History.

A Catalogue describing the above and about 1,000 other books published by Ditson & Co., sent free on application. Also, all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 Washington St., Boston.

CHAS. H. DITSON & CO.

711 Broadway, New York.

LYON & HEALY,

Chicago.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 895.

WEDNESDAY, SATURDAY, JUNE 12, 1971.

Vol. XXIV, No. 5.

Dwight's Journal of Music.

OLIVER DITSON & CO.,
271 W. Lake St. Pitts., M.

JOHN S. DWIGHT, Editor.

[illegible]

J. N. S. 1990: 1-10.

Derivations:

THE NEW ENGLAND

NORMAL MEDICAL HISTORY

WER head a $\frac{1}{2}$ inch \times 12 inch \times 12 inch
comp. act. in. 1000 174 15
comp. act. in. 1000 174 15
muscle 1000 174 15
RAYON J. K. 1000 174 15
A. 1000 174 15
1000 174 15
for 1000 174 15
stage of 1000 174 15
Rates of 1000 174 15
with 1000 174 15

(2. W. POSTULATES.

THE ACADEMY OF ARTS, LONDON, 1851.

The following M...
by who...
Fr. IMS...
lessons...
of...
R...
views...
all...
the...

W. E. DAWSON.

1861-1862

will receive a letter from the
 Registrar, A. M. M. P.
 London, C. M. P.
 on 14. 11. 1911.

210. 1959.

Manual of Harmony.

Procedural Justice: $\beta = .000$

29. *L. ...*

Real Estate

Musical Flowers?

Ducts for FLA 4E and 4F40. *Exhibit 101-10*
 The ducts for FLA 4E and 4F40 are made of aluminum
 who I have seen in the past. The ducts are
 well filled.

Flute Bouquet. Price \$1.50

Musician:

Ducks for FLORENCE and LARRY, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620

OLIVER BURNS & CO., CHAS. E. BURNES & CO.,
BOSTON. CHICAGO, N. Y.

DIXON & CO.
 Home Market Library.

1. *Explain the importance of the following factors in the development of a country's economy:*
 (a) *Human resources*
 (b) *Capital resources*
 (c) *Technology*
 (d) *Infrastructure*
 (e) *Government policy*
 (f) *International trade*
 (g) *Investment*
 (h) *Education*
 (i) *Healthcare*
 (j) *Environment*
 (k) *Democracy*
 (l) *Corruption*
 (m) *Religion*
 (n) *Culture*
 (o) *Language*
 (p) *History*
 (q) *Geography*
 (r) *Climate*
 (s) *Soil*
 (t) *Water*
 (u) *Energy*
 (v) *Transportation*
 (w) *Communication*
 (x) *Finance*
 (y) *Law*
 (z) *Justice*
 (aa) *Security*
 (ab) *Peace*
 (ac) *Stability*
 (ad) *Unity*
 (ae) *Cooperation*
 (af) *Competition*
 (ag) *Innovation*
 (ah) *Research*
 (ai) *Development*
 (aj) *Growth*
 (ak) *Progress*
 (al) *Success*
 (am) *Failure*
 (an) *Challenge*
 (ao) *Opportunity*
 (ap) *Risk*
 (aq) *Uncertainty*
 (ar) *Complexity*
 (as) *Interdependence*
 (at) *Globalization*
 (au) *Integration*
 (av) *Disintegration*
 (aw) *Fragmentation*
 (ax) *Isolation*
 (ay) *Connectivity*
 (az) *Network*
 (ba) *System*
 (bb) *Structure*
 (bc) *Function*
 (bd) *Process*
 (be) *Method*
 (bf) *Technique*
 (bg) *Tool*
 (bh) *Instrument*
 (bi) *Device*
 (bj) *Machine*
 (bk) *Equipment*
 (bl) *Facility*
 (bm) *Plant*
 (bn) *Factory*
 (bo) *Office*
 (bp) *Store*
 (bq) *Market*
 (br) *Place*
 (bs) *Location*
 (bt) *Area*
 (bu) *Region*
 (bv) *Zone*
 (bw) *Field*
 (bx) *Domain*
 (by) *Field*
 (bz) *Area*
 (ca) *Space*
 (cb) *Time*
 (cc) *Duration*
 (cd) *Period*
 (ce) *Interval*
 (cf) *Span*
 (cg) *Range*
 (ch) *Scope*
 (ci) *Extent*
 (cj) *Depth*
 (ck) *Breadth*
 (cl) *Width*
 (cm) *Height*
 (cn) *Length*
 (co) *Volume*
 (cp) *Quantity*
 (cq) *Amount*
 (cr) *Number*
 (cs) *Count*
 (ct) *Figure*
 (cu) *Statistic*
 (cv) *Measurement*
 (cw) *Assessment*
 (cx) *Evaluation*
 (cy) *Analysis*
 (cz) *Study*
 (da) *Research*
 (db) *Investigation*
 (dc) *Exploration*
 (dd) *Discovery*
 (de) *Findings*
 (df) *Results*
 (dg) *Conclusions*
 (dh) *Recommendations*
 (di) *Suggestions*
 (dj) *Proposals*
 (dk) *Plans*
 (dl) *Programs*
 (dm) *Projects*
 (dn) *Initiatives*
 (do) *Efforts*
 (dp) *Actions*
 (dq) *Steps*
 (dr) *Measures*
 (ds) *Methods*
 (dt) *Techniques*
 (du) *Tools*
 (dv) *Instruments*
 (dw) *Devices*
 (dx) *Machines*
 (dy) *Equipment*
 (dz) *Facilities*
 (ea) *Plants*
 (eb) *Factories*
 (ec) *Offices*
 (ed) *Stores*
 (ee) *Markets*
 (ef) *Places*
 (eg) *Locations*
 (eh) *Areas*
 (ei) *Regions*
 (ej) *Zones*
 (ek) *Fields*
 (el) *Domains*
 (em) *Fields*
 (en) *Areas*
 (eo) *Spaces*
 (ep) *Times*
 (eq) *Durations*
 (er) *Periods*
 (es) *Intervals*
 (et) *Spans*
 (eu) *Ranges*
 (ev) *Scopes*
 (ew) *Extents*
 (ex) *Depths*
 (ey) *Breadths*
 (ez) *Widths*
 (fa) *Heights*
 (fb) *Lengths*
 (fc) *Volumes*
 (fd) *Quantities*
 (fe) *Amounts*
 (ff) *Numbers*
 (fg) *Counts*
 (fh) *Figures*
 (fi) *Statistics*
 (fj) *Measurements*
 (fk) *Assessments*
 (fl) *Evaluations*
 (fm) *Analyses*
 (fn) *Studies*
 (fo) *Researches*
 (fp) *Investigations*
 (fq) *Explorations*
 (fr) *Discoveries*
 (fs) *Findings*
 (ft) *Results*
 (fu) *Conclusions*
 (fv) *Recommendations*
 (fw) *Suggestions*
 (fx) *Proposals*
 (fy) *Plans*
 (fz) *Programs*
 (ga) *Projects*
 (gb) *Initiatives*
 (gc) *Efforts*
 (gd) *Actions*
 (ge) *Steps*
 (gf) *Measures*
 (gg) *Methods*
 (gh) *Techniques*
 (gi) *Tools*
 (gj) *Instruments*
 (gk) *Devices*
 (gl) *Machines*
 (gm) *Equipment*
 (gn) *Facilities*
 (go) *Plants*
 (gp) *Factories*
 (gq) *Offices*
 (gr) *Stores*
 (gs) *Markets*
 (gt) *Places*
 (gu) *Locations*
 (gv) *Areas*
 (gw) *Regions*
 (gx) *Zones*
 (gy) *Fields*
 (gz) *Domains*
 (ha) *Fields*
 (hb) *Areas*
 (hc) *Spaces*
 (hd) *Times*
 (he) *Durations*
 (hf) *Periods*
 (hg) *Intervals*
 (hh) *Spans*
 (hi) *Ranges*
 (hj) *Scopes*
 (hk) *Extents*
 (hl) *Depths*
 (hm) *Breadths*
 (hn) *Widths*
 (ho) *Heights*
 (hp) *Lengths*
 (hq) *Volumes*
 (hr) *Quantities*
 (hs) *Amounts*
 (ht) *Numbers*
 (hu) *Counts*
 (hv) *Figures*
 (hw) *Statistics*
 (hx) *Measurements*
 (hy) *Assessments*
 (hz) *Evaluations*
 (ia) *Analyses*
 (ib) *Studies*
 (ic) *Researches*
 (id) *Investigations*
 (ie) *Explorations*
 (if) *Discoveries*
 (if) *Findings*
 (if) *Results*
 (if) *Conclusions*
 (if) *Recommendations*
 (if) *Suggestions*
 (if) *Proposals*
 (if) *Plans*
 (if) *Programs*
 (if) *Projects*
 (if) *Initiatives*
 (if) *Efforts*
 (if) *Actions*
 (if) *Steps*
 (if) *Measures*
 (if) *Methods*
 (if) *Techniques*
 (if) *Tools*
 (if) *Instruments*
 (if) *Devices*
 (if) *Machines*
 (if) *Equipment*
 (if) *Facilities*
 (if) *Plants*
 (if) *Factories*
 (if) *Offices*
 (if) *Stores*
 (if) *Markets*
 (if) *Places*
 (if) *Locations*
 (if) *Areas*
 (if) *Regions*
 (if) *Zones*
 (if) *Fields*
 (if) *Domains*
 (if) *Fields*
 (if) *Areas*
 (if) *Spaces*
 (if) *Times*
 (if) *Durations*
 (if) *Periods*
 (if) *Intervals*

WINNERS' AND LOSERS' LIST

Multi-Argument

DEVELOPING NEW REVENUE

PLAN OF THE

CASTLE OF DYSTHER, the Diamond Queen DRAMATIS PERSONAE

1. The first group of authors (e.g., [1, 2]) considers the problem of the stability of the motion of a system of particles in the case of a small perturbation of the initial conditions. The second group of authors (e.g., [3, 4]) considers the problem of the stability of the motion of a system of particles in the case of a small perturbation of the initial conditions. The third group of authors (e.g., [5, 6]) considers the problem of the stability of the motion of a system of particles in the case of a small perturbation of the initial conditions.

Dwight's Journal of Music.

WHOLE No. 865.

BOSTON, SATURDAY, JUNE 13, 1874.

VOL. XXXIV. No. 5.

I Dream of Thee.

I dream of thee,
Not only when the night has sway,
But through the watches of the day,
I dream of thee, the far away—
Only of thee.

I dream of thee—
I walk 'mid men in a vain show,
I speak, I gaze, yet I forego
The sense of all things here below
To dream of thee.

Only of thee—
This earth is good since thou art here,
This sun, this air is heavenly cheer,
Since sun and air enfold thee, dear—
I dream of thee.

I dream of thee—
I sing to thee my every song,
To thee my hidden thoughts belong,—
Yet shouldst thou, the long waited come,
I have no words—these lips are dumb—
I dream of thee.

Edw. S. Hooper.

From Dwight's Journal of Music.

Mozart and Cramer for Piano Teaching.

BY W. S. B. MATTHEWS.

Teaching is not high art. Yet it is neither ignoble nor is it drudgery. For if it be *good* to create the beautiful in the world of sound, it is surely not a bad art to facilitate the recognition and appreciation of the beautiful already created; and this last is the work of the teacher and the critic. The critic does it in an outward way, by weaving a web of free fantasy with the new creation for the text, and the reader who understands *stands* better than he does *times*, is elevated and drawn toward the comprehension of a beauty he might not otherwise discern. The teacher, on the other hand, performs this use in an indirect way, and by second causes. His way of working is to lead the pupil along unconsciously, by a road he does not understand, a road properly diversified by mountains and valleys and pleasant scenery until finally the pupil finds himself full of sympathy and enjoyment in the world of the beautiful in tones, an appreciative performer of the master works of genius both of the past and present. And unless teaching has this result, to the full capacity of the individual pupil, it is by so much a failure, and the professional life of the teacher is deprived of everything that could give it dignity. All that I have to say, therefore, rests on this postulate: That it is the work of the teacher to lead the pupil, by the shortest possible route, to the free performance and comprehension of the master-works for his instrument.

Of the technical part of teaching I have before spoken, showing what reason I thought existed for deviating from the common course of exercises in order to develop execution more rapidly. The question now is, therefore, by what pieces can the pupil's musical perceptions be most rapidly developed.

Let us assume then, that the later Sonatas of Beethoven, from opus 31 to the end, afford

us the deepest revelation of the beautiful that genius has yet accomplished by the aid of the pianoforte. And this we may claim and grant without denying the great originality and force of Schumann and Chopin, and several recent writers. For in spite of the unquestionable freshness of these composers and the exquisite loveliness of many of their creations, it cannot be denied that the works of Beethoven take hold of the eternal principles of beauty in a way peculiarly their own, and likely to render them valid for many years to come. This is a conviction that close study of the later Sonatas inevitably strengthens. What then are the peculiarities of these works that render them comparatively inaccessible to the average player? I answer, three. First, their exquisite coloring, requiring so much delicacy and refinement in the touch. This is to a certain extent a difficulty to be met by adequate training of technique, and so we need not tarry to discuss it here beyond affirming *refinement* and *expressiveness of touch* to be one of the most important ends to be reached by means of technical exercises. For touch is no less a matter of technique than are speed, endurance, and breadth of execution, since it is mechanically dependent on fineness and firmness of muscle. And it is failure in the quality of touch that has most hindered the success of these later sonatas among even advanced players.

The second difficulty the pupil meets is the awful unity of each separate sonata. This expression "awful unity" seems to me literally exact. I do not use it as a reproach, but neutrally; for I have never studied any pianoforte works that require to be judged so much as unity, and not in part. It is the sonata which shows that the Great displays, when in the landscape each tree and flower and flock of birds is in its own perfection of development, and every line its own individual lines of slope (inevitably conditioned by the geological substratum of rock) yet the whole picture one of such beauty and unity that there is never a tree one would willingly spare, even a square yard of turf taken from the swelling bosom of yonder hill would inevitably mar the perfection. Unity was one of the chief elements of Beethoven's greatness as a composer. And when in consequence of his deafness he retires more and more within himself, the work becomes more and more closely knit together. The unity is not one of technical externals, but of the very soul of the thought. So that in the later works it is not a question of a separate movement considered in itself, but of the movement taken in its connection. How does this *Adagio* follow that *Allegro*? Who, for instance can rightly judge the *Arioso* in op. 110 (exquisite as it is) without taking into consideration the thoughtful recitative that introduces it. This, again, receives its importance from the headlong

Allegro that led to it, which again takes us back to the *Molto Cantabile* that opens the work. So does one day of life depend upon all the preceding; and so does each moment influence all that are to follow.

Now this comprehensive grasp of a whole work is not the property of children. It is the adult mind that takes in the whole work at a glance, and in the hearing fitly enjoys each moment as it passes, and in this way most surely weaves it into the web of total impressions that the work gives. Enjoys each moment, but does not forget. Some hear music as the Arabian harp enjoys the wind, zephyr or breeze have free course over the willing strings, and delicious are the ever varying strains of harmony each moment brings. Yet each chord exists for itself alone; it tells nothing of the one that went before; it predicts nothing of the one that shall follow. The music so much vaunted is mere heedless emotional life. It is not the breath of an intelligent soul, but only of the wind that bloweth where it listeth. So also is it in the soul of the unthinking hearer. Into his physical ear all these impressions fall, the fitly modulated chords, each one in due subordination to the following, and each period and chapter in fit relation of consequence to the subject, yet when all is done he has nothing remaining of individual thought or of final summing up of impression, more than the insensate harp I spoke of. He is like a camera obscura which, without sensitive plate, has been left exposed all day before a beautiful landscape. On the ground glass within every moment of the day has painted a perfect image of itself, yet at nightfall there remains exactly what there was in the morning, a white plate of glass, just as truthfully giving the picture concentrated on it by the lens as ever, and just as ignorant as ever of all that went before. One would be in doubt whether it *could* have seen all the delicious changes of that lovely June day, were it not that a little bird rested his flight on the cover for a moment and dropped a few seeds, which alone prove that it has been in the open air.

The third peculiarity of these sonatas is their deep subjectivity. They are the expression of a soul naturally deep and strong, and this depth and strength have increased as he has come to maturity and gone on to old age. Opus 31 was written when Beethoven was thirty-two, a mature man already of twenty years' experience as a composer, already full of sympathy with nature, already more dependent on his own inner life as his hearing had become more defective. Opus 111 gives us a leaf from the life of the same deep soul, matured by over fifty years, of which the last ten have been at peace only when he completely withdrew himself from the outer world, and, reaching deeper for the secret of the beautiful, brings us these deep and lovely strains which out of trouble and conflict triumphantly

enter into peace and rest and joy. The full, true voice of that first sonata. Here the life-room of heaven is *shown*. Let out of the *heart* and soul, let in the *peace* come.

I will enter all of expenditure of work I have not approached my feet. Yet we are now able to approach it from another side. If we grant that these later sonatas are indeed the furthest point of the beautiful yet reserved in pianoforte music, and if we admit that their peculiarities are such as I have pointed out, it necessarily follows that the training of the pupil must have for its ultimate object the development of this comprehensive view of a work, and above all the depth of soul to enjoy such earnestness and intense emotional life as these works show.

As to the comprehensive view of a whole work, this must be founded on a full appreciation of short works, which may easily be remembered. And this comprehension must be based on the development of the pupil's capacity to *fully enjoy* widely different kinds of pieces—in other words a broadening of the pupil's emotional capacity. In order for this we must select music that has a marked individuality, an originality so pronounced as inevitably to carry the pupil beyond his ordinary states of feeling. This originality of pieces selected must rather be in the emotional life than in the mere tones of melody and harmony. And so we are led inevitably through Stephen Heller (for the opening stages of this process) to Schumann, who has certainly given a diversity to pianoforte music greater than any one else. The Album for the young, Op. 68 and the selection of pieces in "Boosey's Cabinet" (No. 100) have served me as "war-horses" many times, and never without the most important effect in developing the pupil's appreciation of the emotional expression of music; and so necessarily his playing has acquired a fire and picturesqueness variety commonly regarded as unattainable by average pupils. It is from Schumann that one learns easiest to thoroughly enjoy widely individualized fragments of composition; and so in the most thorough way is laid a foundation for completely comprehending extended works into which a great range of contrast necessarily enters.

Mozart is not applicable for this use, especially for city pupils, because the emotional life of his works is so much less conspicuous. Beauty and loveliness they have, and exquisite grace of melody and harmony, but they lack the emotional force to fully occupy the nineteenth century pupil. After a certain amount of cultivation one may enter into Mozart and fully enjoy him, in his way; but this will never be a full and satisfactory enjoyment to him who can be developed to the enjoyment of Beethoven. The comparatively child-like nature of Mozart is too apparent. One could easily imagine Mozart in heaven, now pouring out his soul in a song of joy, and anon ending his child-like activity by a sunset or two with the other youngsters among the clouds. But Beethoven, whether in song or silence, would be so filled with beauty and peace as to need no outward action to diversify his life or relieve a restless energy; the contemplation of Infinite Beauty and Love would fill every

note of his being, and he would be able to express the fullness of his soul in the most perfect of all art, the art of music. The pupil who has been trained in the way of Beethoven, who has been able to enter into the emotional life of the music itself, the outward possibilities of the sonata, so far as they are genuine expressions of a real emotional life within, will by no means direct his attention.

True musical form, like true form in literature, is that which places one in closest sympathy with the author's thought. And while a course of training in the sonata form and general course of instruction may be and probably is necessary in order to a pupil's satisfactory enjoyment of the later sonatas, it is only because Beethoven was still somewhat hampered by the traditions of the form. And to that extent, in spite of the beauty of these later works where he goes at once directly to the expression of his meaning, regardless of any question as to how they may be made to have the form of such a theme. Indeed it was not possible to have expressed the deep individuality of these later sonatas in accordance with the traditions of that form. The soul *must* shape the face, and this in spite of abstract laws of beauty. And it is to me the glory of Beethoven as compared with Mozart that his works have so much *soul*, such richness of hidden life as so entirely to overthrow tradition. Yet every one can see that he is still true to the underlying principles of form. Contrast, symmetry, logical consistency still exist even in a higher degree than formerly.

It is a nice thing and a complimentary to discuss good Jean Baptiste Cramer in the company of Mozart and Beethoven; for, in spite of what teachers say about artistic satisfaction in Cramer's *études*, it remains unquestionably true that by how much Beethoven exceeds Mozart, by far more Mozart exceeds Cramer. For in his works we have neither any depth of soul, nor any peculiar grace or sweetness of melody; but only a certain elegant and refined treatment of motives, and their development into wholes which in their day were valid formulas of pianoforte study. Their value in our day lies in the very fact that, although elegantly written, they are *not* music. They afford a certain discipline to the pupil in retaining a patient practice of apparently meaningless passages until finally in the moment of victory an effect comes, out which is to an extent music, because it is obtained by musical means, but lacks soul and depth of beauty. It is as if by great patience one had made a wax woman. With proper artistic touches she blooms into semblance of life. Were one to keep her in the family, one would find, I fancy, that in spite of her good looks and elegant costume, the domestic virtues were overlooked in her composition. So it is that Cramer's *Studies* impress me. That they have an important use in teaching I have already indicated.

Wagner and Beethoven. A Letter from Charles Gounod. Gounod has written to Mr. Oscar Chénard a letter on Wagner's one-act opera of Beethoven, of which the following is a translation.

Wagner and Beethoven.

A Letter from Charles Gounod.

Gounod has written to Mr. Oscar Chénard a letter on Wagner's one-act opera of Beethoven, of which the following is a translation.

TAVERNER HOUSE, London, May 6. — *My Dear Friend*—The number of the English musical journal, *The Observer*, for the 1st of May, contains an article entitled "Beethoven's Beethoven"; and though I agree with the writer in most of his reflections, I beg your permission to offer a few observations on this subject, which may not be without interest.

I do not know Beethoven's Choral Symphony "according to Wagner"; I know it only "according to Beethoven," and I confess that I find that enough. I have often heard and often read this gigantic work, and neither in hearing nor in reading it have I ever felt that it needed any correction. Moreover, to begin with, whatever Wagner may be—supposing even that he is a second Beethoven (and unquestionably we shall never see a second Beethoven, any more than we shall see a second Dante, or a second Michael Angelo)—I do not admit the right of anybody to correct the master. You would not think of altering the designs of Raphael or Leonardo da Vinci, or of painting them over again; it would not only be a piece of supreme presumption, but it would even be a calumny to substitute a strange touch for the handwork of these grand and mighty geniuses who knew, I suppose, what they were doing and why they did it.

"But, to come back to the particular case of the Choral Symphony—I can see no foundation for the pretence that the text needs to be modified. And first, as regards the purely instrumental part of the work—that is to say, the first three movements and the well-developed opening of the fourth—Beethoven had such a profound knowledge and prodigious mastery of the resources of the orchestra and of the qualities and contrasts of the different instruments, that I cannot comprehend how any one should dream for an instant of offering him any advice on that head. It takes M. Wagner to do that: he gives lessons to all the world, to Beethoven as well as to Mozart and Rossini. I have heard the Ninth Symphony directed by Habeneck, the illustrious master and conductor of the Société des Concerts du Conservatoire at Paris, and the only change made of the text nor of the instrumentation, but of nuance—which this learned director allowed himself, was the substitution of a mezzo-forte for a forte in the grand unison for stringed instruments which accompanies the sixths and thirds in the melodic passage of the Scherzo. This slight change was made so that the flutes, oboes, and bassoons, to which the melodic design is intrusted, might not be overpowered by the great number of stringed instruments whose muttering thunder marks the principal rhythm of the work. As for the vocal part, and the choral part, which are the heart of the matter, and which are the work of the master, I do not imagine that the executants and the public have pronounced against it a decisive and irrevocable opinion. It is the expression of the expression of every last dissonance; it has greeted

The treasurer and the librarian have both submitted their reports, from which it will be seen that the society still remains clear from debt, and that the library is in a good condition, with large additions to our already valuable repertoire.

THE FESTIVAL.

The third triennial festival of the society naturally claims a large share of our attention at this time, and though fully conscious of the importance of the same as making an era, so to speak, in the musical history of the society—and I might in truth add, the whole country as well—my feeble power will fail to convey to the mind of the listener the advantages which must accrue to the community—the already acknowledged head of classical music in this country—through the great programme presented at this festival and the manner of its interpretation by the combined artists—chorus, orchestra and principals—gathered for that occasion; and I shall confine myself mainly to facts, allowing others to draw conclusions.

THE ST. MATTHEW PASSION MUSIC.

of John Sebastian Bach, was given, though not entire, for the first time in this country; and it was evidently listened to by the large audience present with much interest.

The Passion Music, while it may perhaps be classed at the head of all choral writing as a work of immense difficulty, one requiring a double chorus and orchestra in its execution, is, at the same time, freighted with great and noble thoughts as no other work possesses, and the listener, if imbued with one spark of poetic thought or any inward longings for the highest and purest emotions which are capable of being aroused through the agency of the divine art, cannot fail of realizing all that the imaginations of the brain may have pictured, or the longings of the soul have conceived of in listening to this wonderful work of the great master. Though buried for nearly a century and a half, it comes out in this generation as fresh as when first from the pen of the composer, and with far greater significance, when we consider the rapid strides which have been made in every department of art during that period, as well as the inventions and discoveries which are credited to the nineteenth century.

But in music the question may well be asked, have we progressed? or are we engaged in a retrograde movement? It is sufficient for my purpose at this time to thus refer to the great merit of the performance of a portion of this work and to express the hope that at no distant day, the entire composition may be given, by setting aside some day during Passion Week, Good Friday it may be, when all the great thoughts of the great master may be placed before the public in proper form.

THE CHORUS.

that can begin with the war-like "Judas Maccabæus," with its peaceful element so ingeniously interwoven by Handel; successfully interpret the thoughts of Haydn in his lovely "Spring"; thence on to the wondrous "Ninth Symphony" of Beethoven, with its impetuous last number for voice, solo and chorus; the lovely "Hear my Prayer" and the "Christus" of Mendelssohn, and the Psalm of Buck; thence to the "St. Matthew Passion," stirring the emotions as no other can; grasping and conquering the difficulties vouchsafed by Mr. Paine in his "St. Peter," and finally ending the festival with the "Messiah", and still on, as though anxious to show to their patrons that they yet possessed the ability and strength of endurance to place themselves once more before a critical audience in the well-known "Elijah," and to pass the ordeal creditably—is one to be encouraged and supported by the community which claims it as its own.

While we award to the chorus the first honors, it is well to survey the field and give to each department its due in aiding the successful termination of the work so elaborately foreshadowed for months in advance of its finale consummation.

THE SUPERB THOMAS ORCHESTRA.

was one of the chief auxiliaries to the chorus, and its powerful aid, increased as it was for that occasion by the addition of many of our own musicians, numbering eighty-five in all, was felt and acknowledged by every one. Without that powerful body of accomplished artists the difficult programme selected for performance could hardly have been presented in a creditable manner.

THE VOCAL ARTISTS.

including Miss Edith Wynne of London, Miss Adelaide Philipps, Miss Annie L. Cary, Mr. Nelson

Varley, Mr. Merton W. Whitney, and others whom I will not here enumerate, but who are one and all known throughout the length and breadth of the country, were each equal to the requirements of the week of festival.

CONDUCTOR AND ORGANIST.

Few outside of the society itself know anything of the labors and responsibilities attaching to the positions held by Mr. Zerrahn and Mr. Lang; names so identified with the society that the Handel and Haydn would scarcely be recognizable without them.

The greatest amount of labor naturally falls to the drill-master of a chorus in the months of preparation necessary for a festival of the magnitude of that so recently brought to a close, and also to the conductor who skillfully guides the masses under his control through the various compositions so diverse in their construction as were those heretofore referred to; and when both positions are assigned to one and the same person, it will readily be seen that it was both arduous and responsible. It may well be said by those who know Mr. Zerrahn—and who in this community does not?—that that gentleman met all the requirements placed upon him in a truly masterly manner, leaving nothing to be desired in his department.

The pianist who is willing to devote his time to the dry study of the intricate choruses of any new and difficult work with a society of amateurs like ours, who stumble at every step, requiring the closest attention on his part to aid them in their work, most assuredly must be induced to do so from love of the compositions and from the advantages which must thereby accrue to the cause of art, and in this his chief recompense is found.

Mr. Lang has not only shown a self-sacrificing spirit in all this, but he has in no small degree contributed his powerful and valuable support to the chorus from his obscure position behind the Beethoven statue, through the instrumentality of the superb organ under his control. One less skilful than he might have jeopardized many a performance, however able the hand which wielded the baton.

THE MUSIC HALL STAGE.

The improvement in seating the chorus over that of any other occasion was too apparent to all, and no extended comments are required other than this, that it is confidently believed that the extended programme which was presented at the festival could not have been given with any degree of satisfaction either to choristers or auditors without this much-needed change; and as the "improvement" has been carefully removed, and stored away, it is hoped that we shall again have the satisfaction of so using it as long as the Music Hall shall be retained in its present position.

THE FINANCIAL RESULT.

I have thus far spoken of the festival as a great musical success; but the financial aspect is not so flattering. It is mortifying to us to acknowledge a financial failure, but it must be done. The causes for this failure may be attributed to whatever sources the friends of the society may be induced to ascribe them from each and all of their various stand-points. I will only allude to one or two points, which may be worthy of consideration in any future festivals the society may hold. As we are a choral society, perhaps it will be well to consider whether the so-called symphony concerts should be incorporated into any future programme, and more particularly when it is known that our greatest patronage comes with each appearance of the chorus. Again, we tire our audience with so great a number of representations. Four or five performances would cost less and bring equally as great returns.

As a result of all our labors and responsibilities, in a financial point of view, we are compelled to go to our guarantors for assistance. We do not go to them, however, with the cringing servility of mendicants begging to be relieved of their embarrassments, but as men who have but just emerged from a musical campaign unexampled in the history of the art, in this or in any other country, and who have nobly carried their great work through to a final and successful issue, which at once reflects lustre upon the good name of the Handel and Haydn Society and the gentlemen who so generously gave us the strength to do this great work. Do I speak with too much assurance when I say that the liberal and generous people of this community who have so often aided us will, if we continue true to our high mission, do so again? With them rests the solution of the question,

whether the third triennial of the society shall be its last, or whether we shall be still farther strengthened and supported in our mission.

ASSOCIATE MEMBERSHIP.

I fear I shall weary you, gentlemen, if I proceed further, but I must be permitted to refer to a subject which, if carried through by your votes, in some necessary changes in the by-laws, cannot in my judgment but prove highly beneficial to the society.

I now refer to a contemplated removal from Bumstead Hall, where we are never really comfortable, to one of greater dimensions, and where those of our patrons who may desire to attend upon the rehearsals of the society may do so on payment of a sum annually as associate members, which sum shall enable us to secure the premises for our uses in the evenings usually set apart for rehearsals.

The subject has received the careful consideration of the board of direction and has met their approval, though no action has been taken. A change of by-laws will be required before anything can be done towards securing associate members; and the attention of the new board of directors to be elected at this meeting must be early called to this question.

THE PRESENT BOARD OF DIRECTORS.

I cannot close this report without bearing testimony to the efficient board of directors who have served during the past season, and more particularly to those who have been assigned to the committee for examination of applicants for membership, for the discrimination shown in those examinations.

THE STAFF OF SUPERINTENDENTS.

are also to be commended for the impartial ability shown in the execution of their important duties.

While referring to this subject it is well to add that in arranging the programme for the festival, in engaging vocal artists and orchestra, and in fact in carrying out all the minutiae of the festival, it could hardly be supposed that perfect unity of thought and purpose could exist in the board. Were it thus, it might well be said that one mind and one will controlled the action of the board. On the contrary, much diversity of opinion has at times been expressed, and perfect independence of thought and action has been exercised by all; but whenever a question has been disposed of by vote, I have yet to be informed of a single instance where prejudice or preference was allowed to step between a member and his duty. In fact, there has been so little during the season to even jar the machinery that I can recall nothing.

It can also be said that no differences of opinions among artists or orchestras, or jealousies of any nature, were even hinted at by any of the large number engaged in the performances of the week. In fact, all seemed to vie with each other in their endeavors to make the third triennial of the society a success; and to no one, after having named as I have our own well-tried organist and conductor, must higher honors be awarded than to Theodore Thomas, who rendered signal aid in his own quiet, unostentatious manner, and in carrying through successfully the great work.

And so may it ever be not only with and between those who may be associated with us, but with far greater force let this injunction apply to ourselves. Harmony at home is sure to command respect from abroad.

Music Abroad.

London.

HERR ERNST PAUER. For the fourth time Herr Pauer comes forward with a series of pianoforte performances which he styles "historical," but to which, perhaps, the term "chronological" might be fitter applied. More interesting exemplifications of what has been done for the art in a particular way could hardly be thought of. Our only possible objection to Herr Pauer's general scheme is that he omits all reference to such composers as Friedemann Bach—eldest son of John Sebastian, and by universal consent the most gifted, if not the most industrious of his sons; Woelfl, Steibelt, J. B. Cramer, Moscheles, and our own English Pinto. With Mozart, Beethoven, Weber, Mendelssohn, Schubert, Schumann, &c.,—thanks to the Monday Popular Concerts—we are tolerably well acquainted; but we want to know more of other men, who, if not their equals, have, at any rate, exercised a powerful influence on the progress

of the art of playing on the pianoforte. Sterndale Bennett, too, has surely written other things besides his musical sketches, "The Lake, the Millstream, and the Fountain," from which, by the way, at the third concert, the second and finest is to be omitted—not, we need hardly say, on account of its difficulty of execution, inasmuch as Herr Pauer is one of those performers to whom difficulties are unknown. But there are the "Three Romances," the "Three Impromptus," the *Rondo Pauer* (played not long since by Dr. Hans von Bulow) and a good many other pieces, without speaking of the Sonata in F minor, dedicated to Mendelssohn, the Fantasia in A, dedicated to Schumann, and the Sonata in A flat, called *The Maid of Orleans*, dedicated to Madame Goddard—all more or less worthy the attention of a pianist so gifted and deservedly eminent. But, apart from this, Herr Pauer's programme at the Hanover Square Rooms was full of interest. It comprised a selection from the "Studies" of Domenico Scarlatti, son of the famous Alessandro Scarlatti, and one of the most prolific of the early Italian composers, J. S. Bach's magnificent *Suite Anglaise* in A minor, the Prelude to which is one of the capital specimens of the master, Mozart's Fantasia with tango in C (one of his least familiar pieces); Beethoven's Sonata in E Minor, Op. 90 (one of his most familiar pieces); Hummel's *Rondo Brillante*, Op. 109, three Impromptus by Schubert (posthumous), Mendelssohn's *Varianza Serieuse*; and two pieces by Stephen Heller—one from *Dans les Bois*, the other a *Capriccio* in E minor. Besides all these there were adaptations for the pianoforte, by Herr Pauer himself, of the "Spinner Song," from Haydn's *Seasons*, the *Scherzo* from Mendelssohn's E minor quartet, and a military march by Beethoven. Here was truly a rich and effectively varied programme, testifying no less to Herr Pauer's erudition than his skill as a performer. A word of acknowledgement is due to the estimates of the composers whose works are brought forward, inserted by Herr Pauer in his programme—estimates not only marked by considerable research, but by great critical acumen.—*Times*.

MR. CHARLES HALLÉ. What Mr. Hallé has done, ever since he came to this country, to popularize "classical" pianoforte music among us, not merely in London, but elsewhere, is well known. That he is one of the most thoroughly accomplished of living pianists, a master in the fullest acceptance of the term, is, and has long been, universally admitted. His chief claim to consideration, however, is that he has invariably and persistently used his exceptional gifts and his exceptional talent for the good of the art he professes. No more devoted champion of the legitimate school, which means really the only one deserving the name of "school," has come among us; and this is still in full remembrance of the many great pianists, from Dussek, Clementi, J. B. Cramer, Moschies, &c., who for so long a period made London their residence—not forgetting what Thalberg did in his peculiar way, and Thalberg's many (too many) imitators in theirs. In short, Mr. Hallé's predilection has always been for that particular style of music the promulgation of a taste for which helps more than anything else to convince thinking people that the art pronounced "divine" was not intended to be merely the echo of what Lord Bacon calls a "tinkling cymbal," but for higher purposes and higher manifestations. In this view of his calling Mr. Hallé has been throughout consistent, and on this account alone would be entitled to the consideration of all true amateurs. Of what materials his annual series of "Pianoforte Recitals" are made it is unnecessary for us to say; enough that, having almost exhausted the whole repertory of Beethoven, Schubert, Schumann, and Mendelssohn, to say nothing about the several remarkable specimens he has given us of Handel, Bach, Scarlatti, and the earlier masters, he has recently turned his attention to the pianoforte music of the present German schools, while adhering to the works of the universally-recognized masters, as the chief attractions of his programmes. Mr. Hallé, moreover, has been happy in his selections from modern composers, no better proof of which could be cited than the quartet in A major, for pianoforte, viola, and violoncello, of Johannes Brahms (now the musical hero of Germany), which he adopted from the first, and has succeeded in making popular. A finer performance of this remarkable piece than that given on Friday, in St. James's Hall, by Mr. Hallé, Madame Néruda—as much the "Queen" of violinists as Joseph Joachim is "King"—Herr Ludwig Straus, and Herr Franz Néruda, could not have been desired.

The last-named gentleman, accredited violoncellist, by the way, to the King of Denmark, is an artist both of ability and promise. A trio in F, for stringed instruments, by Fritz Gernsheim, a rising Prussian composer, was an absolute novelty to Mr. Hallé's patrons. This is a work full of genuine melody, constructed after the purest accepted models. Each of the four movements possesses an individual charm, which at once makes it acceptable to all hearers who prefer music with a purpose to music which is simply showy, and at the same time frivolous. The trio, played in perfection by Mr. Hallé, Madame Néruda, and Herr Franz Néruda, was appreciated at its worth, and much applauded. We are greatly mistaken if we do not hear more of this young musician, of whom Germany is already proud. Mr. Hallé also played (first time), with Madame Néruda, and Herr Franz Néruda, one of the posthumous compositions of Schubert—a *Nocturno*, for pianoforte, violin, and violoncello, in E flat, brief and unpretending, but beautiful from the first bar to the last. His chief solo was Beethoven's wonderful Sonata in E flat, *L'Absence, L'Absence, et le Retour*, how he interprets which frequenters of the Monday Popular Concerts need hardly be reminded. He also played four movements from the sixth and last *Suite Française* of John Sebastian Bach, and played them in such a manner that the only regret was that any movement of the *Suite* should have been omitted. Here Mr. Hallé, having the authority to sustain him, might have set a good example. The entire "Recital" was in the highest degree attractive.—*Times*.

NEW PHILHARMONIC. At the morning concert of Saturday May 10, a new pianist, Madame Essipoff, made her debut in England, choosing for the occasion Chopin's concerto in E minor. This accomplished lady, a native of Russia, fully realized in all that Rubinstein, Auer, Henselt, and more recently Dr. Von Bulow, had affirmed respecting her truly marvelous talents. Madame Essipoff four years ago, at the Conservatoire of St. Petersburg, carried off the prize not only for execution, but for sight-reading, the great test of musical competency. In Vienna last winter her performance at the Philharmonic concert was a great triumph; and at three concerts given by Madame Essipoff on her own account, she created a legitimate "sensation," particularly in the music of Chopin, manifestly her forte. The critics said that she surpassed the effects of her master, Herr Leschetizky, so renowned on the continent for his poetical reading of Chopin's texts. Like Dr. Von Bulow, this lady plays every piece from memory, or "out of book." She has purposely come to England for the last two concerts of the "Musical Union." Madame Essipoff is indeed a great artist, and without specifying all her fine qualities, we may speak for the nonce of her exquisite touch and brilliant execution. She was to play Rubinstein's concerto in D minor at the concert on Wednesday night, which will be noticed hereafter. Her solos were selected from the works of Mendelssohn, Liszt, and Rubinstein.

Dr. Wylde and Herr Ganz for the fifth and sixth concert of the series chose Beethoven's seventh symphony, in A, and Spohr's "Power of Sound," the overtures to "A Water Tale," "Le Diable Noir," and "Masaniello."

PESTH.—According to report, Herr R. Wagner is indebted to his friend and admirer here, Herr Richter, the conductor at the National Theatre, for no less a treasure than a wonderful tenor, who is to sing in the performances to be given next year—or later—at the Grand-National Festival-Stage-Play-Theatre, Bayreuth. This vocal marvel is a gentleman in age and position and is a native of Hungary. His name is Franz Glatz. Until recently he devoted himself exclusively to the study of the law. He occasionally attended the meetings of the various Vocal Associations, and it was at one of these meetings that Herr Richter came across him. He was duly presented to Herr Richard Wagner, before whom he sang, and in whose Trilogy he is to sustain the part of Siegfried. Herr Glatz is tall, powerful, and well-made, and will look the character well. Whether, however, it is wise to trust so important a part to an amateur, time will show.

On the occasion of the fiftieth anniversary of his artistic career, the Abbate Franz Liszt presented to the Hungarian nation the art treasures he possesses at Weimar, on condition of their being preserved in the National Museum at Pesth. According to a Hungarian paper, it appears that, apart from its artistic and historical value, the simple pecuniary worth of the collection is 100,000 florins. Among

other objects, the inventory just made includes Beethoven's American piano; Mozart's piano and Haydn's piano; a number of articles of gold, silver, and platinum jewelry; a conducting-stick set with diamonds; a hand-waist silver cruet with cover; the solid silver desk presented by the city of Vienna; and the large silver crown presented by the town of Hamburg.

COLOGNE.—The following was the programme of the Fifty-first Musical Festival of the Rhine:—May 24th—Pastoral Symphony, Beethoven, and *Semson*, Handel, under the direction of Dr. Ferdinand Hiller. On the 25th—"Triumphal," Brahms, under the direction of the composer, and *Die Jerusalem Jerusalem*—Ferdinand Hiller, also under the direction of the composer. On the 26th—W. cell, n. ans Concert, comprising Symphony in A, Mendelssohn; air from *Euryanthe*, Weber (Herr Schelper); air from *Die Zauberflöte*, Mozart (Mad. Peschka-Leutner); Violin Concerto (Herr Joachim). Second Part—Overture to *Guillaume Tell*, Schumann, air from *Iphegenie in Tauris*, Gluck (Herr Dietrich); Solos (Herr Joachim); Songs (Mad. Joachim); Final Chorus. Dr. Ferdinand Hiller conducted.

FISERVACH.—Herr Joachim has forwarded to the J. S. Bach Monument Committee, 3,000 Prussian thalers, the proceeds of concerts given by him in England for the benefit of the Monument in question.

BRUSSELS.—*Le Globe Musical* reports a matinee of wind instrument music in Brussels given by some of the professors at the Conservatoire, and other artists. The programme included Beethoven's concerto in E flat for 2 hautboys, 2 clarinettes, 2 horns, and 2 bassoons; which (says our French contemporary) is probably one of the composer's sketches for a symphony. A trio by the same master for 2 hautboys and cor anglais was another item; to these followed Mozart's grand serenade for 2 hautboys, 2 clarinettes, 2 horns, 2 bassoons, and contra-bassoon, a quintet by Rubinstein for flute, clarinette, horn, bassoon, and piano, and an "Idyll" for flute and 4 horns by Franz Doppler. The repertory of wind instruments, remarks *Le Globe*, is a comparatively unexplored country.

L'Art Musical gives some information about Verdi's first great sacred composition, the Mass composed by him in memory of his friend the late poet and patriot, Manzoni, which was to be performed on Friday, the first anniversary of Manzoni's death, at San Marco, in Milan. Our contemporary states that Verdi, having proceeded to Paris, took a modest room in the Hotel de Bade. Here he every day set out from the hotel at six o'clock in the morning, and went about Paris, alone and on foot, till nine o'clock. During these morning walks he thought of the Requiem. The writer goes on to say that "Verdi, who knows what is due to his reputation, and leaves nothing to chance, took care to make himself acquainted at Paris with all the Requiems written by the great masters. He read Mozart's, Berlioz's, and Cherubini's two, as well as others less celebrated, and came to the conclusion that the Dies Irae had never been musically treated in the exact spirit of the Latin text. During all the three months that he sojourned at Paris, Verdi was occupied with his Requiem, to the exclusion of all other works. On returning to Italy he set to work on the score, which was only quite finished off last March." There is much curiosity to discover how this essentially operative composer has succeeded with a sacred theme.

Verdi's Mass is to be sung in Paris at the beginning of next month; it is already in rehearsal.

Liszt is to spend the summer at Rome. He is reported to have in mind a new oratorio, of a Polish subject—"St. Stanislaus."

Dwight's Journal of Music.

BOSTON, JUNE 13, 1874.

Third Triennial Festival of the Handel and Haydn Society.

FIFTH DAY, SATURDAY, MAY 2.

That day afforded three performances. At noon an Organ Concert, by the Organist of the Society and of the Festival, Mr. B. J. LANG, with the following programme:

Fantasia in G major, Bach.
Sonata No. 4, in E flat m. j., Op. 65, Mendelssohn.
Allegro con brio, Adagio religioso, Maestoso,
Viva.

The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance.

The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance. The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance.

In the evening Mr. John K. Paine's Oratorio, "St. Peter," was presented for the first time in Boston. It had been performed once before in the composer's native city, Portland, Maine, where it had been rehearsed with zeal, and the report that went forth after the performance told of a remarkable success. Now the music was to speak for itself to more advantage, so far as the means of execution were concerned, — a more massive, long trained chorus, an altogether noble orchestra, the great Organ, Mr. Hall, &c. The old Society had taken up this serious and formidable effort of a young American composer in good earnest and with a strong desire to find the promise of its most partial eulogists fulfilled; nearly as much time was given to the rehearsal of its choruses as to that of all the other choral portions of the Festival together; and it was close, serious, laborious study; not a little up-hill work in it, — more work than recreation. Indeed it was a common complaint among the singers that, in many of the choruses, the music did not help them, did not inspire them, take them up and carry them along with it, by that sort of charm which made the difficulties of Bach, for instance, or of Mendelssohn or Handel, or even the Ninth Symphony, melt away before them to their own surprise, when they had but to delve away still wondering whether it was grateful soil that they were tilling up — a doubt not often felt, at least after a few trials, about any of the music of the great old masters. But finally the task was mastered, and depression gave way to a glad and buoyant sense of power; and with the best will to make the most they could of it, they came to the putting of the whole thing together in the full rehearsal with orchestra and solo singers; and then indeed they all felt better, and the great fabric seemed to live, and lift them so that they could sing with one enthusiasm.

The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance. The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance.

Yet Mr. Paine had no lack of inspiring themes for illustration. Four principal scenes out of the life of St. Peter find a certain unity, though not dramatic, in their connection with the beginning of the Christian "movement" (so to speak) in history. The Oratorio is in two parts, of which the first includes "The Divine Call," ending with the chorus: "The Church is built," and "The Denial and Repentance"; Part II. treats of the "Ascension" (Christ's reappearance to the disciples), and the thrilling scene of the "Pentecost." Mr. Benedict does not essay these last great themes, but, besides the Call, the Denial and Repentance, brings in the miracle of walking on the water ("Trial of Faith"), and ends with Peter's Deliverance from Prison. "*Paula recaptiva cantantes*" must have been in our American composer's mind. — But the point of all this lies in the question whether, after all, it is worth the while for musical ambition, with whatever gift, to spend itself on efforts to repeat or rival the enduring models of the biblical Oratorio. When genius comes and does it, we shall know. Only the fact of genius must not be impatiently

proclaimed: the hour of recognition is not to be hastened, and very probably not to be attained. The work is a most successful performance. The audience was not so large as we had hoped for, but the performance was, judging by every criterion, a most successful one. The choir, consisting of about 100 voices, was well trained and gave a most important number of the work, — especially the "Creation," which was a most successful performance.

Now we must make a frank confession. Our own experience with this music, before the performance, had been quite as earnest, quite as trying, and still more perplexing, than that of the chorus singers. With the strongest possible desire to find all clear and beautiful, both by puzzling over the piano score, and by listening to the chorus practice, we were only more and more beset with doubts. We could not feel a unity or positive individuality of style. We seemed now among traditions of Bach and Handel, now with Mendelssohn, and quite as often felt the chill of "new school" and "the future." Open where we might, we had to work our way with pains, and were not drawn and charmed unconsciously along, as we have always been by music of the masters; although we often came out at the end of a movement convinced that it had justified itself, that there was musical thought and motive and much art in it; yet why were we not carried away by it? By some pieces certainly we were. We could not feel at home in its strange, restless and elaborate accompaniment, — although of course it needed the orchestra to judge well of that; nor in such frequent, sometimes abrupt changes of the key; nor in so many hurrying, irregular divisions in the instrumental figures; nor, generally, in a certain nervous restlessness that seemed to pervade the work. We missed that beautiful repose which is characteristic of great art, which is felt even in Macbeth and Hamlet, felt throughout the Passion Music and the Messiah, exciting as they are in parts. It seemed anxiously written, as if rarely trusting to the spontaneous impulse to flow naturally and simply, and as if it were a matter of life and death to do something out of the common, — the result being a certain hardness and fatiguing strangeness in some parts. This was our experience in some of the recitatives, which appeared over-studied, — too much brooding over, not the mood, the thought, the situation, but the musical expression of it. At the same time we felt dramatic truth and power quite frequently. We too seldom found the melody attractive, haunting, although it might be effective.

We have begun with telling the worst and making a clean breast of it (not very confidently and by no means anticipating final judgment). This was before we heard it as a whole. The full performance has not scattered all the clouds, but we are glad to own that it made much clear that was dark before, and disclosed many traits of beauty and of power. Above all it confirmed the feeling that the work is throughout earnest, honest, noble in its spirit and intention; there is no catering for cheap applause. Its dramatic quality came out more vividly, while the poetic unity of design in the whole work grew clearer. We have still our doubts about the chief instrumental pieces, namely: the gloomy Introduction, with its strange modulation from B flat minor into the C major of the opening chorus: "The time is fulfilled," and the "Lament" of Peter after the Denial, both of which still seemed to us overstrained and vague, as if they had caught the new disease, the restlessness that leadeth nowhere, of the music of our day; and so too, in a great part of the accompaniment, even when the voice sings peace, an almost feverish excitement is still kept up in the orchestra. But some of the choruses are

or a good deal of a stronger light, the composer's intention."

I would not go into further particulars just now. I believe it was originally intended to offer these compositions to Mr. Minns, but that gentleman having lately shown such superlatively regard for the honor ("which killeth") of a composer's score, I do not think that my friend will care to do so now.

If you like, when he returns to town, I will get him to send his "commendations" to you for insertion in your valuable paper. Yours, etc. C. A. D.

P.S.—I might add that he has revised Gounod's *Faust*, Sterndale Bennett's "*Woman of Samaria*," and intends to do a like service for Benedict's new Symphony, as soon as the score is published.

Directions for Composing a "Wagner" Overture.

A sharp, where you'd expect a natural:

A natural where you'd expect a sharp:

No rule observe but the exceptional:

And then (first happy thought!) bring in a HARP!

No bar but a sequence to the bar behind:

No bar a prelude to the next that comes:

Which follows which, you really needn't mind:

But (second happy thought!) bring in your DRUMS!!

For harmonies, let wildest discords pass:

Let key be blent with key, in hideous hash:

Then (for last happy thought!) bring in your BRASS!

And clang, clash, clatter—clutter, clang, and clash!
Wednesday night. A SUFFERER.

Sim Reeves, the English Tenor.

Among male singers there is none who occupies a more enviable position than the gentleman whose name heads this article. It is not merely that he has an exquisite and exceptional voice, but that there is a study and finish in his art which transcends that of any of his contemporaries. He seems to have become the absolute standard by which all other English tenors are measured as it with a common consent. As his career and peculiar relations to the musical art in England are but little known in this country, we propose to briefly sketch them.

Mr. Reeves made his first appearance at the Newcastle Theatre in 1858, at the age of seventeen, in what are known as "singing walking-gentleman's" parts, including such as "Amiens," in *As You Like It*, or "Careless," in the *School for Scandal*. His voice was then classed as a baritone. He shortly afterwards went to Paris and Milan to study, and made his debut in Italian opera with considerable success. On returning to England he found the field occupied with such great favorites as Mario, Tamberlik, Calzolari, and others; and, after giving a short trial to his fortunes in this line, he determined to give his attention rather in the direction of English opera. He created the principal parts in Macfarren's *Robin Hood*, and Wallace's *Amber Witch*. He was afterwards the first to sing the role of *Faust* in England. But his great fame has been gained as an oratorio and ballad singer. Here he has achieved a reputation absolutely peerless and raised his execution of this [which?] class of music to a full level with that of opera by the greatest foreign artists.

At the time that Sim Reeves commenced to give his attention to oratorio singing, sacred music had just commenced to make vast advances. Costa had just put fresh life into the Sacred Harmonic Society, and the provincial festivals were commencing to be organized on the vast scale which they have since grown to. But tenor singers fit to render the music of Handel, Bach, Haydn, and Mendelssohn were scarce. Brahms and Templeton were gone, and even Mario and Tamberlik had failed to meet public expectation in oratorios. This was Sim Reeves's golden chance, and he seized it. Since that time he has reigned supremely. No music furnishes so perfect a test of the perfection of mere singing as that of the oratorio. There are no *arpeggios* which so try the voice, and bring to light any imperfections, no matter how carefully they may be covered up. The composers have exhausted their skill and ingenuity in burdening these solo passages with the most complicated difficulties. There is nothing dramatic in the surroundings to relieve the attention and watchfulness of the audience. The whole effect is dependent on the intelligence and

vocalization of the soloist. Sim Reeves has in every sense a "trained" voice, and he has created a new school, and then gone to his grave or on whom his mantle is likely to fall.

Add to the extreme beauty and excellence of this singer's voice, and the perfect finish of his vocalization, his sense to be permeated by the intelligence with which he interprets the meaning of the music, the insight which enables him to dramatize the effects he delivers alone. This musical education is something we rarely meet either in opera, oratorio, and of itself it is of such importance as to offset several defects of this kind. The translation of passion, power, tenderness, by inflection and emphasis, into the musical delivery of words is the last and crowning achievement. It is here that Mr. Sim Reeves is reputed to be so prominent over all his contemporaries, whether on the operatic stage, or the oratorio, or concert-room. In this as well as in the phrasing of the music itself, the great English tenor produces such touching and admirable effects that the critics have become impatient and disdainful of all his competitors in the same line of effort. From the fiery vigor of such *arias* as "Sound an Alarm," "Thou shalt dash them," or "Philistines, Hark!" down to the quaint and tender simplicity of "My Pretty Jane," and similar ballads, he is said to have a mastery over all the difficult styles. His early dramatic training has probably helped him to impart intense expression to his voice, and, though like all other great tenors he sometimes introduces changes in Handel's music, which are unwarrantable liberties, for the purpose of showing off his voice, his hearers always forgive him before he has finished.

Sim Reeves has become notorious for the number of times when he has disappointed the public by failing to appear, and harsh constructions have often been put on his motives. But the truth seems to be that his throat is exceptionally delicate, and he will not sing except when he is in perfect voice. To this precaution and obstinacy he probably owes it that he has retained his voice in perfection so long. He knows that his organ is too precious to be tampered with, and the public have now learned to feel that, though their disappointments are trying, their favorite tenor, by his care of himself, has a long outlook for their interests as well as his own.

How decided the rank of Mr. Sim Reeves is, shows itself in the utter dissatisfaction of audiences with any substitute. He unquestionably ranks favorably with any of the great modern singers; and, though some of them may surpass him in volume of voice, he more than compensates by the legitimacy of his style, his superb phrasing, and his intensity of expression. In the variety of his talents as a singer, he certainly need not fear rivalry, according to the unanimous verdict of foreign critics.—*Appleton's Journal*.

AN OLD MUSICIAN'S JUBILEE. Prof. Carl Schultze, a popular and successful teacher of music in Lexington, Ky., and who is now establishing a conservatory in that city, has just received papers from his native city, Kassel, North Germany, containing very interesting and flattering accounts of the 50th service-anniversary of his aged father, Johann Ludwig Schultze, orchestra-musician at the Kassel theatre. The occasion was a very happy one, and somewhat remarkable from the fact that this is only the second event of the kind recorded in the Prussian orchestra with the last two hundred years; and also because his father celebrated a similar anniversary at the Bückeburger court-theatre.

Early in the evening of the 1st of April last, the house of Mr. Schultze was filled with lovely flowers, the humble offerings of kind and well-wishing friends. In the evening over one hundred persons assembled in the public reading-room of the museum which was also decorated with beautiful flowers. The old and beloved musician was conducted to his seat of honor by the Baron von Carlshausen, who greeted him with a befitting address, alluding to his long and faithful services. But the most touching moment was that when the speaker, in the name of Kaiser Wilhelm, decorated the honest musician with the order of the crown, of the 4th degree. The members of the orchestra presented their old colleague with a beautiful, richly-gilded silver laurel wreath. Director Reiss then gave a short history of the Kassel orchestra of the last fifty years, referring to the high and honorable position Mr. Schultze had occupied in the same, and holding him up as a model example to be followed by the younger members of the orchestra. And now a delicious banquet was spread out before the many guests. Everybody was happy, but the happiest of all was the old Jubilar, Johann Ludwig Schultze. Z.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Joys of by-gone Days. Song and Cho. 3. C to c. *Dismore*. 40

"Sweet memory, like a white-winged angel,
Descending from the skies."

Very worthy words by Miss Osgood, ably set to music. A rich melody.

Domenica. No. 4. Wait on the Lord. 3. F to f. *L. H. Southard*. 40

"The Lord will help and deliver thee."

Mr. Southard's exquisite taste in the composition of sacred pieces is well known. The fine piece now noticed commences with a Bass solo, which is followed by a quartet.

When all was bright below. 4. A m'n. and C to c. *Dismore*. 40

"The brightest star of all is left,
And that may shine for me."

Full of pathos, and ends brightly.

Instrumental.

Surprise March. 3. Eb *Blon*. 40

Full of surprises. First, one is surprised to find a very light, brilliant march, instead of a slow, heavy one. Then one comes suddenly on a very neat and original arrangement of the measures, which is a surprise, and finally one is surprised by finding all so surprisingly pretty.

Republic Life Galop. 2. D. *Stuckenholz*. 40

Very bright, easy and taking.

Leonore Grand March. 4. *Raff*.
From Raff's Symphony in E. 2 hands. 75
4 " 150

This March is quite equal to an Overture in length, and is a delightfully superior one. The four hand arrangement is quite orchestral in character. Has been received by audiences with enthusiasm.

These two numbers (Golden Album Leaves), are charming little pieces for beginners.

No. 5. Waltz. The Banquet 2. C. *Mayhath*. 25
No. 6. Cavatina Happy Meeting. 1. C. " 25

Kathleen Mavourneen. Transc. de Concert. 6. Ab *Kuhn*. 50

The beautiful air lends itself kindly to "transcribing," and the effect is very fine when well played. First half easy. Second half rather difficult arpeggios.

Maria Alexandrovna Galop. 3. F. *Reynolds*. 30

Very neat and piquant, and much easier than Maria's long "other name."

Chanson Creole. 6. Db *Ketterer*. 40

A piece full of chromatic runs and strange accompaniments, but when executed so as to bring out the wild Creole melody with distinctness, should make a sensation.

Martha. Fantasie Op. 100. 4. *Lysbary*. 1.00

The three melodies, "M'Appari," the "Notturno," and "The Last Rose" varied in a most graceful manner.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The keys marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail the expense being two cents for every four copies, or fraction thereof (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

HOW TO MUSICALIZE LIBRARY

THE HOME MUSICAL LIBRARY IS NOT

THE JAZZ MUSICAL LIBRARY IS

PRICE OF EACH BOOK IN BOARDS, - - \$2.50

FINANCIAL STATEMENTS

SILVER CHORD.

WEAVER OF GEMS.

Forster, "The American Cowboy," and Willard are also fine. "The Cowboy of Texas" has 336 pages, full

CHINESE OF SACRED SONG.

CHAMPION CONC.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner.

THE UNIVERSITY OF CHICAGO

Many of the \mathcal{C}_n are \mathcal{C}_n for $n \geq 1$. There are more than one, or n

OPERATING PRINCIPLES

HOWVER ON TRAVEL

UNITED STATES OF AMERICA

GENERAL OF STRATISS

POPE JOHN, Vol. I

HOBBS OUTPOST, Vol. 1

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

[illegible]

Oliver Ditson & Co.,
BOSTON.

C. H. Ditson & Co.,
71 BROADWAY, NEW YORK.

CHICAGO

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—4f } 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

250,000 COPIES SOLD!
OF

**RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!**

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ELUCIDATES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY,
BUT DUE TO THOROUGH EXCELLENCE IN ALL
ITS DEPARTMENTS. FUNDAMENTAL AND IN-
STRUCTIVE; TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MANUS" AND THE FAMOUS "CLERNA'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD," THIS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE, AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. York.

Vienna, 1873.



**MASON & HAMLIN
CABINET ORGANS,**

winners of TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS or other highest
awards at American Industrial Competitions always.
The ONLY American Instruments of the class which ever
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, employing improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous produc-
tions and at reduced prices. FIVE-OCTAVE, DOUBLE-
REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOLN, 20 Becker Strasse, VIENNA.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gilt, \$4.00.

**SCHOOL MUSIC BOOKS!
HOUR OF SINGING!!**

Perfectly adapted to progressive Note Reading, Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS.
Is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS!

3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

**JUST PUBLISHED.
Guide in the
ART OF SINGING.**

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority.
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.

Price \$1.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co.'s New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Piano, or Pipe
Organ. Contains everything which is so called "popu-
lar"—melodies of the day, marches, waltzes, volentaries,
virtuosi, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact, the best of all
music from Beethoven's Adagio to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and Fourth now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there is any distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 20 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either gentleman have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with numerous exercises and studies,
but to its admirable collection of 150 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

Dwight's Journal of Music.

Whole No. 866.

BOSTON, SATURDAY, JUNE 27, 1874.

VOL. XXXIV. No. 6.

For Dwight's Journal of Music.

The General Characteristics of Haydn, Mozart and Beethoven.

Translated from BRENDÉL'S "History of Music" by Prof. J. C. FILLMORE.

Haydn, Mozart and Beethoven mirror even in their outward relations the development of German conditions and of the German mind in the course of the last century. If we behold Haydn secluded in childlike patriarchal conditions, if we follow Mozart into the checkered variety of life, Beethoven, the lonely, leads us into an inner world, one built up independently of and beside the outer; a world of the spirit, which reaches out beyond the actual; an inner infinity opens to view, in which exclusively, as opposed to the existing world, Beethoven finds the truth. We had already arrived at this view in the last lecture, while considering separately the lives and works of Haydn, Mozart and Beethoven. Let us now enter upon a closer comparison of the characteristics of these three masters, in order to comprehend their essential character more adequately and more deeply.

Haydn, a punctual, order-loving man, always observed conventional limits with strictness; even in the early morning he appeared in complete toilet, so that he needed only to take his hat and cane to be able to go out. As soon as he undertook a great composition, he sought out his best articles of dress, and dressed himself neatly and nicely; only thus adorned was he able to write. He never deviated from an order once established; even when he found himself in a very different position, he never advanced beyond the limits which earlier relations had drawn for him. He continued with strict punctuality to look through his household accounts every evening. The honorable, orderly, intelligently-practical spirit of earlier artists is pre-eminently characteristic of him. That he had lived miserably for a long time, had been for a long time obliged to move in very inferior circumstances, is still noticeable even in later years. In externals, in his position in life, he is a quiet, plain-looking citizen; this and the artist are strictly separated in him. In the inner world the artistic spirit rules absolutely, but it is powerless where the outer world begins.

Mozart, on the other hand, is the free-thinking genial artist, whose whole being Art fills, and who therefore treats all else more carelessly and negligently, immediately determined to such conduct by his own nature. Mozart is the type of an artist in the modern sense, and as at that time in German poetry the earlier barriers were torn down by the men of the "storm-and-stress" period, and Goethe established itself as a power by the grace of God, giving law to the world, so we see, too, how Mozart, freed from the fetters which the rigidity of earlier conditions made, puts the

artistic existence as having the higher right as opposed to the external world.

Finally, Beethoven is the boldly self-reliant man, who maintains his own right against a whole world. If formerly the external world was over-powerful, repressing subjectivity, if Mozart shows us the reconciliation of the internal and external, the movement has now reached the opposite side. The individual is the master who prescribes laws for the world, and feels in himself a deeper right than all else in existence, especially political and social conditions, can claim. Either from his own natural character, or consciously, in wantonly humorous mood, Beethoven often overleaps all barriers, and binds himself as little as possible to custom and usage.

The behavior of our masters towards existing institutions may be inferred from this. Haydn "had intercourse with emperors and kings and noblemen, but did not wish to live on a confidential footing with such persons, and preferred to keep to people of his own condition." To characterize Beethoven's view, it is sufficient to recall the well-known anecdote of his conduct at Carlsbad, when, walking for pleasure with Goethe, he waited to be saluted by the Austrian Court, "pressing into the thickest of the crowd," while Goethe stood aside, saluting respectfully. Mozart takes his place midway between the two extremes. When a little boy he "sprang into the lap of the empress and kissed her heartily." When grown up, he showed himself a man conscious of his own worth, but always full of the truest respect for his emperor.

Haydn was unhappily married. When his beloved had gone into a convent, he allowed himself to be persuaded into marrying her sister, whom he did not love. By his own confession he was not insensible to the charms of other women, and when in his old age he charged his departing friends to "greet all beautiful women for him" he showed plainly enough what direction his thoughts had taken in this respect. But in all this there was nothing more than the play of a fancy inclined to bantering. He kept strictly to external order and custom; and when the Queen of England invited him to Windsor, and smilingly remarked to her husband that she "wished to make music to *celebrate* with Haydn," he replied: "O, I'm not jealous of Haydn, he is a good, honest German," and Haydn remarked: "It is my greatest pride to deserve this reputation." In such a position there lies undeniably something narrow. The outward forms of propriety determine conduct without being really informed and vitalized by anything inwardly corresponding. So Haydn appears never to have had the happiness of conceiving a noble ideal of womanhood.

Mozart was happily married. But it was not possible for the author of "Don Juan" and "Figaro" to confine himself within the

usual limits. He, like Goethe, was called to depict love in the infinitude of its manifestations; especially called, like Goethe, to set forth in his dramatic creations such a wealth of feminine forms as no one before or since has been able to create. Mozart, like Goethe, loved as an artist. His interest in women was conditioned on his artistic interest in receiving into himself a wealth of personalities, that he might reproduce these expressions through his Art. In spite of all this, how deep and heartfelt his love for his wife was, is shown in a letter of his lately printed in a little pamphlet, "Mozart's *Schauspieldirector*," (Leipzig, H. Matthes).

Beethoven loved deeply, and with vehement passion. His interest was a personal one; he loved only once, and when fortune was not favorable to this love, resignation took its place at first, afterwards humor, and apparently boisterous levity, though this was only outwardly assumed.

Mozart depicted love in its most concrete manifestations; with Beethoven it appears as a purified, idealized passion. In the one case it is a transitory moment; in the other, a power which has laid hold of the innermost core of personality.

Haydn was a strict Catholic in faith and prayed much. Not because the ecclesiastical type of religion was really active in him,—the earnest religious moods of earlier times were entirely foreign to his predominantly cheerful, playful nature, his purely human way of feeling. He prayed because doubt was never awakened in him, standing, as he did, out of the province of reflection; he prayed because he had never passed out of his early habit, and the childlike directness of existence. His real religiousness, his true inner mood is natural religion, is the faith of the innocent child which knows not how to express its devotion except through joy and childish play.

Mozart shows himself more than outwardly touched by the Catholic view of the world. In Leipzig, when in company some one expressed regret that many composers wasted their powers on ungrateful church texts, he spoke with the greatest warmth of the religious recollections of his childhood, and of the blessedness which even the remembrance of this time of faith secured to him. He has shown in his *Requiem* that the impressions of his church had not only touched him outwardly, but had affected his whole nature, and although repressed, were never rooted out of his innermost soul. Mozart, called to reproduce all former times in himself, to gather up their scattered efforts into one great whole, shows also its religious sublimity in himself as something *presupposed*, as *background*; but precisely because he gathered up multifarious elements, using them as material for his new structure, that ecclesiastical elevation could only have importance as a thing of the past:

and hence his religious flights on the whole have no more significance than Goethe's inclination to Christianity in the last years of his life.

Like Goethe, he was pre-eminently worldly minded; to reveal the Beautiful task of both. Beethoven, though born a Catholic, like his predecessors, was too deeply moved by modern intellectual activity, reflection predominated too much, his subjectivity was too powerful, to permit him to give himself up to the power of ecclesiastical objectivity. His Christ is a thoroughly worldly hero who attains his not very far removed ideal; but his last great mass shows, with great flights and here and there a Catholic coloring, a certain straining after originality of conception, and a preponderance of subjective arbitrariness: peculiarities which always remain foreign to the blessed regions of true ecclesiastical Art. It is the religion of the future which already announces itself in it; and it is therefore natural enough if the separate sides are more or less involved in conflict with each other, if the organic blending of them is still lacking. The prevailing religious sentiments of former centuries are entirely foreign to our great masters of the modern times; as infinitely as they surpass the olden time in the secular, in the Opera and Instrumental Music, so infinitely does the latter surpass them in the ecclesiastical.

Haydn deceives himself. Externally he holds fast to ancient institutions; internally an entirely new world has sprung up. Mozart consciously goes beyond these bounds, but never reaches a real separation, a thing foreign to his harmonious nature. In Beethoven the rupture is outspoken. He has gone down to hell through the whole scale of worldly gradations; but Beethoven stands at the same time nearest to the elevation of the earlier ecclesiastical view, for in him the whole circle from heaven to earth and back again is passed through, and he has at last expressed prophetically that for which the century struggles, *a kingdom of heaven upon earth*.

—So we perceive, what is already represented in the outward lives of our masters, a progress from the narrowness of comfortable existence, from inward happiness and satisfaction with the actual to struggle and mighty passion; a progress from *naïve*, unconscious expression to conscious self-comprehension; a progress which even more and more victoriously opposes the inner world of the subject to received tradition. We advance out of the assured habit of life, struggling with all the doubts of the modern consciousness.

Haydn, in his musical culture, took his starting-point from the practical, and, indeed, from the most common, mechanical side of it. As apprentice of a town-musician he began by learning to play all instruments from necessity. External occasions led him to composition, although from his youth up he had practiced it from natural inclination and without instruction, and instinctively reached the poetic in Art. His genius taught him, almost unconsciously to himself, to reach greater and greater depth of expression, and this ever more and more perfectly. But his central-point was always the practical; he always grasped his Art from the practical side, entirely uninfluenced

by speculation and æsthetics, and could be called, therefore, in comparison with his predecessor, a musician in the narrowest sense.

Mozart's father was better educated than those men with whom Haydn could have intercourse in his early life. He early accustomed his son to combine theory and practice, and led him to the technical as well as the poetical. Hence, if in Haydn genius reveals itself only instinctively, in Mozart we see the most beautiful balance of reflection, art-consciousness on the one side, and native power on the other.

If Haydn was unconsciously a poet, Mozart was so consciously one that he not only filled out little defects of his librettists, but undertook similar work independently. Beethoven early showed a tendency to speculation, to thinking about Art, to close investigation, to opposition, always predominantly conscious in his creative activity. Especially in his later epochs reflection comes out into decided prominence. As for the poetical import of his works, it is that which more and more emancipated instrumental music from the technical limits and the law of rationally-logical elaboration which confined it in the works of Mozart. He, least of all, is a musician in the narrower and more limited sense; he brings music near to a higher spiritual world, and enables it to express poetic states of mind with the utmost accuracy in instrumental music.

In matters not immediately connected with his art, Haydn had received only ordinary instruction. In later years, in the service of Prince Esterhazy, no opportunity offered for further education in these things; and when at last the opportunity came, he was too old to enter upon studies heretofore strange to him, and develop new sides of his nature. Mozart, educated by the world and by life, had already in his early life received the richest and most multifarious variety of impressions.

Beethoven appears to have studied more than his predecessors in his early years, though without plan or method. But his interest was thereby awakened in many subjects not immediately connected with his art, and he thus came into more intimate connection with modern intellectual activity than his predecessors. In purely musical instruction, too, Haydn was the most neglected. He received but limited guidance and was always obliged to learn for himself, everywhere to create anew, while his successors could build on the foundation which he laid. Haydn's views of Art were accordingly totally without scientific development. No one who heard him talk of Art would have recognized a great artist in him. His theoretical reasonings were in the highest degree simple, and he reduced nearly everything to fortunate plan and inward inspiration. Mozart possessed a distinct consciousness of the importance of Art, although not at all in the sense of modern philosophy. But, early conducted to high points of view, many expressions, many passages in his letters, show how clearly he had recognized the great task of the artist, how good an art-critic he was already, even in the modern sense. In Beethoven's mind there dawned as a distinct presentiment the modern philosophic consciousness, which sees in Art

the revelation of the Divine in the world of phenomena, and knows itself called to solve the highest problems of the universe.

Haydn entered as a composer at once, least and most of the three in the course of his long life; least, in the inward character of his composition; this cheerful, clear, playful nature asserted itself early, and continued the same to the end; most in externals. It was not until after Mozart had created his chief works that Haydn produced his greatest and best; not until later that he made use of all those gradations (*Stufenwesen*) which had been introduced by Mozart, of the wealth of instrumentation, &c., which the latter brought to light; so that we have to discriminate in him two epochs, one before and one after Mozart. Haydn remains always the same inwardly, in the main thing, but changes in externals. Mozart, like Goethe, experienced the greatest inward changes; but all this fluctuation between opposites is an organic development, determined by an inward necessity; a passing through one-sided tendencies in order to arrive at completed universal creations.

Beethoven also experienced great changes in his inward character, but he developed not so much by fluctuation between opposites; his progress, like Haydn's, is more a making for the goal in a direct course; only with the difference that Haydn goes out of himself, approaches the objective, while Beethoven, on the other hand, withdraws into himself; so that in him, as we have already said, we observe at first a decided leaning on his predecessors, afterward a more decidedly worked out peculiarity; and at last an increase of this, even to rudeness, exclusiveness and opposition. Those are entirely mistaken who think the strangeness of Beethoven's later compositions is to be accounted for by his deafness alone; that he could have written otherwise if this sense had remained to him. Even those much less gifted must be able to plan their creations inwardly, without such external helps, if they have made themselves thoroughly familiar with tone-life, let alone a genius such as Beethoven. Indirectly, however, this deafness had an extraordinary effect upon his creations, since this it was, which increased his innate inclination to separation and seclusion to what really became in a certain sense one-sidedness and morbidness, favoring thereby very greatly the keeping his peculiarity of character unaffected by external influences, but producing also that depression of spirits which resulted in the master's losing more and more his sound, joyful activity; so that we see him entangled more and more deeply in the negative, so that side by side with blessed joy the abysses of pain open before us. Haydn most of all took up into himself from without, and grew thereby. Beethoven did this least of all; his growth was effected by going deeper and deeper into himself. With Mozart, all history was foundation and background for his activity, but in such a way that he reproduced in himself all this legacy thoroughly independently.

The Church Music Association has well sustained its great reputation as the only choral society in New York of any real use. A most excellent and interesting Mass by Schumann was the principal point in the second concert on February 10th, and a superb performance of Mendelssohn's "Athalie" acknowledged by the orchestra (who are mostly Germans) to have surpassed any remembered even in Leipzig, closed the season on April 28th in a manner which will not be soon forgotten. The conductor, Mr. C. E. Horsley, has at last had an opportunity of appearing as a composer. On the 16th of April last his cantata, "Comus," and a selection from his miscellaneous works, gave the New York public an insight into the worth of a man whose greatest misfortune is being an Englishman, but who, in the opinion of all who know and have heard his music, is worthy of a place beside the best composers of this day. I have left myself no space for a detailed review of this best and most remarkable concert of the season, but I enclose you some of the many press notices, and I think you will agree in congratulating your countryman on the success he has achieved and the British pluck he displayed in employing a whole evening in producing his own works.

Thus I have arrived at the end of my task. Tonight a feeble opposition to the Church Music Association, a so-called Oratorio Society, led by an excellent violinist, Dr. Damrosch, performs "Samson," which has taken them over a year to study. But as the chorus numbers less than a hundred voices, great results are not expected. So farewell.

A Truly Great City.—False Notions of "Improvement."

We are indebted to the *Transcript*, of June 15, for the following full report of a most timely and admirable discourse. We are pledged to sympathy with its ideas by every motive we have ever had for pleading the cause of Music.

The Church of the Disciples was well filled yesterday morning, the announcement being that Rev. James Freeman Clarke would tell his congregation "What shall make Boston a truly great city." The reverend gentleman selected for his text the 23d chapter of Matthew, 37th verse, "Oh, Jerusalem, Jerusalem, thou that killest the prophets and stonest them that are sent unto thee, how often would I have gathered thy children together even as a hen gathereth her chickens under her wing, and ye would not. Behold, your house is left unto you desolate"; and the 11th chapter of Proverbs, 11th verse, "By the blessing of the upright the city is exalted, but it is overthrown by the mouth of the wicked." The following is an abstract of the sermon.

I propose to ask this morning how is Boston, this city of ours, which we all love so well, to be made a truly great city. Patriotism, or the love of country applies to cities as well. How the Jews loved Jerusalem! It was the city of the great King, the city of righteousness, the faithful city, the perfection of beauty, the joy of the whole earth, the city of praise and of joy; glorious things were spoken of it. So, too, have the citizens of other cities loved their homes. So, too, the Athenians loved Athens for its beautiful situation and all its magnificence of art and intelligence; and so the Romans were proud of majestic Rome, the queen of the world.

Every city which has become historic has a character of its own. It is almost a person. When we think of it we feel about it as we do about a person. Babylon, Carthage, Tyre, Rome, Athens in ancient times, modern Rome, Venice, Paris in our own times, stand in our mind as separate, distinct individuals. That is why they have been loved and cherished; that is why poets have sung for them and men have fought for them. Some cities have souls and some are soulless and are soon forgotten. Cities that are built up artificially and do not grow naturally do not impress us as persons. Thus Constantinople, notwithstanding its wondrous beauty of situation and other advantages, was an artificial city; and in modern times St. Petersburg is another; and neither of those possess the kind of interest which belongs to a city which grows up naturally. How have the great souls of the earth loved their own cities! How Dante loved Florence, and how Jesus loved Jerusalem!

The true greatness of a city is when it embodies and represents some grand idea. A large territory does not make a great State. If all Norfolk County

and all Middlesex County were annexed to Boston, that would not increase the importance of Boston. It would be nominally larger than Philadelphia in area and population, but in reality it would be no more of a city than it is now. Do you suppose that more people visit Boston because Charlestown is annexed to it? Not one. People from the West, the South, the Middle States, come here because of the old historic names here; because of the moral influence of the place. They come to see Faneuil Hall, and Bunker Hill, the Old State House, the Old South Church, King's Chapel. They come to see the place where great men were born and lived and died. The annexation of Dorchester is not worth so much to Boston as it would have been if we had only kept the house of John Hancock standing. We had better lose fifty thousand people out of the centres of our population, by having them go elsewhere, than lose the Old South Church. The glory of Boston is to many people in its historic recollections. Every little child in Iowa or Nevada reads in its school book about the places and sees pictures of the buildings which some of our city officials would gladly remove to make a little more room for the horse cars. These visitors, who come to Boston from a distance, don't come to see your new and handsome stores. They can see better ones in Chicago. They don't come to Boston because of its population or business. New York exceeds it over and over again in these respects: but Boston has what neither Chicago, New York, Philadelphia, St. Louis, ever can have. It has a history; antiquities, memories. Let them go and you will lose some of the great distinctions of our city.

It has been my wish to have some of these recollections embalmed in the names of our new streets. Instead of taking high-sounding, but insignificant, names from among the English peerage, and calling our streets Arlington and Clarendon, we ought to have named them after the great men who have lived here; John Winthrop street, Sam Adams avenue, Cotton Mather avenue. Everything like that would have helped to preserve the individuality and the personal character of our city. That is also a reason why the old trees ought to have been preserved. They made a part of the character of the city. The secular elms, the growth of a century, were cut down easily in a day; but they never can be replaced when once cut down, and all the wealth of New York or Chicago together could not place them on their parks or avenues. They were our distinction. A hundred years ago your great grandfathers were walking and talking under them. Their shades fell on James Otis, Samuel Adams, Fisher Ames, Samuel Dexter. The birds were startled from their leaves by the guns of the 5th of March and the 17th of June; but they must give way, it is said, to the "march of improvement."

Is it an improvement to Boston to have a little more room for her street cars, and to lose that which distinguishes her from all the cities of the land? The men who talk about the "march of improvement," and who are ready to kill our grand old trees and cut up our Common to make way for streets and stores, think themselves practical, but they are not so, even in the lowest sense of the term. They not only destroy the sentiment and the imaginative beauties of our city, for which perhaps they care nothing, but they are enemies also of its material interests. I think this can be proved even to the practical man himself. I should say to him, "Do you believe in advertising? do you think money well spent in extensive advertisements?" "Certainly," he replies. "You admit that whatever calls attention to the city advertises it; whatever keeps the name of the place and the memory of the place must advertise it; whatever makes Western merchants come East to Boston, is an advertisement. Well, then, the picture of the Old South Church in school histories and school geographies, studied by the little children in Minnesota, and the little rude woodcuts of Boston Common and the elms in the children's reading books in Ohio and Michigan, are all advertisements of Boston. They advertise its streets, its stores, its merchandise. It is the best possible advertisement, and worth paying \$100,000 a year for; but lost whenever you cut down the old trees, whenever you pull down the Old State House and the Old South Church. The vandalism which sneers at sentiment will, sooner or later, take half a million dollars of annual income out of the pockets of the business men of this city, and yet they call that being practical and enterprising!"

So much for trees and monuments; but there are other matters still more characteristic of Boston, and more important still. The idea of the city has always been the elevation of the whole people.

Here, in the beginning, free schools were established supported by taxation. Every child in Massachusetts had such an interest and inalienable right to enjoy them that he must not be dependent for it even on the love of his parents. It was the duty of the whole community to see that every little boy and every little girl was educated, and from this seed have come the public schools, giving unsectarian education to the whole community. This idea is odious to all sectarians. The Roman Catholics, who have come here since our institutions were founded, and who have been received with all hospitality and will be so received, nevertheless ought not to dream of touching our public school system. This is the chief distinction of Boston. From Boston, from Massachusetts, these schools went all over the whole country. They have made the republic possible; they have made and still make possible that freedom for the sake of which thousands come here from Europe. Republican government rests on universal education, and no sectarian schools ever educated or ever can educate a people. The idea of Boston has always been that of raising the whole community. It is one of the few cities in which all of the native population are intelligent and refined. Its citizens, rich or poor, high or low, are a people of genuine culture.

Talk to any man or woman in Boston of American descent, and in nine cases out of ten you are talking to men and women of ideas and of principles.

Universal education implies and requires other advantages. The Boston Common, which is the public park and garden of the people, the public library, that most noble institution; public baths in summer, music on the Common for all the people, free churches; these are all logical deductions from the public schools. Educate the whole community, and then you fit them thereby to receive, and make them desirous of having, all other means of culture. Then public culture becomes larger, deeper, higher than that which is only private. The glory of the republic is that the whole community is pledged to progress, that the universal people are its guardians, and that the power of the whole community is its guarantee. Our public library in Boston is better than any private library ever can be; and one day we shall have public museums and gardens, public zoological and botanical gardens, better than any private corporation ever can procure. Our free churches ought to be better than any private churches; our free schools better than the very best private schools; that which is done by the whole people and for the whole people ought to be better than what any single section or class of the people can ever accomplish or obtain. That is the glory of Boston; we have always been steadily marching in that direction, always doing more and more to furnish the best culture to the whole community.

I oppose, because of this view, all attempts open or secret, to injure any of our public places; to take away the least mite from the present opportunities and advantages which belong to the whole people. Those who attempt to injure the Common make a direct attack upon popular education, upon universal culture. The crime of high treason has always been considered as one of the most culpable and heinous of all, because committed against the life of the nation itself. The life of our nation is in the intelligence and morality of the people. No republic can live where the people are ignorant or vicious. The worst crime, then, which can be committed in this country is any act which lowers the tone of public thought. I therefore consider that any man who is in favor of the removing of a public monument in Boston which is the education of the people, of cutting off a piece of Boston Common, of killing her trees, of injuring her public schools—I consider him to be guilty of a worse crime than some of those for which men are sent to the State prison. Of course I do not mean that he intentionally does anything wrong, but such is the tendency of his action.

One other distinction of Boston has been the freedom of its thought, its independent intellect. In State and Church, in social and moral questions, Boston has commonly taken the lead of the nation, because it has always inaugurated independent thought. Of course, this has often led on the one side to extravagance, and on the other side there is always a freeling opposed to mental freedom—afraid of it, and willing to persecute it a little. The Boston clergy persecuted Ann Hutchinson and Roger Williams, but Ann Hutchinson and Roger Williams truly represented the real spirit of Boston. Tories and men of standing, good men and wise men, opposed the Whig doctrines of 1776 and the

Declaration of Independence, but Sam Adams, Winthrop, Otis and Quincy were the true representatives of Boston in that day. Men opposed Garrison and Sumner in 1840 and 1850, but the great heart and soul of Boston were with these men nevertheless. Boston, because of its independent thought, led the nation in 1776, and again in 1848, again in 1861, and today, when a new occasion comes to teach new duties, we shall find here, I think, some of the leaders and founders who shall organize new parties and prepare the way for a larger liberty and a broader manhood. From Boston, as a radiant centre, have gone forth, under all names, all forms of liberal Christianity.

Here, I think, is the true greatness of our city. This is what we should always endeavor to maintain and carry forward. We don't want extent of territory, nor amount of population, nor abundance of wealth, nor ascendancy in art mainly, but we want wealth used for good purposes, as it has so often been used in this community. We want liberty united with law, we need human efforts continued as they have been begun, to lift the fallen, to comfort the wretched; we need more institutions and better institutions, like those which have been already founded, for charity, for education, for correcting vice, for reforming criminals. It will be a sad day for Boston when the work is opposed as a mere rosewater philanthropy because of some supposed sentimentalism. The charities and institutions of Boston have not been sentimental, but have been instrumentalities, and we must go on and carry them further. Other cities don't care, are more orthodox than we are. The most orthodox people in Boston are only relatively orthodox, and Lyman Beecher in his day was a great heretic as William Ellery Channing. Other cities excel us in population and art, but if we wish to keep the good name we have inherited, let us hold fast to our freedom of thought, our practical Christianity, our humane institutions, our traditions of public knowledge and public comfort and public improvement. These will satisfy our soul and bless it and make it sacred. These are the beautiful germs out of which our New Jerusalem shall grow.

The Societe des Concerts.

(From "CHERUBINI: His life and his music," by EDWARD BELLASIS. LONDON, 1874.)

As early as the August of 1822, Cherubini established the Pensionnat of the Conservatoire, which had been abolished, together with the public competitions in vocal and orchestral works by the pupils, in which all who had gained the first prize since 1816 could be candidates. This course was but a step towards the subsequent foundation of the Societe des Concerts du Conservatoire, established by a decree of the 15th of February, 1828, and which originated as follows:

Habeneck invited his musical friends to dinner on St. Cecilia's day, telling them to bring their instruments with them. Among those who responded were Guillou, Tulu, Vest, Brod, Dubois, Butaux, Danvergne, Balle, Dupont, Fila, M. Fred, Mengal, Dossion, Henri, Barizel, Tilmant (amer), Battu, Tchernin, St. Laurent, Auvray, Seuriot, Claudel, Gharin, Lohay, Nodet, Vernet, and Chaffi. The *Eroica* symphony was played, but not liked. After several essays, in 1827, at Dupont's manufactory, Rue Neuve des Perits Champs, and at Habeneck's house in the Rue des Filles St Thomas, disgust at the symphony was succeeded by admiration. Cherubini, being informed of this, and of Habeneck's idea of having concerts, agreed that they should take place in the grand hall of the Conservatoire. Since 1815, the public exercises of the pupils had not been resumed. Through his desire of restoring these, Cherubini agreed to ask the king's minister, M. Sosthène de La Rochefoucault, for the authorisation desired by Habeneck, who himself agreed to find the funds for the expenses.

The government, however, granted 2000 francs a year towards the expenses, and the decree founding the society was communicated by Cherubini to the professors and a number of the chief pupils. Amidst general approbation an engagement to abide by the decree was signed by those present on the 24th of March. A provisional committee of the new society, composed of Cherubini (president), Habeneck (vice-president), Guillou (secretary), Dauprat, Brod, F. Halévy, Kuhn (chef-du-chant), Meïred, Amédée, Albert Bonet, A. Dupont, and Tajan Rogé, convoked an assembly of all those who had signed the adhesion to the regulation of the

decree; and Guillou, in the name of the committee, made known the proposed rules of the committee, and an adhesion to these latter was also signed.

On Cherubini's and Meïred's recommendation, Habeneck was chosen conductor of the concerts, among the chief objects of which was the performance of Beethoven's works. Let us see how this object was fulfilled from 1828 to 1862. The first symphony was performed thirteen times; the second, twenty-six; the third (*Eroica*) twenty-eight; the fourth, twenty-four; the fifth (C minor), fifty-three; the sixth, (pastoral), fifty-one; the seventh, fifty-two; the eighth, fourteen; the ninth (choral), nineteen; total, two hundred and eighty performances. The overture to *Fidelio*, seven times; to *Leonore*, four; to *Coriolanus*, nine; to the *Wars of Athens* twice; to *Lohengrin*, ix times; to *King Stephen* once; to *Prometheus*, seven times; overture in C, twice; total, thirty-eight performances. Chamber-music: quartets, op. 18, three times; trio in E flat, op. 38, once; the quartets, op. 59, four times; figure of ninth quartet twice; septet, twenty-seven times; trio for two haut boys and cors anglais, four times; total, forty-one performances. Cherubini's action as director of the Societe des Concerts exhibits his regard for Beethoven; yet Berlioz, when saying that the great musicians of Paris at this time were indifferent to Beethoven, dares to include Cherubini in that class. At the same time he speaks of the Florentine as one of the great masters of the *maître* (Beethoven) dont les succès l'irritaient profondément, et saupait l'édifice de ses théories les plus chères; but then, according to Berlioz, Beethoven, now played in Germany more than in France, where we generally suppose that the best harmonic combinations; Paer, one who told unfavorable anecdotes of Beethoven; Catel, one who could not stand his ground; Kreutzer, one who disclaimed all that came from the other side of the Rhine; Berlioz, who was deaf, and not attending the Conservatoire concerts. All these, according to Berlioz, were enemies to Beethoven. But it is intolerable to find him making this charge against the man who, in the teeth of opposition, had Beethoven's symphonies performed. For what, according to Elwart, are the facts? "When Cherubini was informed of Habeneck's plan, he agreed to the request that the latter should obtain the authority of the minister with a degree of warmth that does honor to his memory."

"When the minister M. de Montalivet assented to Cherubini's proposals," The very decree issued at the time of the Decree of the Ecole Royale de Musique we have resolved, &c.; and art. 9 charges Cherubini with the execution of the decree. The statutes of the Societe des Concerts du Conservatoire, with the signature of the Director of the Ecole de Musique. Lastly, Cherubini was chosen one of the directors and executive committee. "Cherubini knew very well," remarks the *Album des Musiciens*, "that the Habeneck had been the promoter of the works of Beethoven. Had he entertained so mean a notion of the interests of his pupils, he would, he certainly would not have promoted and arranged the whole affair with the zeal he did."

A number of concerts took place every year, for which, as we have said, the government eventually gave an annual grant of two thousand francs. No solos were allowed, and at Cherubini's order the movable platform, rising step by step, just as it now stands, was built. At the first concert, March 9th, 1828, the *Eroica* symphony was performed, and found great favor among the pupils. The ordinary concert took place on Sunday, and on week-days were called "concerts spirituels." At the first concert, the *Eroica* symphony was performed by M. Habeneck, assisted by Professor Nodet and Maillard; at the fourth concert in 1830 (4th April), the celebrated introductory chorus from *Elisa*—the solo song sung by Professor Habeneck and on the 18th of April, 1830, the *Eroica* symphony, conducted by Cherubini himself. At the extra concert at the Conservatoire on the 30th May 1830, a rather unfortunate circum-

stance occurred. Cherubini, before beginning, always waited for royalty; the only royal princess who loved and patronized music came ten minutes late, and some hissing, forerunner of the storm in July, began, which was not sufficiently drowned by the voices, then just beginning to sing, to prevent her hearing the salute from the pit that did not respect a mark of deference on Cherubini's part. Besides the great concerts there were also the smaller ones called the "Concerts d'Emulation," given by the pupils themselves, at which Cherubini did not allow the young ladies of the Conservatoire to take any part either in the solos or choruses, they being solely allowed to perform in public on the harp or the piano, while the orchestra only played the compositions of the pupils. In spite of all the representations of the most eminent professors, Cherubini adhered strictly to these rules. The chief box was reserved for Cherubini, D'Henneville, Delavigne, and Lambert, and emulation was especially excited among the pupils at these smaller concerts by the presence of their director. These, of which Elwart was conductor, Cherubini no less warmly encouraged than the great ones.

(Elwart's *Histoire de la Société des Concerts*.)

Music Abroad.

VIENNA. The repertoire of the Imperial Opera during the month of May was as follows: *Der Freischütz*, *Il Trovatore*, *Le Domino Noir*, *Lohengrin*, *Do Minos*, *Le Prophète*, *Les Huguenots*, *Guillaume Tell*, *Die Meistersinger*, *Le Troubadour*, *Les Noces*, *Le Maître de Chanson*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*. In five months this theatre has mounted 52 different operas. At the Opera Comique, during the first half of May, were given: Lortzing's "Czar and the Caravan," *Les Femmes de Strawinsky*, *Le Roi et la Reine* (new French piece by Leo Delibes); *Il Trovatore*, "Maiden of Flanders," Kreutzer's "A Night in Granada" and *Le Port de l'Esperance*.

BERLIN. The works performed at the Imperial Opera House in April were: *Le Domino Noir*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*, *Le Troubadour*. The new operas have been accepted for the coming season: one, by Rubinstein, on a subject called "The Marquis"; the other a comic opera, of which the text is borrowed from Shakspeare's "As you like it," by W. Taubert.

Robert Schumann's *Faust* was lately executed, for the first time here in its entirety, by the members of Stern's Vocal Union, under the direction of Professor Stockhausen. The principal solo singers were: Mmes. Lili Lehmann, Schultzen-Asten, Assmann, Boss, Herren Betz, Diener, and Beltzacher; the orchestra was that of the Royal Operahouse. The performance was very successful, the Third Part, more particularly, making a deep impression on the audience.

LEIPZIG. There is a question of transforming the Conservatory, hitherto a private, into a national institution springing directly from the Saxony government.

—The *Fest der Vögel*, one of the first musical societies in Germany, celebrated its twentieth anniversary, on the 17th of May, by a performance of the great B-minor Mass of Bach.

COLOGNE. The Rhine Musical Festival took place at Cologne on the 19th, 20th and 21st. The performances were held in the Gürzenich Hall, which holds 2,000 persons. The orchestra, arranged in a triangle, occupied the centre of the platform in front, with the chorus at the sides. Capellmeister Hiller was greeted with hurrahs and great applause on his entry to take the wand. Many leaders of the German and foreign musical artistic world were present, notably Brahms, Joachim, Blüthner, Grimm, Dietrich, Müller, Boyer, W. Bargiel, Verhulst, Gevaert, Samuel, Radoux, Peter Benoit, Kufferath, Hubert, Mlle. Staps; in the orchestra were Jean Becker, Königslow, Jaffa, Kefer, Deswert, Grützmaier, Barth, Léonard, Merck, and

Bernier. Among the soloists were first, Mme. Joachim, received with enthusiasm, then Mme. Peschka Leutner, of the Leipzig Theatre, Henschel of Berlin, Schelper, baritone of the Cologne Theatre, and Diener, of the Berlin Opera. The artists were placed to the left of the conductor. The programme for the first evening consisted of Handel's "Samson," and Brahms' "Triumphlied." A report in *Le Guide Musical* says:

The execution was superb. The choir, at the commencement a little wavering, soon found themselves in possession of all their faculties. We in Belgium are still far from the perfection of the Rhine choirs. What vigor! what nerve! what instinct, and above all what certainty, what ease! The soloists were also excellent. Mme. Joachim, as a matter of course, was a Micah of ideal beauty, of a perfection which it is scarcely possible to attain. The baritone Henschel, in the part, unhappily too short, of Harapha, distinguished himself in quite a special manner; his interpretation is marvellous. He is a future Stockhausen. The bass Schelper (Manoah), and the tenor Diener (Samson), all acquitted themselves notably. The orchestra in fine was marvellous in precision and ensemble; there is in fact only one opinion with regard to this performance of "Samson," that it was one of the finest that has taken place for many years. After "Samson," Hiller gave up the baton of director, which he had so efficiently wielded, to Johannes Brahms, who directed his own "Triumphlied." Brahms was received with enthusiastic applause; and the "Triumphlied," although of unheard-of difficulty, was admirably executed by the choir and orchestra, the bass Schelper acquitting himself fluently in the only solo that the work contains.

We may add the following from the *Kölnische Zeitung* of May 26:

A lady's delicate hand from the chorus presented Herr Brahms, in the name of the lady's colleagues, with a laurel wreath, proportionately as imposing as the *Triumphlied* itself. On Saturday evening, after the general rehearsal, and yesterday, after the concert, large numbers of those present at the Festival met in the rooms of the Casino and the Wolkenburg for refreshment and friendly intercourse. At the reception held yesterday morning by the Director of the Festival, and attended by a great many artists, of this town and other places, M. Gevaert, Director of the Brussels Conservatory, presented Ferdinand Hiller, in the name of the King of the Belgians, with the Officer's Cross of the Leopold-Order, accompanying the gift by a touching and cordial address, in good German, in which he dwelt on the merit of him who was thus distinguished. The numerous Belgian artists present loudly expressed their concurrence in the address. All the other persons present, too, were agreeably touched by the happy moment selected for this mark of distinction, as honoring simultaneously the Director and the Composer.

The days follow and resemble each other. The second day's performance of the Festival was, like the first, most enjoyable. First came instrumental music with a "Sunday Child," Beethoven's Pastoral Symphony, which brought out the dazzling qualities of the orchestra, assembled, unfortunately, only for this occasion. The Symphony was performed to perfection, and penetrated to all hearts. Then followed Ferdinand Hiller's oratorio, *Die Zerstörung von Jerusalem*, and achieved a great triumph. The very first chorus: "Wie heilig und hehr!" took the audience by storm. After that, the applause was equally divided between the choruses and the solos through the entire work. The duet, "O, war mein Haupt," sung with true mastery by Mad. Joachim and Herr Diener, had to be repeated, in obedience to a tumultuous demand. At the conclusion, there was a long and enthusiastic storm of applause, while the charming phalanx of the ladies' chorus, turning towards the master, crowned his head with laurel, and overwhelmed him with a rain of flowers."

MILAN. Verdi's *Requiem* in memory of Manzoni is the topic of the day. It has been performed with immense effect in the Church of St. Mark, and was to be repeated, this week, three times at the Scala. The Church was crammed to suffocation, the Mayor being overwhelmed by applications for tickets of admission. Had the demand of everyone thus applying been gratified, the worthy functionary might have filled all the churches in Milan instead of St. Mark's only. All the numbers went splendidly, but the greatest effect was produced by the "Dies Irae." The principal singers were Signore Stolz, Waldmann, Signori Capponi and Maini, seconded by Signore Benio, Bignami, and Chappia. Eighteen fair pupils of the Conservatory sang in the chorus. All gave

then services gratuitously. The male chorus counted amongst its members many artists of high reputation, as did, also, the orchestra. Glad as *Let for the Cur* has been successfully produced at the Teatrada Verme, Mad. Messchkeff of St. Petersburg, who was expressly engaged for the occasion, impressed the audience very much. She was admirably supported by other principal artists, Signora Barina-Dini, Signori Merly and Bartolotti, as well as by the orchestra and chorus. No one could surpass Sig. Fucini as conductor. Another success has been the revival, at the Teatro Manzoni, of Romond's opera, *Il Ventaglio*. One great obstacle in the way of a performance of *Il Ventaglio* is the fact that the work required no less than three buffos, four *prima donne*, and two tenors. However, the obstacle did not frighten the management, and the result has been very gratifying. The three buffos, Signori Valentino Fioravanti, Ricci, and Del Grande, were all good, so were the tenors, Signori Zuliani and Carnelli. It is true that one of the *prima donne* was not up to the mark, but the other three, Signore Tichia, Perocco, and Dondelli, were, so the public had not much cause for complaint. *Il Ventaglio* was written some forty-three years ago, and has long slumbered unheeded and forgotten. It has, however, now made such a hit that the next thing it will probably make is the round of Italy.

Dwight's Journal of Music.

BOSTON, JUNE 27, 1874.

Richard Wagner and his Theory of Music.

One of the ablest and most interesting of the many articles upon the "Wagner question" appeared in the June number of the *Galaxy*, from the pen of the distinguished Shakespeare scholar, Mr. Richard Grant White. There is a Wagner party here now and in England, as well as in Germany. It is especially intolerant, aggressive, almost fanatical just now in New York, the new home of so much of the young Germany with all its restlessness, its discontent with the existing order, whether in Society or Art, and where the recent brilliant performances of *Lohengrin* have stirred up an enthusiasm, which bids fair to become a pronounced Wagner fever, and must have its run, both there and elsewhere, for heaven knows how long, like all the fashions and the fevers which by turns possess and tyrannize the souls and tastes of fickle, novelty-seeking men and women. But to publics, as to individuals, there come ever and anon lucid intervals, when they once more behold with deep and peaceful joy the eternal verities which no fashion or excitement can obscure but for a day; the fireworks are played out, and lo! the quiet stars forever in their places. But while the Wagner fever lasts, it is quite natural that whoever makes a cool appeal to reason, or lifts an earnest voice in behalf of dear old musical convictions and experiences, to all of which this egotistical reformer gives the lie with so much persistency and energy of will and talent, and with unparalleled audacity, should provoke the wrath of the more combative ones who march beneath the Wagner banner. It is not strange that Mr. White has been taunted with "intrusion" into the controversy, and accused of "ignorance" on the subject of music. Some of his critics would fain have it appear, that, in arguing the question at all, he is professing to know that of which he is ignorant, to-wit music: an imputation just as hurtful to an honorable writer as a charge of lying. Now we have known enough of Mr. Richard Grant White in connection with music and musical criticism in times past, to be able to assure these angry assailants that he does know something about music, and indeed rather more than goes to the making up of what is commonly called a first-class musical critic in these times. If he is not a professional musician, he is entitled to an opinion. If his literary labors for a dozen years past have been in another field, yet he was once known and respected as the best informed and ablest of the writers about music in the New York press, nor was he without practice in the art. Indeed there is evidence that he is not ignorant of music in this very article in the *Galaxy*, which is candid, generous, full of sound sense from which there is

no escaping, and which gives Wagner credit for what truth he finds in him, while it lays bare the fallacy of some of his ideas.

Mr. White begins his article with this sentence: "Fourteen years ago the world began to hear something about the 'music of the future'—began rather to be told something about it; for there are ears that hear not, and in all matters the speaker is one and the hearer is another." It was a good while before that. In the first year of this very Journal (1852) we began to tell our readers all that we could learn from careful study of Wagner's controversial and theoretic writings, and from such biographical notices of him as we could find, about the singular position this man had begun to occupy toward all the received ideas of music, and the startling claims which he put forth. We translated largely from his writings; we did our best to form a fair and candid estimate of what he aimed at, what he thought and what he was, pointing admiringly to the force and brilliancy of his satire upon the absurdities and idols of the existing Opera; admitting the soundness of some of his ideas, but more particularly of his special criticisms, but modestly submitting the question whether, in all that there was sound and really essential in his thought, and in a far more wholesome way in practice, he had not been anticipated more than a century before by Gluck. From that time onward, during several years, these columns were pretty largely occupied, among other topics then of more immediate interest, with the Wagner question. Doubtless we were telling it to "ears that hear not"; we were before the time; and had grown somewhat weary of the matter by the time when Wagnerism came up as a tendency, and put on its party armor, here in the musical life of our new world. Nevertheless we have continued to read the books and pamphlets which Wagner is continually writing, and the pros and cons they have provoked: we have read his own peculiar poems, or librettos for his later operas; have listened carefully when we have had a chance to hear any fragments or arrangements of his music, besides hearing *Tannhäuser* and *Lohengrin* and *Der fliegende Holländer* in Berlin and Vienna. We have tried faithfully and fairly to get at some comprehensive, clear and just conception of the new phenomenon, and find out whether it be comet or fixed star,—or only wilful and pretentious pyrotechnics. We have arrived at some convictions on the subject, which, though we cannot speak as a musician, do spring from a sincere, earnest, life-long love and loyalty to music, and which so far are shaken by no argument which we have yet seen advanced by the "disciples of the newness," nor by any sorcery flung over our dull senses by the actual music of their master with the whole *Venusberg* of his bewildering, intoxicating orchestra. These we propose in a series of brief articles, during the summer lieure, to discuss.

We shall begin with the inquiry how much presumption can there be in favor either of the theory or practice of the musician, who at the outset denies the validity of Music in itself, "pure" Music, claiming that as an Art it is entirely futile, until coupled with, or impregnated by another Art, to-wit the Word, or Poetry. As if one were to say Sculpture is no true art unless allied with Painting (painted sculpture, *à la* Gibson); or Painting is naught unless it blend with Sculpture, unless its figures stand out from the canvas (stereoscopic painting)! And as if every Art did not produce its best just where it is most free and independent of all other Arts, at all events entirely paramount, unhampered by the union.

Then we shall pass to the inquiry whether Wagner, admitting all the justice of his special criticism, is after all just to the essential and distinctive

Musical Correspondence.

Chicago, June 3. Within the past week I have received an anonymous letter from Worcester, Mass., which reminds me uncommonly of a communication once received by the prophet Balaam from an unexpected source. The writer leaves me in considerable doubt as to what he is driving at; he scatters so badly that after considerable study I find it impossible to determine whether he is mad because M. Batiste's music is more dignified than I said it was (in one of my former letters in this Journal), or because I play very poorly (as he says), or cannot improvise and will not go to school enough to write a better collection than Batiste's, or because I intimated that people sometimes went to church for other purposes than to worship God. By a singular chance I happen to know the real name of the writer; but this after all is of little consequence as I never heard of him before. I would respectfully suggest to him, and any others that may have similar "inward pains" (as good Dr. Watts suggestively remarks), that the musical journals are open to defenders of M. Edward Batiste or any other abused composer. And as I happen to draw salary in Chicago, a Worcester opinion on my playing worries me very little, and will have no influence on my opinion of Batiste, although it might on the anonymous writer. Still as he is apparently a young person it might be well to add that the opinion I expressed of Batiste's music is that held by all intelligent and well-schooled organists, such as for instance, John K. Paine, Dudley Buck, Eugene Thayer, S. P. Warren, H. C. Eddy, and all the English organists.

Passing now to pleasanter themes I would again refer to Mr. Carl Wolfsohn's recitals of the Beethoven Sonatas, which are well attended and are giving an impulse to the study of those beautiful works. The last recital included the Sonatas op. 27, in C sharp minor, and op. 101, and the playing pleased me even more completely than formerly. I notice in these recitals the same peculiarity that I have formerly in those of Wm. Mason and of Rubinstein, namely, that the earlier and easier Sonatas are played the least well. With Rubinstein and Mason I always noticed that the Schumann pieces were played the best; that is with more refinement of touch and complete absorption in the work. In Wolfsohn's recitals I notice similarly that these later Sonatas, which gave Schumann his creative impulse, and which are distinguished from Beethoven's earlier music by the Schumann peculiarities of style and thought, only in a less exaggerated form, not only absorb the player more completely, but impress themselves more completely upon the audience and give the most evident delight.

One may account for this by calling them more modern in form; and so they are. Yet it is a fair question whether the Sonata form is still valid for our time, and whether critics do well to continually assume that new works in other forms are by that very reason in a lower plane of art. I merely suggest this query as my inference from the way in which the later Beethoven and the Schumann pieces absorb player and audience in unqualified delight. If some of the Boston fathers in the musical Israel would kindly express themselves upon this point they might do a favor to us country people, who but seldom refresh our souls with a view of "the monument."

I have twice before referred to Mr. Eddy our new organist. I have lately had the pleasure of hearing him play, and take pleasure in saying that I find him superior (technically) to any organist

here. He played Thiele's *Concertat* in C minor; a Prelude and Fugue of his own (worked out extensively, as much so as Bach's great preludes and fugues), Bach's B minor Prelude and Fugue, and Merkel's second Organ Sonata, which Haupt holds to be the best modern piece of organ music. This programme, as will easily be seen, is of the first rank, and it was played *admirably*. Mr. Eddy plays pretty much everything of Bach's, all the Thiele pieces, and stacks of other things. As he is yet a young man of only twenty-two, there is every reason to expect that he will prove himself an honorable accession to the musical profession in America. Already one of our leading organists here has been giving him "good advice," to the effect that he had better discontinue "classic" music and play only "light," for the sake of the public. As we have needed just such a man as Mr. Eddy here, I hope he will stand fast in the faith, and not "petter out" into Batiste, Lefebvre-Wely and Italian overtures, as all the others have. It may be interesting to students to know that Mr. Eddy averaged six hours a day practice (on piano and organ) the whole time he was in Berlin, and a part of the time as much as nine hours. He did his practice on the pedal piano, which is a great saving in every way—in blowing fee, health and nerve. For more than a year he played Bach's trio Sonatas through daily on his pedal piano at absolute pitch, interlocking the fingers. This was a new idea to me; its effect upon neatness of touch will be apparent on the slightest reflection. Tonight we have Mills and the Apollo club, of which next time.

DER FREYSCHUETZ.

THE GENDER OF MUSIC. Speaking of Joachim's violin performance in Paris, the *Pall Mall Gazette* remarks that it is impossible, hearing Bach played by Herr Joachim, not to be struck by the wonderful spirit of the old master. Herr Joachim, too, can prove bow in hand, that in passages where one might think there was nothing but intricacy, there is beauty in abundance—not, indeed, beauty of sentiment, but such beauty as belongs to vigor and robustness of health. Bach's music is essentially masculine, for which reason it finds its fittest exponent in Herr Joachim, most manly of violinists. The music of many a modern composer is of quite a different gender. Chopin's music, for instance, is unmistakably feminine; while the music of Wagner, so barren of melody, can only be looked upon as neuter.

DRINKING SONGS. Why, asks the *Pall Mall Gazette*, are drinking songs, good or bad, sure to be applauded? The singer may proclaim the rights of violent, vicious drinking, like *Caspar* in "Der Freischütz," or the secret "per esser felice" in a graceful epicurean sort of way, like *Maffeo Orsini* in "Lucrezia Borgia"; or the special virtues of English "porter-beer," like the curiously named *Phunketto* in "Marta"; or the pleasure to be derived from "the glorious vintage of Champagne," like the late Mr. Harrison in one of Balfe's operas; or he may die drinking, exclaiming "Beviam!" like *John of London* in the "Prophète"; or sing a drinking song entirely out of harmony with his circumstances and character, like the *Hamlet* of M. Ambroise Thomas—the song fanatically praising the use and even abuse of intoxicating liquor (Mr. Harrison in his Champagne song used to hiccup) never fails in any case to be redemanded. The simple explanation of the phenomenon is probably that the situation of a man singing and in the mood of drinking is eminently lyrical. A "drinking song," moreover, must in the first place be a song—something tuneful, that is, to say, with a rhythm, well marked and easy to seize. In Mr. Ambroise Thomas's ponderous masterpiece, for instance, *Huon* talks and declaims unmistakable prose, until suddenly feeling himself called upon to sing in praise of wine, he breaks, as a matter of course, into something which, however commonplace, is at least singable.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Bride Bells. 3. Ab to f. Roskel, 4)

"While 'Kling, clang—ling,'
He seemed to hear his home bells ring."

A pretty story of a maid and her faithful sailor
lad, and the chimes that were always ringing in
their thoughts.

I could live in a Desert, if only with thee.

3. Eb to f. Thomas, 40

"So like pilgrims we'll hie to some desert away,
And live for each other Love's long summer day."

A perfect song, very rich in melody.

Why sinks my Soul desponding.

Quartet. From a melody by Gottschalk.

4. Eb to g Bassford, 40

"And make the Lord most holy
Thy strength and righteousness."

Good Soprano Solo, good Bass Solo, good Quartet.

Don't be sorrowful, darling. 2. C to c. Molloy, 35

"We're old folks now, my darling,
Our heads are growing grey."

Well known poem and song.

Pig Duet. 2. F to f. Howard, 30

"This little pig to market went."

A funny affair that should please the children.

Instrumental.

Setonia Grand March. 2. C. Molloy, 30

A sprightly and vigorous march, with music a
little out of the regular course.

Union Park Galop. 2. G. Mason, 30

Sprightly, neat and easy.

Overture to Hunyady Laszio. 4. Erkel, \$1.00

A new overture is valuable to all players familiar
with the more common ones. This is very enter-
taining, being full of melodies, and is in style sim-
ilar to the overture to "Martha."

Concert dans la Feuillage. (Concert among the Leaves.) Bluettes for Piano. 3. G. Gobbarts, 35

At the commencement it reminds one of the old
"Bird Waltz," but is carried out in a more modern
and graceful fashion, with arpeggios, trills, etc.

Campanella Waltz. 3. A. Gobbarts, 40

Campanella means "a little bell," which tinkles
merrily during the progress of the waltz which is
very taking.

Empty Sleeve. March. 3. Bb Downing, 40

More properly a Quick Step and is a good one,
with a pleasing trio, and a well contrived mixture
of minor and major passages.

Regatta Galop. 3. G. Aronson, 40

Wide awake piece, which will be appreciated by
"the winning crew."

BOOKS.

MUSICAL GARLAND. Duets for Violin and Piano. By Sep. Winner. \$2.50

MUSICAL FLOWERS. Duets for Flute and Piano. Sep. Winner. \$2.50

The above books are of similar design, and con-
tain each a large number of charming duets, which
have among other merits, that of being easy. Each
book has 160 pages, full sheet music size.

Flute Bouquet. Sep. Winner. \$1.50

A great variety of Airs for Flute.

Violin Amusements. Sep. Winner. \$1.50

Violin music. This book and the Bouquet have
no Piano Accompaniment.

ABBREVIATIONS.—Degrees of difficulty are marked
1 to 5. The 1 is marked with a capital letter, as C, B
flat, &c. A small Roman letter marks the highest note,
if on the staff, an *italic* letter the highest note, if above
the staff.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$2.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished Leipzig Teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to an instruction book. Published with American and with Foreign Fingering. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of charming airs for practice, with authentic directions for persons who wish to take a short, partial and easy course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .33
Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60
Simple and clear explanations of musical theory and terms, as needed by learners on the Pianoforte.
Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67
Plain explanations of Elements, &c., connected with Pianoforte playing.

HARMONY.

JOHNSON'S HARMONY. A. N. Johnson. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00
Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25
Four approved instruction books in Harmony, the latter containing an "easy course."

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,
Price \$6.00

Compiled by a well known practical and qualified for encyclopedia making, and contains about all that is worth knowing about music, musical theory, the study of music and musical instruments.

A Catalogue describing the various instruments for retail price.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$8.00.

Also published in 6 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The second edition carefully revised by W. T. BEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides large number of lessons, both as voluntaries, &c., such as are needed by young organists.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the most successful method. Has a very thorough and attractive course of instruction, illustrated by an original and beautiful picture, which will be played for possession, better than illustration, is useless, as such.

The Emerson New Method

By L. O. Emerson & W. S. B. M. 2.50

One of the newest of the "new" and is its compiler have an excellent reputation and with enough instruction to make a free collection of instrumental and vocal music highly recommended. It is likely to be well received and successful.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well known and favorite method, containing a collection to assist the student, a large number of short, easy pieces, both vocal and instrumental. See notes.

CLARKE'S

New Reed Organ Companion. 2.00

Intended principally as a collection of good Reed Organ music, but has an instructive course which will be useful to those who do not care to go through a "method."

Clarke's Dollar Instructor.

\$ For Reed Organs. \$

Reed Organs or Melodeons are now so universally used that many who cannot take a complete course of instruction with a partial one. Hence the book, then useful of easy and agreeable pieces with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been in use for a number of years, and still holds its own. Over a dozen copies have been sold.

Winner's New School for the Melodeon. 75

Nation's general completion of Clarke's, but this gives a complete course of instruction, and is a most valuable book for the learner.

Other books published by Ditson and Co. sent free on application. Personal from Ditson, post paid.

GUITAR.

CURTIS' METHOD for GUITAR. 3.00
Lessons, Exercises, Pieces, Songs. A very popular book.

Hardin's New and Improved Method for Guitar. 2.50
A fine collection of Guitar Music, with exercises, &c., for the student.

Winner's New School for Guitar. 75
New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, L. C. Hill. 2.50

Saunders' School for Violin. 1.25

Modern School for Violin. L. G. Fessenden. 2.50

Listeman's Method for Violin. 3.00
Four well received methods, fully presenting the same in general and detail.

Wichter's Young Violinist. J. G. Genger. 3.00
For a free position, the new school of Feyer's composition. A favorite book.

Clarke's \$1 Instructor for Violin. 1.00
W. H. Clarke. 120 airs for practice, with directions.

Winner's New School for Violin. 75
The cheapest, but well worth its price. Very many are sold.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75
Recently issued, amazingly convenient, cheap method.

Winner's Perfect Guide for Flute. 75
As good as large as the New School, but differently arranged.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

See yourse for the new. The above books are not only good, but they are cheap, small, and easy to carry, and are a good bargain, but the best of the kind for the price.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

Approved methods for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two valuable different books, the first containing instructions for playing a Sax-Horn, and making the Sax-Horn a good instrument, and the second, the pretty instrument, and a new portable Reed Organ.

Other books published by Ditson and Co. sent free on application. Personal from Ditson, post paid.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophecy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me echoed soft and low,
Still your Memories linger near me,
Chiming Bells of long ago.

Sweetly fell your silv'ry numbers,
Down the still and fragrant air,
Woke my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow,
Softly rung o'er grove and wildwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Dreaming, Still Dreaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow, and soothing my pain.
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles.
Dreaming still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

I can see the Shining Shore.

Words by Rev. J. W. Carhart. Music by J. P. Webster. Song and Chorus. Price 25 cents.

I am drifting, drifting, mother,
From the earth so rocky here,
But I'm going home sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the mist across the sea,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dying lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail.
Price, 30 cents.

Let us gather up the sunbeams
Lying all around our path.
Let us keep the wheat and roses
Casting out the thorns and chaff.
Let us find our sweetest comfort
In the blessings of to-day.
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one near to mark!
Some one by your side,
Happy as a lark.
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree of difficulty. By Engelbrecht.

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness (at least to the wedded pair) at each repetition. Still, another good march is quite desirable, and Mr. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms expectant.

Chant du Matin. 60

Author's edition, improved. Key of A. 4th degree of difficulty. By Boscowitz.

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece, as a whole, is already well-known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Lithograph Title. A Reverie for Piano. Key of F. 3d degree of difficulty. By Wilson.

A graceful title page, on which is depicted the rustic chapel, of simple architecture but well designed, and in no point offending the eyes. Being such it is a good type of the composition within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 75

A transcription. Key of Db. 6th degree of difficulty. By Chaloner.

"It is the encore pieces that please," a fact occasionally verified by Thalberg, when he occasionally condescended to play his (to him) easy transcription. Since those days the piece has been the *Ultima Thule* of the practice of multitude of learners.

Thalberg's composition, however, like many other perfect things, may after awhile weary. It is only Sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well known one of Thalberg.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by perplexed teachers in search of the "fast pieces for scholars."

Maple Beach Waltz.	Hall. 20
Adalyn Waltz.	Riley. 30
Banner Schottisch.	" 30
Iola Waltz.	" 20
Echo Villa Mazourka.	Turner. 30
Vivienne Waltz.	Fisher. 30

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 2,
Mason & Hamlin's Building, 151 Tremont St.,
Boston.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
[718-H] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782-ly]

SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.,
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.,
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HETSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign
Music*. [794-3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN-COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPENSIBLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYST-
ERY, BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS—RUDIMENTAL AND IN-
STRUCTIVE, TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MAXIMS" AND THE FAMOUS "CHERNY'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD" THIS CONTAINS
OVER 50 PAGES FULL MUSIC SIZE, AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE E. \$3.25.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS on other highest
awards at American Industrial Competitions always.
The ONLY American instruments of the class which have
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, empyrean improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous prod-
uctions and at reduced prices. FIVE OCTAVE DOUBLE-
REED ORGANS, \$110 and upward.

Lowest prices painted, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., Boston; 25 Union Square, New York;
80 & 82 Adams St., Chicago; MEZELER & Co., 37
Great Marlborough St., London; Bernhard
KORN, 20 Bockler Strasse, VIENNA.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Tenets
MUSICAL TREASURE! Vocal & Instrumental
INSTRUMENTAL.

For PIANOFORTE OR REED ORGAN.
GENES OF STRAUSS!
ORGAN AT ELDERS!
PIANIST'S ASSISTANT!
PIANOFORTE GENES!

Price of each book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gift, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading, Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS.
Is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of Songs for *Common Schools* ever pub-
lished.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED, Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows the principles thoroughly,
contains a method carefully laid out and clearly ex-
plained, based on the best traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous illustrations, by exer-
cises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co's New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT. For
pianoforte, organ, and reed organs, with accom-
panying vocal parts. The Organ at Home is a new
collection of music, which is a real treasure. It in-
cludes all the most popular, waltzes, quadrilles,
and other dances of the day. It is a real treasure,
and is a must for every musical home. It is a real
treasure, and is a must for every musical home.
Price \$2.00. Sent post-paid.

Carhart's Melodeon Instructor. \$1.50
Clarke's #1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HADLEY.

One cannot help finding this thorough systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
these early distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is today the most popular music
book in America, over 20,000 copies having been sold in
10 months. Price, \$2.50, in cloth, \$3.

Winner's New Schools

For *Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flp, Saxophone, Clarinet, Flute
and Euphonium*. Don't take these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book, 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sang
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of former generations have sold by the Hundred
Thousands, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Conviction
are supplied. Price, 1.00.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The man uses it of this favorite method may be as-
sured that only to its thorough instruction, and ac-
companied with the practical exercises, and studied as
but to its admirable character of 100 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

VOL. XXXIV. No. 7.

Wagner has just taken possession of his new villa, looking on the Castle park. I found him in the enjoyment of good health, busy with the plans of architects and scenic artists, giving work to transcribers, and looking after the work of his publishers, and at the

new theatre. He regretted much that a post-ponement had been necessary, and felt deeply attached to the King of Bavaria, without whose aid the work must have come to a dead end. He spoke of the recent Lohengrin performance in New York, and of his admiration and promotion in England. Wagner said that if he lived he intended to give, after the Nibelungen Festival performance, annual performances of prize German opera, and to have one of his own operas in a year, originally intended by him. Thus *Die fliegende Holländer*, instead of being given in three acts, as is ordinarily the case, would be given in but one act with three tableaux. He wishes the Bayreuth Theatre to bear a national German character, not purely a Wagnerian one. The composer has two new operas fully sketched out—one entitled *Parsifal*, therefore another Grail subject, and *The Victory*, a Buddhist theme. I do not know what induced Wagner to leave the German legendary field for this latter work; the German papers asserted some time ago that he had promised to write an opera for the Khedive. In regard to the Bayreuth undertaking, we may assume that its future is now assured, and that the performances will actually take place in 1876, the funds now being in hand. I hope that before this time, the railroad companies will have placed Bayreuth in better communication with the rest of the world than it is at present. The city seems to have been wilfully neglected. Wagner completed his sixty-first year on the 22nd of May. The day was celebrated by the composer's musical friends in Munich and in Bayreuth in a pleasant manner.

Verdi's New Requiem Mass.

(From the London Telegraph.)

PARIS, June 8.

Seldom has a new musical work been more talked about by anticipation than Verdi's new Mass, and never before have Frenchmen taken so much interest in a religious composition. Several of the Paris newspapers actually sent special correspondents to Milan, and their letters naturally had the effect of arousing considerable interest in the subject. There is much to strike the imagination in the history of this Mass. Manzoni and Verdi were intimate friends, and the musician had held the poet in high respect. The last time they met, the venerable author of "*Il Cinque Maggio*," that noble ode on the First Napoleon, said to the composer, "Let me press your hand once more, for I fear that we shall never meet again." The presentiment was justified; the next time they were together was under the marble roof of the Duomo in Milan, when all that was famous or high-born in Italy, from the Princes of the Blood Royal to the celebrities in literature and art, assembled to consign with becoming pomp the remains of the great poet of the Peninsula to their final resting-place. Lost in the crowd, unnoticed probably among the mass of uniforms and official costumes, was Manzoni's musical friend; and in that splendid edifice Verdi conceived the idea of perpetuating the memory of his friendship by writing a Requiem which should be linked with Manzoni's name. The very next day he wrote to the Municipality of Milan offering to complete his Memorial Mass in time to be performed on the first anniversary of his friend's death. Strangely enough, Verdi came to Paris to compose. Whereas most men who do head-work love to bury themselves in some country retreat when they set about the execution of a cherished plan, Verdi elected to write a Requiem in the noise of the Hôtel de Bade, on the Boulevard des Italiens. As soon as the work was finished offers of gratuitous help came from all parts of Italy, and singers were anxious, I am assured, to travel at their own expense from the ends of Sicily in order to take part in the celebration. There was no difficulty with artists, but when the time came for making arrangements religion stepped in the way. The most natural place in Milan in

which to perform a Memorial Mass was that white-marbled beauty and cathedral, the Cathedral, wherein the first Requiem had already been sung over Manzoni's remains. But the clergy of the Duomo objected to admit women-singers into the choir, and the scheme had to be abandoned. The "Prophecy" of San Marco was more accommodating, and it happened that his church, by reason of its lower height, was better fitted for Verdi's purpose in an acoustic sense. The facade of the old edifice was draped in black, relieved with coronets of leaves, and above the portal waved a banner inscribed with the words, "To the memory of Alessandro Manzoni; 22nd May, 1874." The Mass was listened to with the greatest attention, and when it was repeated at the Scala the composer was called forward some twenty times. Immediately after the three performances in the theatre, the principal singers, accompanied by the author, set out for Paris, where they have been busily engaged for the past week in rehearsing the work with the chorus and orchestra of the Opéra Comique. As I mentioned in my telegram, only three public performances of the Mass have been as yet decided upon, each to take place in the afternoon, so that the evening representations of the Salle Favart may not be interfered with—except as regards the increased temperature of the auditorium. To-day a general rehearsal took place, according to the excellent plan generally adopted in France, to which the audience were specially invited. It was, therefore, essentially an audience *d'élite*—a meeting of connoisseurs. Nevertheless, the theatre was almost entirely filled, and the heat was absolutely terrific. The enthusiasm also rose to fever heat, and the indiscriminating applause frequently burst out in the midst of a piece, spoiling its proportions and preventing the hearers from fully appreciating its design. The music is of a singular character, and the louder the singing and the playing the more noisy were the demonstrations of delight.

After a single hearing under such circumstances, I do not, of course, pretend to offer more than the first vague and general impressions produced by a new work. The Mass is divided into seven numbers. The first comprises the "Requiem eternam dona eis," which merges into the Kyrie for four parts, solo and chorus. Number two consists of the "Dies iræ," which in its turn is divided into nine parts of very unequal merit. The *allegro agitato* on the opening words of the hymn, intended evidently to bring to the mind's eye all the awe and mystery of the day of judgment, seemed to me to miss its effect by reason of the very extravagance of the theatrical means employed. The rapid chromatic passages conveyed the impression of a fierce conflict, of a hand-to-hand street fight, rather than an idea of the destruction of a world. Nor did I find the tricky device of eight horns responding to each other from opposite extremities of the orchestra at all suggestive of the "Tuba mirum spargens sonum," of the awful sound at which the dead of centuries are to rise again. Still more stagey to my Northern way of thinking is the pianissimo utterance by the solo bass of the word "mors," several times repeated, and followed at two bars' distance by the word "stupebit," a trick which brings the clap-trap chorus to a weak conclusion. Then comes a setting of the "Liber scriptus proferetur" to a fugue—*en robe de chambre*. There are some good points to be found scattered about the trio "Quid sum miser"; the quartet and chorus, "Rex tremendæ magistatis"; the duet for female voices, "Recordare Jesu pie"; and the tenor solo of "Ingemisco." The bass solo "Confutatis" is, to my thinking, very ugly; but, *en revanche*, the final movement of the "Dies iræ," the "Lacrymosa dies illa," for quartet and chorus, is really charming from beginning to end. The melody on which the quartet is built is not only plaintive in itself, it is

essentially devotional in character, and it is supported by a very effective choral accompaniment until the final tranquil repetition of the opening "Dona eis requiem." Then follow a four-part offertory, "Domine Jesu," and a Sanctus for double choir—another fugue which, in spite of its eight parts, produces little effect. In particular contrast to this elaborate piece is the "Agnus Dei" for soprano and contralto with chorus. Nothing could be simpler in construction, nor could anything be much more charming. The two solo voices give out the flowing theme in unison and unaccompanied. It is then taken up by the chorus and orchestra, after which it is repeated by the solo voices, this time accompanied, and then a second time repeated by all the voices together. The "Lux æterna," a trio, pleased me less; but the final number for soprano, solo, and chorus, "Libera me," wherein the chorus repeat the monotonous chant of the soprano solo, and wherein melodies already heard are effectively worked up, brings the work to a dramatic conclusion.

In this rough outline of the Mass I have quite failed to give any indication of the cause for the enthusiasm which the work unquestionably excited at Milan. But this may nevertheless be readily accounted for. In the first place, the mass is a glorification of a great man, and the national feeling is so strong in Italy, now that the Peninsula is one State, that every inhabitant of the most remote district assumes with pride his share in the honor paid to every Italian celebrity. Then Verdi himself is immensely and justly popular. I well remember that just two years ago I happened to be passing through Parma at the time the "Aida" was being given. There were the same singers and the same scenery that had been already applauded at the Scala of Milan. Such was the anxiety to hear the popular *maestro's* last work that hundreds came into Parma from all the neighboring towns. On the nights when "Aida" was given there was the greatest difficulty, as I remember to my cost, in getting a bed in any hotel, and many visitors who drove in from country places twenty miles distant passed the livelong night, after the performance was over, in the public rooms of every inn, discussing the merits of the music until daylight enabled them to make their way home. "Aida" was then interpreted by the famous quartet of singers whom Verdi chose for his Mass, and who sang to-day at the Opéra Comique. To them some share in the success of the work is undoubtedly due. It must also be borne in mind that the mass has been written for performance in presence of a people whose religious observances are accompanied by a wealth of decoration and a realism in the presentment of Divine mysteries which are repulsive to our ideas. To a race accustomed to the elaborately lighted-up transparencies in Neapolitan churches, to the carrying through the streets of the black-faced Bambino of the Ara Celi in Rome, to the representation by living men of the drama of the Redemption, there can be nothing antipathetic in the most realistic suggestion of the resurrection to a higher life. I fear that you in England would consider Verdi's Requiem to be theatrical in a most exaggerated degree, and I doubt much if you would consider the workmanship sufficiently artistic to atone for the tawdriness of the design.

A word or two will suffice for the performance. The musical forces at the disposal of the conductor were disposed somewhat differently from the way in which they are arranged in England. Looking to the auditorium, the violins were all stationed to the left of the stage, the brass and wood instruments being behind them. On the right-hand side were the soprano, the remainder of the chorus being at the back. Thus the instrumentalists were to the left and the choristers to the right of the spectator, those behind being on seats raised one above another to the back of the stage. In front of the violins were four chairs

for the principals, who sat in a row at right angles with the footlights, and the conductor stood opposite to them with his back to the chorus. The latter were by no means above reproach; their voices were poor, and they sang with much indecision and uncertainty. In no respect could the choral singing be compared to that to which you are accustomed in London. The orchestra played well, but I was much struck by the thinness of tone produced. Signor Verdi conducted admirably. I was disappointed with Signor Capponi, who is far more effective in an opera than in a concert. Fortunately the tenor part is not important. Nor did I find Madame Waldmann's contralto so fine as it was two years ago. She forces her voice to such an extent as to ruin its quality; but she is an excellent artist, and, making allowance for the painful guttural tone of her lower notes, she gave all possible effect to the declamatory passages allotted to her. Signor Maini has a fine bass voice, but he is much addicted to the modern Italian vice of hallooing. For Madame Stolz, the soprano, I have nothing but praise. Her superb voice, of most extensive compass, is bright, clear, metallic, and thrilling from the lowest to the highest note. Her mezzo *crescendo* is very sweet, and she can hold a note at full power without the slightest apparent strain. She sang with fire throughout, and she was the only unexceptionable executant in a performance of generally unequal merit. In short, I was strengthened in the opinion I formed two years ago, that she is the finest dramatic singer of the day. It is only fair, however, to add that I have heard her but twice, and each time in Verdi's music. I can readily believe that she has no *agilità*, and that she would be all abroad in any but the most modern school.

Herr Hans Von Buelow against Verdi's Requiem.

M. Oscar Comettant has given an account in a letter to the *Sole*, of the first performance of Verdi's Mass at the Teatro della Scala, Milan. In this letter, he has entered into some further particulars concerning a number of which Herr Hans von Buelow was the author. The following are extracts from the letter:

"The author of this scandal, which has so far Milan in commotion, is Herr Hans von Buelow, the German who was divorced from his wife, a Mrs. Richard Wagner. This latter, who is a woman having received a wife, who is a woman from the Milanese, and after having given several private concerts, which have attracted a large number of paper value, I found out that she was a woman who is provided with no more considerable number of different strings, could think of nothing but to gently to do for the purpose of making a name for herself, and the public of this last city, by the way, to insult everyone in the person of the great Italian composer living, Giuseppe Verdi. Herr Hans von Buelow acted wisely in leaving Milan after this deed of progress, for he would have only have been hissed, wherever he had been met, in the street or even in the theatre. Such are the facts, which, however, did not surprise us, on the part of the apostle of the Mass, of the future, the most supportable, the vilest, and the most detestable, whether speaking or singing, as well as the most intolerant with which I am acquainted. The preparation of Milan, the old city, was, however, Herr Hans von Buelow, who they have invited to the first performance of Verdi's *Requiem* at St. Mark's. The effect of this preparation was to throw Liszt's ex-son-in-law into a state of exasperation very dangerous for his health.

"For whom do they take me, he is reported to have said to those who chose to listen, 'to say that I, Hans, the greatest of the Buelows, should go and compromise myself with a lot of idiots who will flock with their long ears to St. Mark's? A *Requiem* by Verdi! It is enough to make any one die of laughter. I pronounce this Mass detestable, though I have not heard it, for the simple reason that we, and our friends, the inhabitants of erudit Germany, are the only sufficiently profound musicians to write sacred music. Let the French representatives of the musical press of Paris, who

have come expressly from that capital to hear the Mass executed for the first time, go and hear it; the Mass is made for them, and they are not to be the Mass. A German, then, the greatest of the Buelows, I will not be, should not go to St. Mark's, as this funeral buffoonery lasts. I am particular, I will not go to St. Mark's, and I will not hear this Harlequin's Mass, about being able to prove an alibi. These words, heard by a large number of persons, caused a thorough feeling of indignation throughout the city. The *Pungolo*, unable to believe the truth of the report, took steps to ascertain the real facts. A friend on whom it could rely, brought back the following official notice, which I read in to-day's edition of the said paper. I give a literal translation:—
"Herr Hans von Buelow, who is reported to have been invited to the first performance of the *Requiem* at St. Mark's, has been invited to the first performance of the *Requiem* at St. Mark's, but he has not yet decided on whether or not to go."

"This reply does not prove that the author of the scandal is Herr Hans von Buelow, who is applauded and esteemed; it does not prove that the Mass is not good, or that the Mass is not good. It has written a better, since Herr Hans von Buelow has never done anything; but it does prove, alas! that this Teutonic dealer in semiquavers possesses more vanity than genius, and that his education is defective in the very thing which education should give us: a sense of propriety.

Verdi's Requiem: Other Reports

The London *Musical World* makes the following extracts from French papers, many of which sent reports to the *Musical World* of London.

The *Requiem* was performed at the Teatro della Scala, Milan, on the 10th inst. Herr Hans von Buelow, who, after noticing the various numbers in the Mass, goes on to say:—

"Such is, in its ensemble, this magnificent work, which, I believe, will take rank as one of the grandest musical conceptions of our time. We nowhere find, save, perhaps, in a few passages, the ordinary forms and well-known features of Verdi's manner. There are in it none of the exaggerations, the rude contrasts, and the negligences of style which too often mark his other works. The ideas are elevated; the style sustained; the orchestration firm and powerful; the disposition of the voices, and the treatment of the parts, always remarkable. The new forms and exigencies of modern art are, in it, ably associated with the traditions of the Italian school. Still, there will, probably, be long discussions as to whether the

those decisions I will not enter, for they would take us too far a-field. I believe, however, that, in order to treat the question, it is necessary to keep the eye fixed on the *Requiem*, which is a drama in which the pathetic is carried to its highest pitch of

So much for M. Marcello, of the *Figaro*, and now let us hear what M. Henlhard has to say.

"We are still too much moved to speak in detail of this marvellously fine work, of this vast and grandiose creation with which Verdi has endowed the art of music. The *Requiem* is marked by inspiration of gigantic power, religious emotion, novel effects, and bold harmonies, while the ideas are multiplied to such an extent that the mind is

sterile." M. "Caróni" is a trifle exclamatory, and, perhaps, a little too much moved to speak in detail upon them. We leave him, there, to hear what M. Henlhard has to say upon the subject. Thus, M. Henlhard:—

"Don't ask me to analyze this formidable work of Verdi's. I have been impressed by its colossal proportions, and as much astonished as touched. It has made an ineffaceable impression upon me, but I do not feel able to discourse upon a profound feeling which I cannot analyze. What I know is that Verdi's Mass is a grand monument of musical art in this generation, that it marks incontestable progress in the master's dramatic style, and that it raises him to the highest rank among sacred composers. Never has his palette, now free from badly mixed colors, produced effects so powerful and luminous."

M. Oscar Comettant, of the *Sole*, not being given to the hiccuping style of comment, proceeds

gravely to an analysis of the Mass, and gets as far as the first part. He makes no general observations that can well be quoted, but the tone of his criticism is eminently favorable; thus, he says of the *Requiem*:—
"Verdi has written nothing better."

The critic of *La Patrie* confines himself to general remarks, and the subjoined are among them:—

"I will not insist upon an analysis of this colossal work. It is a revelation, and I do not hesitate to say that it far surpasses all that the master has produced up to the present time. All is new in form and idea. Noble and elevated ideas are there joined to profound science. We find in it new harmonies, unforeseen effects, and great boldness. It is a new Verdi who has come to the surface."

Among the Italian critics, Signor Filippi discusses, in *La Persicciacca*, the style of the Mass, and says, after insisting on Verdi's marked individuality:—

"His Mass resembles very little the sacred music of other times and other masters. Its chief feature is the happy fusion of religious and dramatic elements. Observe that I say *dramatic*, not *theatrical*; for, truly, of the theatrical there is only a little, which neither spoils nor wounds the religious sentiment. If you call the *Requiem* theatrical, how do you call those masterpieces, the *Stabat* and *Mass*, of Rossini? Verdi does not come short of the chief

gravity, breadth, and elevation. It may be that he wants unction, ascetic calm, and the feeling of liturgical things, but these qualities belong neither

Pianoforte Discords.

The quarrels of musical circles over the pretensions of professors form a very old story. The feuds of the respective partisans of Handel and Buononcini were most bitter and uncompromising. The Gluckists and Piccinists had a long warfare. We need say nothing of the strifes of *prime donne*, and the disputes of impresarios. But a different war of interests has broken out in London. Pianoforte discords have sprung up, and two camps are in presence, the respective partisans of which carry on hostilities in the most uncompromising manner. To be sure, Herr Halle continues his recitals, undisturbed by the contention; Herr Pauer plunges into his historical harpsichords with his customary *song-froid*; Miss Agnes Zimmermann is permitted

Billet recites as he did a quarter of a century since, and is left alone in his glory; Signor Alfred Jacd, the Austrian Italian, has come back, and no one protests against his musical intelligence and his charm of touch; M. Duvernoy, the classical champion of the Paris Conservatoire, in chamber compositions is not attacked. These are all great

sensibly the breach of peace has been caused by the presence of two lady pianists, a Russian and a German—Madame Essipoff on the one hand, and

tative of her own country, whose styles are totally dissimilar, and whose characteristics are so opposite? The answer will be found in the two notices which have appeared of the two pianists, in which amateurs are informed that, whatever may be the gifts, natural and acquired, of the two per-

Madame Essipoff has proved herself to be the

print on behalf of the fair Saxon, whilst the very journals which effect to sustain native talent. It is said that the public retirement from the profession of Madame Arabella Goddard was a preparation for the pianist will resume her pianoforte career. If the rumor be confirmed, she will be heartily welcomed as the finest lady performer this country has produced, and she will meet with more fair play from journalism generally than foreign pianists have received during her absence. But we must protest against a system which exercises a pernicious influence upon art and artists. The acknowledged ability of Madame Arabella Goddard will uphold

her position here when she returns to the profession in which she holds high and honorable rank, with out the exploitation of her name against every continental new-comer. And in exalting French Kings in order to extenuate Madame Essipoff—Madame Goddard's admirers are doing a very foolish thing. Since Chopin and Liszt, taking advantage of the superiority of the grand concert pianofortes to the miserable clavichords, on which Bach had to play, and Beethoven also in his early days, introduced more varied readings, more poetic fancy, more marvellous manipulation, a race of pianoforte players has sprung up who carry out the conceptions of those composers. This "higher development" has of late years assumed still larger proportions, and greater importance, and there are a certain class of pianists, bigots and partisans, educated in a narrow-minded school, who have chosen to set their faces as well as their hands against the performances of the period. Of course, this opposition is only to be found in London amongst, perhaps, a very limited number of people, who write of the "higher development" as being non-natural and inartistic in art. The particular professors who are "tabooed" are Schumann, Dr. Liszt, Herr Rubinstein, Dr. Von Bülow, Herr Brahms, Herr Raff, &c., all of whom are, we are told, out of the domain of "pure art." Is it to be concluded, then, that the first movement of Beethoven's Ninth Symphony, his posthumous quartets, the orchestral works of Berlioz, of Wagner, the operatic innovations of Meyerbeer, of Gounod, are outside the boundaries of "pure art"? Music has never been at a standstill: it has been progressive ever since Guido gave us his notation, ever since improvements were made in the manufacture of instruments, and, above all, ever since we had the faculty of execution carried to the point which it has attained. And is it not a cruel thing to attack, under the miserable pretext of a protest against "higher development," the ability of a pianist, and to try to diminish her justly-acquired fame by exalting the merits of an inferior? However, neither can the reputation of Fräulein Krebs be raised by extravagant eulogium, nor the fame of Madame Essipoff be affected by significant silence or by praise bestowed "between the lines." It was shown in the case of Dr. Von Bülow how vain is the attempt to renew the game which was too successfully played with Herr Rubinstein. The advance of musical judgment and taste in amateur circles, and the high-minded feelings of cultivated musicians, will suffice to protect foreign musicians whose pretensions are based on exceptional gifts. This is our reply to the earnest request that the *Athenæum* should become the champion of "oppressed nationalities." We are the defenders of art, not of artists. Their ability is their own protection, whether they are natives or foreigners, and it will be duly recognized, let the direct or indirect opposition come from what quarter it may.

IT RAINS PIANISTS. The same journal of May 30 tells us:

It has rained recitals this week. Such a down-pour of pianoforte performances as there has been within four days is unprecedented in our musical annals. The fact proves the popularity of the instrument, and shows the extent to which its cultivation has been carried. The truth is that a recital is a cheap mode of getting a first-rate lesson, and the lady amateurs are not insensible to the advantage of availing themselves of the readings of a first-class professor, and of acquiring some little notion of how difficulties can be overcome. There is another aspect in which this increase in the number of recitals may be regarded; and that is, as a gratifying evidence of the advance of public taste; for to find audiences who will for two hours listen, not only with deep attention, but with occasional enthusiasm to the classical works of various masters, ancient and modern, indicates that music of the soundest schools must be studied in the right spirit at the present period. The four artists who have entered the lists this week are, Mr E. H. Thorne (an Englishman), last Tuesday, in St. George's Hall; Madame Annette Essipoff (Russian), on Wednesday, in St. James's Hall; Fräulein Marie Krebs (Saxon), in the same locality, on Thursday; and yesterday (Friday), whilst Herr Halle (German) was instructing his hearers in St. James's Hall, M. Alphonse Duvernoy (French) was equally zealous and intelligent in the execution of classical chamber compositions in the Hanover Square Rooms. We can refer specially to the recitals of Tuesday and Wednesday only. *These are days*

Days of the fair played from the banks of the Neva we must first seek. Madame Essipoff is already the talk of the town. She seems almost to have dropped from the clouds, so utterly unknown was her name and name until she played at the New Philharmonic Concert on the 16th inst. But such a marvellous executant, coming here unheralded from Russia, caused dismay in those circles where the name of one performer only is permitted to be mentioned, and a cry was raised "that it was all very well her playing the orchestral concertos and fantasias of Chopin, of Rubinstein, and of Liszt, but wait until Madame Essipoff performs Beethoven or Bach, Mozart or Mendelssohn, the real divinities of the pianoforte." It must have been distressing to the narrow-minded partisans of particular performers, to listen to Wednesday's programme, in which were productions by Bach, such as the Sarabande Double Gigue, from the Suite Anglaise, in D minor,—by Handel, such as the well-known Variations in E major,—by Beethoven, such as the Waldstein Sonata in C major, Op. 53,—by John Field, such as his Nocturne, No. 4, in A major,—by Gluck, such as his Gavotte,—all interpreted by Madame Essipoff, with the highest appreciation of the intentions of the various composers, and, for a lady, with an unparalleled degree of digital dexterity combined with power and precision, sensibility and charm. Can it be wondered that a large auditory, in which was included a vast array of professors and of cultivated connoisseurs, duly appreciated and warmly applauded the wondrous skill of the new-comer? In addition to the pieces just cited, the lady introduced no less than seven compositions by Chopin, with the grace and feeling and *verve* which they so imperiously exact; for, whether in the nocturne, the *barcarole*, the *étude*, the *valse*, or the *schërzo*, the Polish pianist and composer, to quote his own language, has always some theme recalling his native land. To a friend who ventured to suggest that he did not dwell enough on some melodious motif, he sadly replied, "I am always thinking of my country, and then I vent my indignation at her wrongs in those runs and scales over the piano which you think are in excess." Madame Essipoff, who is the second wife of M. Leschetizky, a famed pianist, executed one of his solos, "Les Alouettes." But Chopin was the prominent point of interest, and in his works Madame Essipoff displayed the *legato* quality which Liszt has declared to be so rarely shown in the realization of Chopin's dreamy episodes. The lady was quite right in not complying with any demands for *encores*. Two hours of such playing as she got through from memory is quite tax enough on the brain, not to mention the manual fatigue.

Mr. Thorne can claim a high and honorable position amongst English pianists. His executive skill is of no ordinary order, and he did not over-tax his powers in the selection of the Partita in G major, by Bach, in the Sonata Appassionata, Op. 57, by Beethoven; in the Berceuse, Op. 57, by Chopin; in the Duet, with variations on a French theme, Op. 10, by Schubert, dedicated to Beethoven, with his pupil, Mr. Duncan Hume, as ally. But Mr. Thorne particularly pleased his audience by a truly poetic execution of Sir W. S. Bennett's "Maid of Orleans" sonata, the prison-scene of which, the *adagio*, was given with delicacy and refinement. Mr. Thorne was formerly organist in Rochester Cathedral, and was a Windsor Chapel choir boy before he took the organ of Henley-on-Thames. He has given historical pianoforte concerts with success in Brighton.

The Church and the Stage in Connection with Religious Music.

For some years past, anyone may have observed that a certain change has taken place in musical composition, in so far as that musicians, finding it impossible to get grand theatrical music performed, and not choosing—some of them, at any rate—to descend to writing pieces of buffoonery and comic operettas, however profitable such works might prove, have turned to religious music. The public have followed them, and may have been beheld eagerly flocking in crowds to wherever works of this description were to be heard. When the impetus had once been given, the grand models, the master-pieces bequeathed by the true masters, were exhumed; they were interpreted with all requisite care, and the public did not fail on their part. The public may while away their leisure moments as they choose with light productions, but they always appreciate what is grand and beautiful.

—From the *Art Journal*.

It is then that we have seen young composers write letters, masses and oratorios, it is thus we have been enabled to hear a masterly work of Handel, to which there has now been added one no less admirable by Bach. What could composers do better, when discouraged by the difficulty of ever beholding their works played at one or other of our two great musical theatres, which were generally kept open with old stock pieces? Ought they to have gone with the stream, caught they, deserting true music, to have thought only of their pecuniary interest and have written for the small theatres? Some have followed this course, there are even some who have done so with advantage. But whither did it lead? To an ephemeral popularity and a money success; both highly tempting, it is true, and it is meritorious to know how to resist them.

Religious music, however, had a right to this kind of reparation. We must not forget that all the great masters have paid tribute to it, and that it was by sacred compositions that the majority of them began. Run through the biographies of celebrated composers; read the catalogue of the works they left. You will always find, together with chamber music and theatrical scores, many and many religious works, such as motets, hymns, psalms, misereres, stabats, requiems, masses, oratorios, &c. There are some masters, notably among the Italians, who especially cultivated this branch of the art. Such as Marcello, Palestrina, Martini, &c. Scarcely any composers have attempted the stage before first rendering themselves known by something remarkable in the way of sacred music. They were going back to the origin of music. Who does not know that musical notes were named by a monk, Guido d'Arezzo, after the initial syllables of a canticle? Who does not know that, in Italy, the cradle and temple of music, composers retained, up to the middle of the present century, the name of *chapel masters*, even when they no longer wrote for aught but the stage? It is a strange circumstance, too, that composers not professing the Roman Catholic faith, should, like those who did profess it, be seen paying their tribute to art, by writing, for a church which was not their own, pages of sacred music, and even masses! People are not generally acquainted—I am now speaking of the public properly so-called—with anything more than some few works which have remained celebrated, and are performed pretty often. To cite one or two, we may mention the *Stabat*, of Pergolesi, the *Requiem* of Mozart, the *Messe du Sacre* of Cherubini, the *Miserere* of Palestrina, oratorios by Mendelssohn, etc., and, more recently, Rossini's *Stabat*, *Mass*, and three Sacred Choruses, with names borrowed from the three theological virtues. But the number of fine sacred musical compositions is very considerable. We repeat it purposely: it is rare for a composer not to have one such work among his musical luggage; it is rare for him not to have essayed the sacred branch of his art. Take the *Dictionnaire des musiciens* by Fétis. You will mark one peculiarity in it. The majority of masters who have left a name justly celebrated were initiated in musical art by organists, and sketched out their first compositions on the projecting shelf of an organ case. The reason is simple. Great cities do not enjoy the exclusive privilege of giving birth to musicians; some musicians have been born in an out-of-the-way village. The only master in the place is the organist; he perceives in a child great aptitude, almost a vocation; he teaches him the principles of his art. The child, on growing up to be a youth, writes some *chansons* in the form of sacred music. Later, when he is a man, he leaves the church for the stage, as he left the village for the city. This is the history of Verdi, and it is that of a great number of other composers, especially in Italy.

Latterly, before the return towards it was apparent, sacred music was somewhat neglected. In Paris more particularly, where, as in all great capitals, the necessities of material existence inevitably triumph over noble aspirations, young composers asked themselves whether it was not more profitable to write for the stage than for the altar. At the Theatre, success promised them renown, popularity, and perhaps,—for who knows—celebrity, if the success were repeated; more than this, it promised them substantial authors' rights, that is to say: certain material means of existence, easy circumstances, or absolutely a fortune! In the Church, on the contrary, they were merely sacrificed to art; people would speak of them for a day or two, and then came oblivion. And no pecuniary profit. The most fortunate, could scarcely hope to

derive some slight advantage from the sale of their works to a publisher courageous enough to bring them out. Even then the works must be really remarkable, while the slightest title for the stage would certainly bring the musician in so much per cent. on the sale. These considerations, which are not without weight, drove young musicians from the church and directed them towards the stage. Hence the dearth of new works of sacred music. The most conscientious wrote a few specimens in this style, if only for the satisfaction of their professors; but they did so, as we say, "in the silence of their study," and the work remained sterile; when once completed, it was put away in a pigeon hole of the author's desk, whence it never emerged.

There must, however, be a certain sentiment of satisfaction in treating this style of composition, because we have seen not only pious men, like Mozart and Pergolesi, write, during the last moments of their lives, the one his imperishable *Stabat*, and the other his no less celebrated *Requiem*, but composers with very little zeal in religious matters return to this style, towards the close of their existence, as if to finish their career where they commenced it, and, at the same time, draw near to God. To cite only a single example from among thousands, it was thus that Rossini, after having laid down his fertile pen for years, resumed it to write his fine *Stabat*, his *Sacred Chorus*, his little *Mass*, and many other sacred efforts, which we shall know some day, as his intimate friends know now. It was thus, also, that, after writing so many masterpieces, and when he was believed to be thinking of repose, Verdi composed the grand *Mass* for Manzoni, which was solemnly executed at Milan on the 22nd May.

We can only applaud his return, which has been apparent in France for the last few years, towards sacred music, and exhort young musicians not to desert a class of writing which, though not affording, it is true, the positive satisfaction offered by theatrical music, possesses the advantage of elevating the soul, and causing it to resist the temptation of another and very futile class of compositions, that of little *l'opéra* music. We know very well that we must have some of this little music: it enlivens and amuses us; but we must not have too much of it, and, at this moment especially, it is invading us in such force as to imperil what is grand.

M. DE TELMINS.

The New Diapason.

(From the London Athenæum.)

The first appearance of *M. le Sieur* in *Le Figaro*, in the town of "M. le Sieur," and the letter of Signor Campanini to the *Chronique de la Musique*, have proved, perhaps, a source of great satisfaction to the Drury Lane authorities, as "M. le Sieur" but for a disagreeable controversy, which has only affected the *ensemble* of the execution, as well as the chief artists in the east. This was the first introduction of the French pitch. It may be remembered that the Society of Arts took up the matter, establishing a uniform musical pitch in this country in 1859, and a committee of professional instrument-makers, &c., drew up an elaborate report and recommended the adoption of the pitch suggested at a congress of musicians at Stuttgart in 1841, basing their calculation of pitch on the vibrations of a 32 feet organ pipe, giving 35 vibrations per second instead of 32. In order that the several pitches referred to in the report of the committee may be known, we annex them:

Hindell's Training, Park, 1859	A 440	C 512
Theoretical Pitch	A 435	C 508
Philharmonic Society	A 432	C 504
Diapason Norm. (1870)	A 432	C 504
Stuttgart Congress, 1841	A 432	C 504
Italian Opera, 1850	A 432	C 504

The committee recommended the *Société des Compositeurs* by adopting the *Société des Compositeurs* which is half a tone lower than the *Diapason Norm.* or in other words, by fixing a quarter of a note below the pitch of the French pitch was half a tone lower than the London one—the depression required for the wood and brass instruments would be comparatively easy. Now on two points there was a general agreement among the conductors of the period; first, that a pitch uniform throughout the world of music was highly desirable; and secondly, that if it could be accomplished, the lowering of our high pitch to bring it down to some universal standard was expedient. But the many varieties of pitch in different countries, and the constant change which are made according to the caprices of singers or the

crochets of conductors, formed a serious objection to the proposed uniformity. Strong differences of opinion were expressed between the musicians and the mathematicians, as to the number of vibrations which should form the basis of uniformity; and during the discussion, it came out that a high church pitch existed in the days of Sebastian Bach. The committee, however, were unanimous on one point, that the capabilities and convenience of the human voice in singing the compositions of the great vocal composers ought to be the guide for a definite pitch.

Now if this resolution had been acted upon, we should have heard nothing more about an alteration of our high pitch, for with it our greatest vocalists, male and female, who have ever been known in the musical annals, whether in opera or oratorio, have won their fame, although some modern artists who for years and years had been singing to the delight of the public and their own great profit, with the abused diapason, took up the notion of a lower pitch. It need scarcely be added that they were either sopranos or tenors; for the barytones and basses were quite content with the *status quo*. Manufacturers of instruments, particularly of organs and piano-fortes, were not particularly anxious for any alteration, because their stock in hand would be deteriorated in value. The stringed players were quite opposed to innovation, inasmuch as their brilliancy of *timbre* would be diminished sensibly; and it was clear that a change of pitch would excite endless confusion, and would entail an enormous outlay to carry it out. Besides, if not enforced by legislative enactment, the adoption of the new pitch would be but partial.

An attempt was made to raise a subscription to buy new instruments for all the artists who played on the wood or brass ones, and to alter the pitch of all the cathedral, church and other organs in the United Kingdom. But this mode of attaining universality was an utter failure. And so from 1859 to 1872 our pitch remained undisturbed, until

Patti, who thought it would be more comfortable for her to sing her music half a tone lower (really without the slightest physical necessity for this), carried out the reduction, the new instruments becoming the property of the theatre like any scenic

carried out the reduction, the new instruments becoming the property of the theatre like any scenic apparatus, and the pitch ever since the innovation has been a source of confusion, sometimes higher, sometimes lower,

to, despite the lowering, as only recently with the new tenor, Signor Belli, in "William Tell," *Prima donna*, however, agrees as to one course of action:

Mapleson had an article inserted, that the Diapason

the Swedish songstress, the new instruments ready for the commencement of the season, in order to afford time for the "seasoning" of the wood and brass. But to introduce a new pitch at the close of

on the first night of the use of the new instruments

the

imported brass and wood from Paris, the clargy

tone of the former and the flatness of the latter served to diminish the effect ordinarily produced by the splendid orchestra. And there was a Nemesis in store for Madame Nilsson. For the first time her intonation was imperfect. Constant use will per-

haps render the wood and brass agreeable to the ear, and the singers will gradually accommodate their register to the lowering of the pitch; but

Covent Garden has already raised the pitch a quarter of a tone, and Drury Lane will in due course follow. Perhaps the committee of the society of arts may have been right in recommending the

Stuttgart pitch as the one having the best success here. As things stand, the pitch at Covent Garden is a quarter of a tone and at Drury Lane it is half a

tone lower than the pitch at Exeter Hall, the Crystal Palace, the Royal Albert Hall and other concert halls, and the pitch which is prevalent throughout the United Kingdom. Here is confusion worse confounded. If the players of the wood and brass at the two Italian opera houses were to take the instruments in use there to the festivals, or to Sydenham, or to South Kensington, what a *charivari* it would be.

Balfe's Posthumous Opera.

Three performances have now been given of "*Il Talismano*," and the general impression is confirmed that Balfe's posthumous opera is most successful in the parts stamped with the old style of the master, and least so where he has made ambitious attempts at the effects of the modern German school. Balfe was no great contrapuntist: indeed he used to profess a candid and hearty contempt for the fetters of musical theory. He was a natural melodist: he "lisped in numbers, for the numbers came," being neither dived out nor hammered out. There was a certain spontaneity and fulness in his tunefulness, which smacked of his nationality; and it was that which made him popular. Much of this character is in "*Il Talismano*," and it is in the pure Italian passages that most interest and pleasure lie. The tenor romance for instance, which runs through the work, "*Candido fiore*," with its tender cantabile, is a perfect specimen of the old master. It is not strikingly original: that is to say its phrases suggest half-a-dozen separated reminiscences; but the style, the stringing together, and the grace of the whole are pure Balfe, and the result is charming.

The song is the basis of the opera, as it were. Another for Edith—her first air, by the way—is no less admirable. This is "*Placida notte*" ("Solemnly softly cometh the nightfall"), with a change from D major to E flat, and an accompaniment in the composer's best manner. Some of the choral numbers, too, are very fine.

Il Talismano must be remembered was originally written as an English opera in three acts, to the libretto of Mr. Arthur Mathison, based upon the chief episode of Scott's "*Talisman*." The talisman proper, however, does not come into the story at all, nor is Saladin introduced except as an obscure Emir. Mr. Mathison originally intended to call the work "*The Knight of the Leopard*," but the association with Scott's novel overrid all other considerations. The work has been mapped out with good effect both for music and spectacle. As the curtain rises, a troop of Saracenic soldiers in the desert sing a chorus, "*Soldiers of Araby*." They disperse, and Sir Kenneth of Scotland and the Emir Sheerkohf enter; Sir Kenneth declares himself an envoy from the Princes of the Crusade to the noble ladies, Richard's Queen, Berengaria, and his cousin, Edith Plantagenet, &c., who have secluded themselves for prayer and meditation in the rock-carved chapel of the hermit of Engaddi. The Emir offers to guide the knight to his destination, and after a duet the pair set forth on their journey. Scene the second shows us a corridor of the desert chapel, and Edith Plantagenet enters; she sings a recitative and prayer, and on hearing that Sir Kenneth is approaching, expresses her joy in an aria, and is then summoned by Nectabanus to the presence of the Queen, to robe for the holy vespers. The slave Nectabanus, in a recitative and song, reveals his own malicious disposition, by declaring his hatred of beauty, brightness, love, &c., and his delight in their opposites. Scene the third is the interior of the chapel, and here the Queen, and Edith, accompanied by the Court ladies, &c.,—all clad in conventual robes—nuns, acolytes, &c., enter in procession, singing a "*Salve Regina*." Edith

feet, making, as she does so, a sign of silence. As the procession gradually recedes, the knight apostrophizes the "Slave Regina" mingling with its last strains; the tones of the organ add their harmonies to the melodious sounds, and as Sir Kenneth falls on one knee, pressing the precious rosebud to his lips, the curtain descends on the first act. The second act opens in the tent of King Lion Heart. Sir Kenneth enters, and is warned by the King against loving too loftily. "Tempt not, Sir Leopard, the paw of the lion!" Their interview is suddenly interrupted by De Vaux rushing in to tell the King that the Duke of Austria has planted his banner side by side with that of England on Sir George's Mount, the place of honor in the camp, and ceded to Richard as acknowledged leader of the Crusade. Richard's hot blood takes fire at this news, and

with a short trio, "to the mount, oh! to the mount!" the three hurriedly quit the scene, and repair sword in hand to St. George's Mount. There, Richard tears down the banner and tramples on it. This scene—an Eastern sunset warmly illustrating the Mount, with groups of armed crusaders in clamorous dispute—created a highly animated impression. The movement commences with the successive entries of the several choral divisions of Austrians, French, and English, and a two-part female chorus of eight pages. In the opening portion the consternation raised by the well-known incident of the banners is effectively expressed. Some solo passages follow, appropriate to the contention between Richard and the offending Duke of Austria, the interposition of the French king, and Sir Kenneth's acceptance of the charge of watching the English standard. The chorus "Draw your swords," with ample accompaniment of wind and brass, and the bustle and animation of the whole scene, made one of the most elaborate and effective stage illusions imaginable. The quarrel is soon over as the King reminds them that their task in Palestine is to fight for the Holy Sepulchre, and Richard has a prayer, "Monarch Supreme," the air of which had been heard in the opening prelude, followed by a stirring march and chorus. As the hosts disperse, Sir Kenneth enters, proud of his knightly duty. He sees the tent of his lady love, and sings a romance, "On balmy wings," in which Sig. Campanini's voice has full range. His vigil is interrupted by the stealthy entrance of Nectabanus, who brings him a message from a royal lady, and a summons to follow him to her tent. The struggle of the knight between love and duty, and the malevolent glee of the slave, are depicted in a duet, and finally Sir Kenneth quits his post, and honor is conquered by love. Scene the third is the Queen's Pavilion—the Queen and ladies discovered embroidering, &c. In a part song, "Weary hours," the ladies express a desire to return home, and then Berengaria sings a "Romance of Navarre," "La guerra appena," with choral refrain. This is likely to become popular. Edith enters, sings the story of the "Ladye Eveline," and the Queen then informs her that Sir Kenneth has been decoyed from his post, and is now in the neighboring tent. Edith, indignant at the cruel jest, bitterly reproaches the Queen for thus placing the honor of a gallant knight in jeopardy, and Berengaria, dismayed, hastens to assuage her husband's certain anger. Sir Kenneth enters, and, in a grand duet with Edith, he declares his love. Edith tells him to keep the ring that was used to lure him to the tent, and then bids him speed back to the Mount. The King, however, now enters, and the intelligence of the outrage on the English banner stirs Richard to ungovernable rage. He menaces Kenneth with his battle-axe, and the climax is wrought out in a concerted piece and a finale that is full of animation, although not very original. The principals and chorus, and the most powerful orchestral effects, are all brought into employment with good dramatic effect, and the curtain falls on the second act.

From this point the interest falls off. The story, as a dramatic whole, begins to decline, and is occupied mainly by desultory material effects. King Richard is in his tent, on the eve of returning to England. He is reading a letter that acquaints him that Sir Kenneth is more than simple knight. The Queen and Edith enter, and in a trio the King bids Edith be of good cheer, for "something shall happen," that very night, that will lighten her grief, and brighten her eyes again. In scene the second, to the strains of a grand procession march, the King, and the Princes of the Crusade, with their followings, enter, to the jovial strains of a chorus, "To Merrie England" and then the King bids the Minstrel Knight sing a strain of love. Sir Kenneth's voice is heard behind the scenes singing the "Rose Song," as heard in the first act, and he then enters with the nobles. Richard acquaints his knights that Sir Kenneth is David, Earl of Huntingdon and Prince Royal of Scotland; joins his hand in Edith's, the March again breaks forth, the curtains of the pavilion are drawn aside, the sea and the ships of the Crusaders are discovered, and to a repetition of the smoothly written four-part choral harmony, "Cantiam dell' Inghilterra," the finale curtain falls. A rondo in this act, "Nella dolce trepidanza," splendidly sung by Mme. Nilsson, is one of the chief features of the performance, and will doubtless attain considerable popularity. Besides the musical numbers we have mentioned, several others in the work are distinguished by high merit. Thus, Edith's romance, "La Canzone d'Evelina"; the romance for Berengaria, "La guerra appena," in

which Mdle. Marie Roze gained a well deserved encore; Sir Kenneth's aria, "A te colli' aure," and the duet for him and Edith, "Quest' anel," the latter part of which had to be repeated, are all good points. The chorus of the Arab soldiers at the beginning of Act I., "Soldiers of Araby" with its melodious finale movement, "Our master awaits us," is original and striking. The chorus for ladies' voices in Act II., "Hours and hours roll slowly on" is tuneful and effective, although not remarkably original, particularly in the first four bars, which strikingly recall "Ten little niggers," the comic song.

The manner in which the opera has been put upon the stage, and the excellence of the acting, reflect high credit on the enterprise. Mme. Christine Nilsson as *Edith Plantagenet*, Mdle. Marie Roze as *Berengaria*, Sig. Campanini as *Sir Kenneth*, Sig. Rota as *Richard Cœur de Lion*, Sig. Catalani as *Nectabanus*, Sig. Campobello as *L'Ennemi*, all faithfully fulfil their trust. Mme. Nilsson invests the proud but gentle English Princess with the true dramatic spirit, and with that vocal excellence which is all her own. No possible improvement could be suggested on her interpretation throughout. The two solos in Act I. and Act II. were admirably rendered, and the rondo in the third act, was, as we have said, exquisitely interpreted, and brought down a unanimous encore. Numerous encores, bouquets, and rappels were showered upon her throughout the evening. Mdle. Marie Roze was a personable and attractive queen, and well deserved her encore in Act II. Sig. Campanini did not look the gallant knight as regards make-up; he represented himself as too old; and how could he go to defend a banner against the mailed chivalry of Austria, in the simple walking costume of *Maurice* in the "*Traviata*"? He should be armed to the eyes. Sig. Campanini sang nicely, making especial point with the love duet. *King Richard* was rather a puny king in the angry scene, instead of being the raging lion-temper as well as lionheart. His business with the battle-axe might be better developed, and look more of a muscular feat. The singing, however, of Sig. Rota was artistic. Sig. Catalani gave a spirited and picturesque impersonation of the malevolent slave, *Nectabanus*; Sig. Campobello, as *L'Ennemi*, acted and sung like a thorough artist; Sig. Costa as the *King of France*, Sig. Casa boni as the *Duke of Austria*, and Sig. Rinaldini as the *Baron de Vaux*, did well what they had to do. The choristers and the instrumentalists worked with a will; but the lowering of the pitch is not an improvement. Accustomed to sing up to a certain diapason, the human throat instinctively forms itself to produce the usual sounds, and the result is that the singers and instruments do not accord. There were notorious examples of this singing out of tune, for which the alteration of pitch was alone responsible. The performance, however, as a whole remains brilliant; and in all points of view, musical and spectacular, this posthumous work of Balfe's is worthy of the care and labor bestowed upon its production. *Orchestra, June 19.*

Dwight's Journal of Music.

BOSTON, JULY 11, 1874.

Richard Wagner and his Theories.

II.

Wagner is a theorist. He has his own peculiar theory of Music,—that is to say, of the proper function, province, final cause, and power of music. He composes Operas upon a theory, and excuses the short-comings of his earlier operas, like *Tannhäuser* and *Lohengrin*, upon the ground that the time had not yet come for the full development of his own theoretic principle in practice; while on the other hand the outside world is caught by just those things in them which other musicians might have written and which are mere concessions to the accustomed forms and methods of stage music, dressed out with a vast deal of the modern melodramatic pomp and noise, and great spectacular display. Mozart made operas without a theory, and so did Weber, so did Beethoven his one, his unsurpassed *Fidelio* (he only sought a noble subject and was true to it); so did Rossini and all the

Italians before and after. The master musicians had no new theory of music, did not study to contrive one; they *made music*; and if they "built better than they knew," where is the loss by that? Gluck, you may say, did have a theory; that is, he wrote a famous Preface when he brought out his *Alceste*, in which he set forth the absurdities of the usual Italian type of opera, and announced his determination to study dramatic truth and fitness in his compositions; but he did not broach any peculiar theory of music; he did not scorn to write musical pieces, arias, choruses, &c., in good old musical forms; he did not turn the whole thing into endless recitative, "infinite melody," as Wagner calls it; he still made melodies, and was far enough from trying to reduce music to the position of a mere handmaid and slave to poetry, to words and forms of speech. He believed in music; for he had musical inspirations, and he knew how to express them, and they live. Perhaps it will be seen that Gluck exposed the faults, absurdities, extravagances into which the old Opera had run, with quite as critical and keen an eye as Wagner; only he kept within bounds and did not charge upon the very nature of Opera the depravities it had contracted. He sought to reform it, to restore it to its purity, and not to destroy it to make way for a new kind of "Art-work of the Future."

What is this Wagner theory? 1. In the first place, we may say it is based on a negation. It starts with the *denial of music*! Wagner does not really believe in music,—except when he forgets his theory and has to apologize for the time not being yet quite ripe. He says somewhere in his autobiographical confessions that he did not begin with music; he was not a musician from his boyhood; it was poetry that beckoned him the way that he should go; he wrote verses, translated Greek tragedies, composed plays; he took to music later, struck by the dramatic quality he felt in the Sonatas, Symphonies, &c., of Beethoven. He thinks he had a gift for poetry; perhaps we shall admit it. His musical gift seems more of a factitious quality; but, whether it be rare or ordinary, great or small, he seems to have been struck with the idea of utilizing the two gifts together, and of producing musical drama in which the words, the poetry should be of equal and in fact superior consequence to the music, which hitherto has been supreme in Opera. This led him to the conclusion that Opera must be no longer a mere department, form or branch of one great common Art called Music; but that poetry and music must be component elements, or "factors," together with scenery, costume, action, in a new, perfect, compound which he calls the "Art-work of the Future." And indeed the whole fabric, with its whole system, musical and scenic, is the logical outgrowth of his first postulate subordinating musical tone to speech. But we are anticipating.

We say Wagner's theory is the denial of the art of Music. He does not believe in the sufficiency of music in itself; he denies the efficacy of "pure" music, music without words, instrumental music. He even points to the example of Beethoven in his Ninth Symphony as furnishing the corner stone of his whole theory. He has the effrontery to declare that Beethoven, in bringing in the voices with Schiller's hymn to "Joy" in the last movement of that Symphony, did so because after the first three movements mere instrumental music could go no further; the poet and the human voices had to be called in to help the music to express its meaning; and that therein the master as it were dropped his hands, confessing the mistake of his whole life's effort, and owning that his glorious Symphonies, Quartets, Sonatas, after all, were naught, and that the only salvation left for Music lay in the union of the Word with Tones,—giving the priority however to the Word, as to the masculine or active principle. But it has been clearly enough shown (see Mr. Bennett's article copied in a late number

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method.
Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and F. S. HOADLEY, two thorough musicians and practical teachers. The method cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished European Teacher. Highly approved as a companion of the first course of scales, &c., and as a companion to an instructor. Published with American and with Foreign Editions. Ask for Ditson's Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap Instruction Book. Full of exercises for practice, with short and long scales, &c. For those who wish to take a short, practical course. By W. H. CLARKE, author of New Method for Reed Organs.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .30

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as needed by learners of the Pianoforte.

Three facts that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67

Plain explanations of Elements, &c., connected with Pianoforte playing.

HARMONY.

JOHNSON'S HARMONY. .1.25

BAKER'S HARMONY. .2.00

RICHTER'S MANUAL OF HARMONY. .2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. .1.25

Four approved instruction books in Harmony, the first of which is the most complete.

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$1.00

Completely revised and enlarged. Contains all the information that can be obtained from the standard authorities.

A complete and reliable source of information for all who are interested in music.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 4 parts, each \$1.50.

Has long been considered, both in Europe and America, the Standard School for the Organ. The present edition carefully revised by W. T. HEST, with translations of German terms, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study, it also contains a large number of short pieces, &c., for the learner.

REED ORGANS

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has long been considered the best method for teaching the Reed Organ. The present edition carefully revised by W. T. HEST, with translations of German terms, &c.

The Emerson New Method

L. O. Emerson & W. S. F. M. 2.00

One of the best methods for teaching the Reed Organ. The present edition carefully revised by W. T. HEST, with translations of German terms, &c.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A complete and reliable source of information for all who are interested in music.

CLARKE'S

New Reed Organ Companion. 2.00

A complete and reliable source of information for all who are interested in music.

Clarke's Dollar Instructor.

For Reed Organs.

A complete and reliable source of information for all who are interested in music.

Zundel's Melodeon Instructor. 2.50

A complete and reliable source of information for all who are interested in music.

Winner's New School for the Melodeon. 75

A complete and reliable source of information for all who are interested in music.

GUITAR.

CEBEC'S METHOD for GUITAR. 3.00

A complete and reliable source of information for all who are interested in music.

Revised and Improved Method for Guitar. 2.50

A complete and reliable source of information for all who are interested in music.

Winner's New School for Guitar. 75

A complete and reliable source of information for all who are interested in music.

VIOLIN.

Hill's Practical Violin School, 2.50

Saunders's School for Violin 1.25

Modern School for Violin. 2.50

Listeman's Method for Violin. 3.00

A complete and reliable source of information for all who are interested in music.

Wichel's Young Violinist. 2.00

A complete and reliable source of information for all who are interested in music.

Clarke's \$1 Instructor for Violin 1.00

A complete and reliable source of information for all who are interested in music.

Winner's New School for Violin. 75

A complete and reliable source of information for all who are interested in music.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

A complete and reliable source of information for all who are interested in music.

Winner's Perfect Guide for Flute. 75

About as large as the New School, but differently

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

A complete and reliable source of information for all who are interested in music.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

A complete and reliable source of information for all who are interested in music.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

A complete and reliable source of information for all who are interested in music.

Winner's Perfect Guide for Sax-Horn. 75

A complete and reliable source of information for all who are interested in music.

Two complete and reliable sources of information for all who are interested in music.

A complete and reliable source of information for all who are interested in music.

OLIVER DITSON & CO.,
Boston.

CHAS. H. DITSON & CO.,
711 Broadway, N. York.

SOME OF THE BEAUTIES OF THE SEASON! IN THE WAY OF POPULAR SONGS.

As publishers well know, it is almost impossible to prophecy the future of a song when it issues from the press. One can tell whether it is a good song; whether it "ought to go"; whether it has the elements of prosperity. Whether it *will go* can only be ascertained by trial. The following have been tried, are successes, and it is safe to purchase them.

Chiming Bells of Long Ago. Drifting into the Harbor,

or

I can see the Shining Shore.

Song and Chorus. Fine Illustrated Title!
Words by Geo. Cooper. Music by C. F. Shattuck.
Price, 40 cents.

Like a Dream ye come to cheer me,
Round me echoed soft and low,
Still your Mem'ries linger near me,
Chiming Bells of long ago.

Sweetly fell your silv'ry numbers,
Down the still and fragrant air,
Woke my soul from gentle slumbers,
Listening to your echoes fair.

Friends and hopes of happy childhood,
Blest me in their purest glow,
Softly rung o'er grove and wildwood,
Chiming Bells of long ago.

This is one of those rich, high-toned, beautiful songs that will not readily weary. The chorus is very pretty.

Words by Rev. J. W. Carhart. Music by J. P. Webster. Song and Chorus. Price 25 cents.

I am drifting, drifting, mother,
From the earth so rocky here,
But I'm going home sweet mother,
Where is neither storm nor fear.
I am drifting from the darkness,
From the mist across the sea,
Where the day is brightly breaking
And the angels beckon me.

The words are founded on the words of a dying lady, and this is quite worthy of a place with the sacred pieces of a similar character that have attained such popularity.

SCATTER

Seeds of Kindness!

Sung by Phillip Phillips.

Words by Mr. Smith. Music by S. J. Vail.
Price, 30 cents.

Let us gather up the sunbeams
Lying all around our path.
Let us keep the wheat and roses
Casting out the thorns and chaff.
Let us find our sweetest comfort
In the blessings of to-day.
With a patient hand removing
All the briars from the way.

The beauty lies in the sentiment, which with a simple and attractive melody, and the powerful endorsement of Mr. Phillip Phillips's singing, is quite enough to cause the song to be in demand.

TWILIGHT IN THE PARK.

Illustrated Title. Words by Geo. Cooper.
Music by W. H. Brockway. Price 40 cents.

Twilight in the Park!
Cupid lingers there,
No one near to mark!
Some one by your side,
Happy as a lark.
That's the time I love,
Twilight in the Park!

A jolly song for the boys. Will soon be sung and whistled everywhere.

A FEW

INSTRUMENTAL PIECES OF DECIDED MERIT!!

Bridal Eve March. 30

Key of C. 4th degree of difficulty. By Engelbrecht.

Mendelssohn's Wedding March is not yet worn out, and since the same couple are not married twice, it has a character of newness (at least to the wedded pair) at each repetition. Still, another good march is quite desirable, and Mr. Engelbrecht seems to be equal to the occasion. His Bridal Eve March is perfectly elegant. It has no appalling difficulties of execution, so that a player of sufficient ability to perform it may easily be found; and it is cordially commended to the musical friends of brides and bridegrooms expectant.

Chant du Matin. 60

Author's edition, improved. Key of A. 4th degree of difficulty. By Boscowitz.

A beautiful "song of the morning" truly. Without attempting commonplace imitations of morning sounds, it brings one's mind very happily in unison with the "perfect occasion" of the sunrise hour. Very neat, chaste, and of delicate imagination throughout.

The piece, as a whole, is already well-known and popular. But the author has seen fit to retouch it and, no doubt has provided increased enjoyment for those who please to resume their practice of it.

The Wayside Chapel. 50

Lithograph Title. A Reverie for Piano. Key of F. 3d degree of difficulty. By Wilson.

A graceful title page, on which is depicted the rustic chapel, of simple architecture but well designed, and in no point offending the eyes. Being such, it is a good type of the composition within, which is very simple in construction, original, very pleasing, graceful, and so easy as to afford enjoyment to the multitude who can "admire, not play" so many master pieces.

Home, Sweet Home. 75

A transcription. Key of D \flat . 6th degree of difficulty. By Chaloner.

"It is the encore pieces that please," a fact occasionally verified by Thalberg, when he occasionally condescended to play his (to him) easy transcription. Since those days the piece has been the *Ultima Thule* of the practice of multitude of learners.

Thalberg's composition, however, like many other perfect things, may after awhile weary. It is only Sweet Home that will never wear out. Mr. Chaloner's transcription is good enough to be played anywhere. It is about as difficult, and will be thought to be quite as graceful as the well known one of Thalberg.

Easy Instructive Pieces.

The following little list will be gratefully welcomed by perplexed teachers in search of the "first pieces for scholars."

Maple Beach Waltz.	Hall. 30
Adalyn Waltz.	Riley. 30
Banner Schottisch.	" 30
Iola Waltz.	" 30
Echo Villa Mazourka.	Turner. 30
Vivienne Waltz.	Fisher. 30

Dreaming, Still Dreaming!

Song by Mrs. Zelda Seguin. Composed by J. R. Thomas. Illustrated Title! Easy, sweet, smooth and classical melody! Price, 50 cents.

Dreaming, still dreaming of days that are past,
Flowers that have faded, too lovely to last,
Sweet is the vision that greets me again,
Cheering my sorrow and soothing my pain.
Childhood's endearments and innocent smiles,
Passionate longings and love-lighted smiles.
Dreaming still dreaming, while life glides away,
Visions of glory, bright, bright as the May.

Messrs. Cooper and Thomas were dreaming to some purpose when they thought out the new ballad. Mrs. Seguin has already given it fame, and the sale will doubtless continue to be large.

What Mollie Said!

Answer to

MOLLIE DARLING.

Song and Chorus. Elegant Illustrated Title.
Words by Grace Carlton. Music by W. F. Wellman. Price 50 cents.

Smile upon your Mollie, darling,
Like the stars above, to-night,
Make the heart within my bosom
Throb again with sweet delight.

Mollie talks well, and her sweet chatter blends neatly with the music. Although an "answer" to another ballad, this one can very well stand alone, and may, perhaps excel the other in popularity.

OLIVER DITSON & CO., Publishers,
277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 868.

BOSTON, SATURDAY, JULY 25, 1874.

VOL. XXXIV. No. 8.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St. Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS.—It mailed or sent by mail, \$2.00 per annum, delivered by carriers, \$2.50. It is published every other Saturday. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion per line 20 cents. Cards, 6 lines nonpareil, one-half inch of space, per annum, \$10.00 in advance. Other prices on request.

J. S. SPOONER, PRINTER, 11 PROVINCE ST.

Advertisements.

G. W. FOSTER, TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan, by which musical talent progresses more rapidly.

TERMS.—Private lessons, per session, \$5.00. Class Lessons, 2 pupils each, \$4.00. Class Lessons, 4 pupils each, \$2.00.

Rooms 14 Tremont Street, Boston. For personal instruction, call Mondays from 11 to 12 A.M. For further particulars, address, care Mason & Hilditch, Organ Co., Boston.

WANTED.—A good Teacher of Piano, Organ, Voice, with knowledge of French, Italian, Russian and Harmony, at LINCOLN UNIVERSITY. Address JAS. H. DANIEL, Lincoln, Ill.

A YOUNG LADY, who has had experience, desires a situation in a family as Teacher of PIANO-FORTE and HARMONY. Terms on application. Address S. T. Smith, West Chatham, Mass.

WINNER'S New SCHOOLS

For Piano, Violoncello, Organ, Melodeon, guitar, Banjo, Cornet, Flute, Accordion, Clarinet, Fiddle and Bagpipe.

These convenient books cost but 75 cents each, and are concise, simple methods, with large quantities of practice.

Flute Bouquet. Price \$1.50.

A collection including a great variety of music for the Flute.

Violin Amusements, \$1.50.

Similar in design to the Bouquet. First-rate easy Violin Music.

Two books by Sep. Winner. They are not so large as "Musical Garland" and "Musical Flowers," but are as good as much better. Each book is a complete accompaniment.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland." Each book is a complete accompaniment. Each page is a new Musical Society well liked.

The above books sent postpaid on receipt of full price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston, 711 Broadway, New York

AMERICAN OPERA.

BELSHAZZAR,

King of Babylon.

SUBJECT FROM THE BIBLE.

A Live Work for Musical Societies.

SUCCESSFUL, EASY AND PLEASANT.

POPULAR, PRACTICAL, REMUNERATIVE.

On all of our information, forwarded free. Address the Composer,

J. A. BUTTERFIELD,

11 State Street, Chicago.

New Singing Books!

THE LEADER!!

By H. R. PALMER, ISSUED BY L. O. EMERSON.

Chorus, Contraltos, Sopranos, Tenors, Basses will welcome this new Church Music Book. It is a new time and time-honored work, and will be the best of its kind.

Price, \$1.38 or \$12.00 per dozen.

The Song Monarch!!

By H. R. PALMER, ISSUED BY L. O. EMERSON.

It is perfect for Singing Classes. First 80 pages contain the complete songs of the Song Monarch. The remaining 120 pages contain the complete songs of the Song Monarch. The remaining 120 pages contain the complete songs of the Song Monarch.

Price, 75 cts., or \$7.50 per dozen.

AMERICAN SCHOOL MUSIC READERS.

Three carefully graded Song Books for Common Schools.

By L. O. EMERSON and W. S. THOMAS.

Book 1st, for Primary Schools. Price, 50 cts.

" 2d, for Intermediate Classes. " 50 "

" 3d, for High School Classes. " 50 "

The Course is easy, progressive, interesting, and has been thoroughly tested in schools near Boston.

POPULAR COLLECTIONS OF

ORGAN MUSIC!

For Pipe Organs.

Organ Gems. Davenport. Price, 75 cts.

Batiste's Organ Voluntaries. Price, 25 cts.

50 Pieces for Organ. Batiste. Price, 25 cts.

Clarke's Short Voluntaries. Price, 15 cts.

Organist's Portfolio. Rudolph. Price, 25 cts.

Hile's Short Voluntaries. Price, 25 cts.

Zeuner's Voluntaries. Complete. Price, 25 cts.

250 Easy Voluntaries. Zeuner. Price, 25 cts.

For Reed Organs.

Organ at Home. Price, 25 cts.

Recreations for Cabinet (Reed) Organs. Price, 15 cts.

Clarke's Short Voluntaries. Price, 15 cts.

Clarke's Reed Organ Companion. Price, 20 cts.

Each of these 4 Pieces Series of Books may be purchased separately. New Method of Bookkeeping. New Method of Bookkeeping. New Method of Bookkeeping.

DITSON & CO'S

Home Musical Library.

Price of each Book in Boards, \$2.50

Cloth, \$3.00, Full Gilt, \$4.00

MUSICAL TREASURY. Vol. 1.

SILVER CHORD. Vol. 2.

WREATH OF GEMS. Vol. 3.

GEMS OF SCOTLAND'S NO. Vol. 4.

GEMS OF GERMAN SONG. Vol. 5.

GEMS OF SCOTCH SONG. Vol. 6.

GERMAN CHAIRS. Vol. 7.

SHOWERS OF PEARS. Vol. 8.

ORGAN AT HOME. Reed Organ Music.

GEMS OF SCOTLAND'S NO. Vol. 9.

HOMER'S VOICE. Vol. 10.

HOMER'S VOICE. Vol. 11.

PIANIST'S ALBUM. Vol. 12.

PIANIST'S ALBUM. Vol. 13.

On receipt of the books, the reader may send 25 cts. per copy for postage. The books are sent postpaid for the price of the books.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston, 711 Broadway, N. Y.

New Music for July.

VOCAL.

- Bride Bells. 3. A to E. *Reckel*, 40
I could live in a Desert, if only with Thee. 1. E to F. *Thomas*, 40
Why sinks my Soul depending. Quartett. From a melody by Gottschalk. 4. E to G. *Basford*, 40
Don't be sorrowful, darling. 2. C to E. *Molloy*, 35
Pig Duet. 2. F to F. *Howard*, 30
The Joys of bye-gone Days. Song and Cho. 3. C to E. *Dansmore*, 40
Domine. No. 4. Wait on the Lord. 3. F to F. *L. H. Southard*, 40
When all was bright below. 4. A min. and C to E. *Dansmore*, 40
Toll the Bell. 3. E to E. *Dansmore*, 30
The Skipper's Wife. Song and Cho. 3. E to F. *Gray*, 40
Singing all the Way. 2. G to E. *Cook*, 30
Our Home beyond the Stars. Song and Cho. 3. F to E. *Blake*, 40
Baby mine. 2. F to F. *Johnston*, 30
Douglas, tender and true. For Guitar. 4. E to E. *Haydn*, 30
The Health of her I love. 2. G to E. *Baker*, 30
The Hand that rocks the World. 3. C to E. *Thomas*, 40
O sing that Song again. (Blumenbrunn). 3. B to E. *Schubert*, 35

INSTRUMENTAL.

- Sofonia Grand March. 2. C. *Molloy*, 30
Union Park Galop. 2. G. *Mason*, 30
Overture to Hunyadi Laszlo. 4. *Erdel*, \$1.00
Concert dans la Feuille. Concert among the Leaves. Bluettes for Piano. 3. G. *Gottschalk*, 35
Campanella Waltz. 3. A. *Gottschalk*, 40
Empty Sleeve. March. 3. Bb. *Downing*, 40
Regatta Galop. 3. G. *Arnsdorf*, 40
Surprise March. 3. E. *Blum*, 40
Reveille Life Galop. 2. D. *Stuckenholz*, 40
Leonore Grand March. 4. *Ruf*, 40
From Raff's Symphony in E. 2 hands. 75
4 " 150
These two numbers (Golden Album Leaves), are charming little pieces for beginners.
No. 5. Waltz. The Bouquet. 2. C. *Maybach*, 25
No. 6. Gavotte. Happy Meeting. 1. C. " 25
Kathleen Mavourneen. Transc. de Concert. 4. A. *Kida*, 50
Maria Alexandrovna Galop. 3. F. *Reynolds*, 30
Clanson Creole. 3. D. *Ketterer*, 40
Maiden Fantasy. Op. 100. 4. *Lysberg*, 1.00
Lullaby. 3. G. *Lange*, 40
Songsters of the Grove. 4. A. *Lange*, 44
Levee. Caprice Brillante. 4. A. *Lebach*, 65
Life at West Point. 2. B. *Rehm*, 30
For Thee. For Duet. Polka Mazurka. 3. G. *Faust*, 30
Belles of Madison. 3. E. *Smith*, 30
Far Away. Galop. 3. C. *E. Strauss*, 35
First Love Schottische. 3. E. *Wagner*, 30
Home Sweet Home. Fantasia. 4. E. *Lange*, 60

BOOKS.

- MUSICAL GARLAND.** Duets for Violin and Piano. By Sep. Winner. \$2.50
MUSICAL FLOWERS. Duets for Flute and Piano. Sep. Winner. \$2.50
Flute Bouquet. Sep. Winner. \$1.50
Violin Amusements. Sep. Winner. \$1.50

MUSIC BY MAIL. Music sent by mail, express, or by mail, at double these rates. Persons, who desire to receive music by mail, should send their orders to the publishers, who will send them at double these rates.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[795]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf } 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign
Music.* [794—3m]

250,000 COPIES SOLD!
OF

RICHARDSON'S NEW METHOD FOR THE PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN, COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYST-
ERY, BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS. REFINED AND IN-
STRUCTIVE, TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS SCHU-
MANN'S MAXIMS, AND THE FAMOUS "CHERRY'S"
LETTERS ON THE ART OF PLAYING THE PIANO.
"RICHARDSON'S NEW METHOD," THIS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS or other highest
awards at American Industrial Competitions, always.
The ONLY American Instruments of the class which ever
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, employing improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous produc-
tions and at reduced prices. FIVE-OCTAVE, DOUBLE-
REED ORGANS, \$110 and upward

Lowest prices printed, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Bœcker Strasse, VIENNA.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.
FOR PIANOFORTE OR REED ORGAN.

GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gift \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading, Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS
is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.
By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of Songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 50 cents.
All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority.
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Human
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Piano, or Pipe
Organ. Contains everything which is so-called "popu-
lar"—melodies of the day, marches, waltzes, voluntaries,
variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c., and of the best of all
music from Beethoven's "Agnus" to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and Fort now ready! Price \$2.50 Boards, \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there is any distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is today the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flute, Accordion, Clarinet, Flute
and Flugelhorn. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sent
everywhere with great approval from old and young.

Sold everywhere. Sent post paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. FARNER has made the organists ready to have
done the sale of common books by one company. The
books of the past, and the books of the future, the Standard
Thousands, and the STANDARD contain the best called
for music every Church, School, Class, and Convention
are supplied. Price 1.00

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The method is so full of five new methods may be as-
cribed, not only to its the only, systematic, concise, and
complete, with little need of any other assistance, and so
that its admirably clear and of the pieces of the best
Reed Organ music, and with an exacting taste and
skill to the pupils of the work.

All books sent, postpaid, at retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway New York.

Dwight's Journal of Music.

WHOLE No. 868.

BOSTON, SATURDAY, JULY 25, 1874.

VOL. XXXIV. No. 8.

Ferdinand Hiller on Wagnerism (1860).

(Translated for this Journal from Hiller's "Tonkünstler-Zeitung.")

"*Zukunft's Musik*," "Letter to a French friend by way of Preface to a Free-Translation of his Opera-Poems" (*Uebert. French*) is the title of a pamphlet by Richard Wagner, which has recently appeared. It has for its object, as the author himself expresses it, to enlighten the Parisian Art critics about the standpoint of the composer, to "dissipate a deal of error and of prejudice," in order, in the approaching performance of *Tristan*, to divert opinion from a "questionable seeming theory" and fix it purely on the work itself. As this tolerably brief writing contains the most essential part of Wagner's views, and as the general public can hardly be expected to learn them from his earlier and larger books, we take the liberty both of calling attention to its contents, and of adding a few comments to as concise an analysis as we can make.

Wagner's "Letter" divides itself mainly into two parts, although the two parts are intermingled in a by no means unartistic manner. In the first place it contains the author's views about the development of music, and his opinion about some of the greatest composers and the most excellent national Art schools; in the next place, an exposition of his own development and of his present standpoint. As I do not propose to prepare a new edition of the work with marginal comments, I take the liberty of bringing together Wagner's opinions about the historical aspect of our Art, so far as possible, and then of passing to his individual standpoint, although it lies in the very nature of the case, that the views, which lead an artist in his own production, are most intimately connected with those which he has appropriated concerning the development of his Art and of its most conspicuous manifestations.

"With the Greeks," says Wagner, "we know music only as the companion of the dance; the movement of the dance gave to it, as well as to the poems sung by the rhapsodist, the measure, the laws of rhythm, which determine verse and melody so positively, that the Greek music (under which term Poetry also was included) can only be regarded as *the Dance expressing itself in tones and words*."

I willingly leave it to more learned ears than I am to come to an understanding with Wagner about these decisions. As we are told, the dances in the Greek tragedy, and most of the impetuous songs of the Hellenic poet, were in a certain manner sung, and sung indeed with instrumental accompaniment, although the song may have been merely a declamatory one. Now if these immortal poems were actually dances expressing themselves in tones and words, this presupposes a kind of dance more wonderful than all the great things which antiquity has left to us.

But we come back to Wagner's development.

These Greek dance measures, he goes on to say, were employed by the Christian congregations in their divine service, after they had robbed them of their rhythmical adornment, to fit them for a more serious purpose, and so give them the character of our present Choral. That such transformations were made at the time of the Reformation with the favorite popular melodies, is an established fact; whether the first Christians did so with the festal songs of the heathens, seems to be less clearly proved. Wagner at all events commits a great wrong against the Greeks, whom otherwise he holds in such great veneration, when he shows up "the uncommonly small expression of the antique melody, after the ornament of rhythm had been taken from it" for the rhythm of a melody is not an ornament, but a very important part of its whole personality. In too most brief and condensed manner do which there can be no objection. Wagner arrives at the application of harmony and polyphony in the Christian church music, and praises with enthusiasm the "highly consecrated" masters of the Italian school. But the views about the further development of the Italian music, which he now lays before us, are so incomprehensible, that we must quote them word for word, rather than expose ourselves to the suspicion of having misunderstood them.

"The decline of this art in Italy, simultaneously with the development of operatic melody on the part of the Italians, I can only characterize as a relapse into paganism. When with the decline of the Church a worldly longing also gained the upper hand with the Italians in the use of music, the easiest way they found to help themselves was, to restore to melody its original rhythmical property, and to make use of it for song, as it was formerly used for dancing. I forbear to point out here the striking incongruities of modern verse (as developed in unison with the Christian melody) with this dance melody imposed upon it, and would only call attention to the fact, that this melody stood in quite an indifferent relation to this verse, and left its variation-like movement solely to the dictation of the singing virtuoso. But what most determines us to characterize the development of this melody as a relapse, and not a progress, is, that most undeniably it knew not how to avail itself of that uncommonly important invention of the Christian music, Harmony and the incorporating Polyphony. Upon a harmonic basis so meagre, that it can quite dispense with the accompaniment, the Italian Opera melody, even in regard to the connection and fitting together of its parts, has contented itself with so pitiful a periodic structure, that the cultivated musician of our time stands with mournful astonishment before this scant and almost

childish form of Art, whose narrow limits doom even the most genial composer, if he becomes engaged in it, to a completely formal stability."

To offset this statement, the history of Music in the last century tells us the following: At the beginning of the 17th century the Opera sprang up in Florence from the wish to see a revival of the Greek tragedy. It was soon felt, that song in parts, the only Art form then in vogue, the style employed alike for the church and for the lyric poetry (in the Madrigal, could not be retained when it came to the musical representation and expression of events and persons. Hence they developed song in one part and accompanied by instruments, as well in the freest declamatory form (Recitative), as in the fixed, melodically moulded form of the Aria and the ensemble pieces. Here music first began to enter on the task, which some would fain claim for her exclusively, to say, namely, of being the interpreter of human passion: for out of the style of the old church music, obeying the most narrowing laws of harmony and rhythm, great as its achievements were in its own way, nothing could be developed which would have borne the remotest resemblance to the more modern music. And if the great prominence of the solo singer led to the most deplorable abuse of vocal virtuosity; if the Italian serious opera had become gradually ossified; yet on the other hand the comic opera of the Italians (*the operetta*) has laid the foundation for the whole rich development of the modern musical drama. The greatest composers, Handel, Gluck, Haydn, Mozart, have owed their perfection for the most part to the Italian school. Not only would no *Das Jenseits* have arisen without this "relapse into paganism": there would also have been no Bach Cantatas, no Beethoven Symphonies, no Wagnerian *Tannhauser*. That which we now call Melody, which forms the soul of music, was in no way to be attained without "the original rhythmical property" and if we are indebted to heathenism for this also (which is by no means capable of proof),—we have more reason to be grateful to it, than we ever thought we should be after all the treasures it has lavished on us. We should be altogether unjust to deny the extraordinary and in the main the very happy influence which the Italians have had upon the development of music. The Oratorio also, which later through a Handel rose to such importance in the history of culture, (Wagner does not name it), found its origin with the Italians; nay, even in the field of instrumental music they have not only given mighty impulses, but they have achieved what is important.

When Wagner with bold leaps comes to speak of the three pillars of instrumental music, Haydn, Mozart, Beethoven, he again with an excessive one-sidedness emphasizes

the influence of the "dance melody" upon the wonderful figures of this kind of music. It cannot be denied that many dance forms and rhythms lie at its foundation (for the dance, to which also belongs the March, is that *pure* music which is the most intimately connected with the most primitive expressions of our life). But not alone the artificial forms which Wagner mentions of the Fugue, &c., the most perfected forms of vocal music also, the employment of the orchestra in the lyric drama, and exclusively the free invention of the more important instrumental virtuosos,—all this together formed the basis for the building up of a department of Art which is in a condition to produce such extraordinary effects to-day.

Wagner appreciates the full mysterious force of these effects, and expresses the opinion, that the "conventional development of the languages," which hardly afford the necessary organ for the expression of "pure human feeling" any longer, is perhaps responsible for the fact that this feeling has as it were paved for itself a new way, in the instrumental music of Beethoven, for an unimpeded streaming forth. We would let the language question (a pretty doubtful one of our day) rest, if Wagner had not led it to a conclusion which cannot be well rendered otherwise than by his own words.

"In the face of this unavoidable admission," he exclaims, "there can henceforth stand open to Poetry but two ways of development: Either a complete passing over into the field of the abstract; pure combination of ideas, and representation of the world through the elucidation of the logical laws of thought,—and this it does as Philosophy; or, the intimate blending of itself with Music, of which the boundless faculty has been revealed to us through the Beethoven Symphony."

So it would seem to be pretty much all over with Poetry. For what it (?) achieves as Philosophy is no longer Poetry (or else it is no Philosophy)—and if it limits itself to a melting down with Music, then is all its independence lost, and it can no longer speak as a spiritual Art, purely and freely, to our spirit. But this expression of Wagner's proceeds so evidently from his own most individual way of looking at things, that it is now time to pass on to those passages of his "letter," which he has devoted to the inward and, although with modest brevity, the outward course of his development.

I know of no great composer, who did not in his tenderest age feel drawn to music with almost the strength of instinct, and who had not in his earliest youth in one way or another, singing, playing, or producing, revealed his musical endowment. Now it is very significant for the understanding of Wagner's individuality, that it was entirely otherwise with him. Although he had felt a certain leaning toward music, and had been very much fascinated by some single manifestations, particularly those of Weber, it was not until later, and indeed through poetry, especially dramatic poetry, that he got so far as to devote to music a more searching study. He had written a tragedy, wanted to compose some entr'actes, &c., to it, and so now took lessons in harmony and counterpoint. The enjoyment of

pure music making was reserved until he was a young man. He had not even, at the piano, with uncriticizing unconstraint buried himself in the treasures of our instrumental compositions;—in no way had pure musical thought, although in the beginning it is seldom more than reproduction of what one has learnt, or played, or heard, become a habit with him. From the first he saw in Music the companion or, if you will, the higher interpreter of Poetry; and so soon as he had learned enough to have acquired "technical self-dependence," he gave himself up to the composition of the operatic texts which he had written.

(To be continued.)

The Fifty-First Festival of the Lower Rhine, in Cologne.*

We are now celebrating the fifty-first of those splendid Festivals, which, at first only a meeting of persons who were fond of music, and who came together from different quarters, in order to perform certain great works, have gradually grown to be musical events. Their original physiognomy has certainly undergone a considerable change. According to the text of the first invitation to the meeting, all that was requisite was for God to have given those taking part in it a power over musical sounds, either in their own throats, or on some instrument; at the present day, the highest demands are made on the virtuosity of the solo artists, as well as of the chorus and orchestra; naive delight at the works themselves offered to the public no longer suffices; the works must be performed in the very best possible manner. Moreover, in the Rhenish towns, musical life has been so luxuriantly developed, and so much that is good and varied is heard at the numerous concerts, that something really festal, something special, something justifying its ambitious name, is expected from a Musical Festival. To the cities of the Lower Rhine may now be applied the eulogy which Wolfgang Schmälzl, Anno 1548, penned on the worshipful and world-renowned "Kyngely" city of Vienna:

"Ich lob diss Ort fur alle Land,
Hier seind vil Singer, Saytenspiel,
Allerlei Gesellschaft, Frewden vil,
Mehr Musikos und Instrument
Find man gwislich an keinem End!"

This year's Committee have certainly spared neither trouble nor expense in erecting to the holy Goddess an altar worthy of her. The names of the priests and priestesses summoned to attend were a guarantee of this. There was Ferdinand Hiller as Director-General, and Johannes Brahms for his own work. Such singers as Amalie Joachim, Mad. Peschka Leutner, Franz Diener, Schelper, and Henschel, are seldom met together, and an orchestra which, like a diadem set with precious stones, can show such artists as von Königsłow, Japha, Heckmann, Jean Becker, Engel, Jensen, Rensburg, J. Deswert, Ebert, Bernier, Ad. Breuer, B. Keyl, Nitsche, Leonard, the flautist, Pletinckx, Kurkowsky, A Cordes and Stennebrüggen, the hornists, and many others of equal merit, may be regarded as a grand solo instrument. There still remains to be mentioned Joseph Joachim in his solitary greatness. The *moreau d'réistance*, however, of the Rhenish Festival is to be sought in the chorus, in which the youthful freshness and magnificence of the voices strive with skill and training for the mastery. The book of programmes contains 552 names: 188 sopranos; 141 contraltos; 90 tenors; 133 basses; and though this number may be surpassed by the British monster-performances, and the precision possibly excelled

*The above interesting article, on the Festival lately given at Cologne, is translated for the *London Musical World* (June 27), from the *Kölnische Zeitung*.

by that of many longer and better drilled German choruses, in fire and enthusiastic self-devotion, in magnificence and wonderful charm of tone appealing to the senses, the Rhenish choruses outshine all others in the world. In the orchestra we find 132 performers, while Herr Franz Weber, Musical Director, presided at the organ. The admirable resources at hand were happily employed for the performance of Handel's grandiose oratorio of *Samson*, which, by its animated and multiform general pieces, was exactly the kind of work that offered an opportunity for displaying not only the overpowering calibre of our choruses, but, also, something peculiar to them, their versatile multiplicity of sound.

The oratorio of *Samson* appears now for the fifth time at a Rhenish Musical Festival. It was first performed, in 1820, at the third Festival, in Düsseldorf, and for the last time, also in Düsseldorf, in 1860. The *Messiah*, which for sublimity undoubtedly surpasses all Handel's other oratorio creations, takes its seat, with royal majesty, upon the throne itself, while *Samson*, *Josua* and *Judas Macabæus* are grouped around it on the highest step. Starting from opera, Handel separated himself entirely from it in the sacred oratorio of *The Messiah*, but in his subsequent works in the same style, he once more approximated to the drama, and, instead of calling *Samson* simply an oratorio we might much more characteristically designate it an oratorio-drama. Even here, it is true, the epic-lyrical element constitutes the foundation; but this did not satisfy Handel's predilection for the realistically natural; he wanted to fashion something more animated and perceptible. Since then, a dramatic character has marked most great-tone creations, even instrumental ones, especially in Beethoven; in the productions of modern times we may assert that it is developed to excess. The First Part of *Samson*, where we find the hero robbed of his strength, yet looking forward to future deeds, is, in its essentials, restricted to portraying inward phases of the soul. The Second Part, and the Third, however, with the lamentations of the Israelites on the one hand and the Philistines' songs of rejoicing on the other; with the meeting of Samson and Delilah, the challenging of Harapha, the Feast of the Heathens, and finally the terrible catastrophe, are dramatically conceived events, so well conceived, indeed, that they do not even require scenic illustration in order to be correctly understood.

Another peculiar feature in *Samson* is the delicate characterization distinguishing it. The characterization is to be found not only in the separate songs of the principal personages, but, also, in the choruses. These, partly heathen—those of the Philistines—and partly Israelitish—those of the servants of the only true God—offer a wonderful contrast in character. The last named choruses are marked throughout by a nobler style of melody, by more choice and serious harmony, and by more artistic construction. As is always the case with Handel, the choruses are vastly more important than the solos, although the latter, for melodic charm and delicate expression, excel many others of the same composer. The choruses alone render it impossible to forget Handel's works. Like mighty rocks they stand in the boisterous whirlpool of ages, and laugh to scorn the currents dashing against them, and the sullen waves. And by what simple and natural means are these results effected! What holds us captive is the grandeur of the style, as in the case of Angelo's Sixtine Sybils. Handel, however, is more human; he does not strive so heavenward, and, is, therefore, more intelligent and effective.

At the present performance, the version used was that of the oratorio as supplemented by Herr Carl Müller, *Capellmeister* of Frankfort-on-the-Maine, a highly meritorious work. Of the various translations from the original

English text, the one selected was that by Gervinus, which, despite its many transcendentalisms and eccentricities, is better than any other; it is true that Mosel's version, full though it be of gaps, very frequently surpasses that by Gervinus in depth of expression, but then it distorts many other parts. Besides Mosel's numbers of the score, the public heard Micah's first air, the part of Harapha, with some very effective airs and a pithy duet with Samson (for the first time at one of the Festivals of the Lower Rhine), and an air of an Israelitish woman, "Kommt all Ihr Sera-phim," with *obligato* trumpet solo, for the first time in Germany.

The part of Samson was sustained by Herr Franz Diener, of the Royal Opera, Berlin; that of Micah, by Mad. Amalie Joachim; that of Delilah, by Mad. Peschka-Leutner, of the Stadttheater, Leipzig; that of Manoaah, by Herr Otto Schelper, of the Stadttheater of this town; and that of Harapha, by Herr George Henschel, of the Berlin concerts. On the whole, all the artists were admirable, and applauded as they deserved to be; but a difference was perceptible between those who are specially oratorio singers, and those who are on the stage. To the former belong Mad. Joachim and Herr Henschel; to the latter, the other three artists. It must always inevitably happen that specialists feel more certain, and move more freely in their speciality, than their colleagues, who, however talented, enter on a new and unusual sphere of exertion, to which they must first adapt their artistic powers and test the effect of their efforts. In this respect, Herr Schelper gave gratifying proof of universal natural capabilities and intelligent conception. This gentleman, the most popular member of our Stadttheater, the admired representative of Hamlet and of Hans Sachs, made himself at home with marvellous rapidity in his new position. He sang the part of Manoaah with such pleasure and warmth, he suited his flexible and luxuriant organ so excellently to the exigencies of Handel's style, that we were utterly surprised, and record his success with delight. Herr Diener pleased the audience in the magnificent arioso, "Tief dunkle Nacht"; and in the scene with Delilah, but most of all in the air: "So wenn die Sonn' dem Meer enttaucht." To an natural disposition for music, this gentleman unites great fire and energy, but there is no doubt he would do much more justice to the magnificent character of his full, sombre organ, were he to adopt a simpler and more harmonious style of execution. His accents are too sudden and jerky. He has not contributed in due proportions his light and shade. To Mad. Peschka-Leutner, whose clear soprano voice has frequently sent its pleasing waves of sound re-echoing through the hall of the Gürzenich, was assigned, in the part of Delilah, a task out of her peculiar line. She is accustomed to shine by the elegance and brilliancy of her runs, and it was not, therefore, until later, in the air of an Israelitish Woman, which she sang gracefully and glowingly, playing, as it were, with the *bel canto* part, that she exhibited her best qualities. The accompanying trumpet solo lends the air a peculiar charm, but we could have desired a better understanding between the singer and the trumpeter, such an understanding as existed of yore between the Trumpeter of Sacklingen and his Love.

The striking natural gifts of the first fair oratorio-singer in Germany, Mad. Joachim, have been so often expatiated on that all now requisite is the announcement: the part of Micah was entrusted to her. The reader will then know that the charms of a most seductive voice were blended with the most perfect executional skill, producing a charming work of art, which, however, causes us to regret that it is so fleeting, so transient, and cannot be preserved as an enduring picture. The part of Micah, then, so particularly well adapted for the register of her voice, and, with its anima-

ted and noble recitatives, and its melodiously expressive airs, as though created for her delicately poetic style, was interpreted by her in a magical manner, and sent the entranced audience into ecstasies of which the stormy sound of actual applause was only a faint expression.

It was the first time Herr Henschel sang at the Gürzenich, or at a Renish Musical Festival, but he has already become a well-known and popular singer. His voice is neither strong nor extensive in its compass; a good and sure method, however, of producing his tones, and a clear utterance, combined with an admirable system of rhythmic and declamation, obtained for him results which otherwise would never have been within his reach in so large a hall. He brought out splendidly the rough and impetuous nature of the giant Harapha; excelled in difficult *bravura*; and caused us to admire with genuine delight his animated and convincing treatment of the recitative; he even carried the band away with him, rousing them up out of the old jog-trot, easy-going style of accompaniment.

Whatever attention, however, the solo singers excited, the chief interest was concentrated in the performance of the chorus, who, headed by their sparkling sopranos, sent a flood of harmonious strains through the hall. In order that the handsome and amiable fair possessors of the throats which produced such splendid tones, as well as the joyously self-sacrificing and art inspired gentlemen may know in what things they were especially successful, we will go into a few details: it was all good, though sometimes rather more, and sometimes rather less, so. The magnificent chorus: "O, erst geschaffener Strahl," came out very finely, especially towards the conclusion, when combined with organs and trombones; the final choruses, also, of the First Part and of the Second, were superbly sung, though the conductor might have taken both rather more quickly. The sopranos, who figured in the duet with Delilah, sang clearly, correctly, and with their well-known certainty. The chorus: "Im Donnersturm," was in keeping with the words, the basses particularly distinguishing themselves; the attack was most precise in the chorus: "Gott Dagon hat den Feind gefällt," which went with great dash; the famous final chorus, with the *bravura* passages rolling along with, and against, each other, was a *chef-d'œuvre*. Such a result can be achieved only by true love and devotion for singing, combined with the enthusiastic, inspired frame of mind which alone can do it.

Before the Festival properly so named, Ferd. Hiller called this feeling into existence by his talented and animating mode of conducting. We again find in him the firm and energetic conductor of former Festivals, who leads and restrains the masses in a marvellous way, though we might object to some of the *tempo*, and moot the question whether, generally, we ought not to break with the style of rendering traditional in Germany, and introduce a more lively fashion of declaiming, especially in the recitatives. The relationship between the recitatives and airs in Handel's oratorios and dramatic works, is very near, and we cannot believe that in Old England people on the stage were so excessively pathetic. The chorus, which had done such great things, had assigned to it, after *Samson*, a still greater task, from a technical point of view, but it accomplished this, also, with the virtuosity we have already admired. One must know the difficulties, the obstacles presented by Brahms's *Triumphlied*, and the expenditure of vocal materials it demands, to obtain a correct notion of the endurance and capabilities possessed by the members of our chorus.

It was under the personal direction of the composer that we heard this *Triumphlied* for eight-part chorus, baritone solo, orchestra, and organ, by Johannes Brahms.

After the victories achieved by the German

arms, victories immediately followed by the long dreamt-of union of our great Fatherland, and the restoration of the German Empire, as the reward of heroic deeds and exertions, Brahms no doubt felt irresistibly impelled to celebrate, by the resources of his art, an event belonging to the history of the world, and, in his way, to erect a memorial stone, developed by his talent into a proud monument, which the dedication: "To the German Emperor, Wilhelm I.," will perpetuate. Our heroic songs, our patriotic sagas and traditions, the *Edda* and the *Nibelungenlied*, are less familiar to us than the Bible of the East, which struck deep root simultaneously with the Christian religion. Composers, therefore, who desire to be understood, turn willingly to the Book of Books, and thus Brahms sought for the words of his text in the 19th Chapter of *The Revelation of St. John*.

The work, which has a double chorus all through, consists of three grand distinct parts, the second and third of which contain various sub-movements. There is a short instrumental introduction, which at once strikes a high and solemn key, and is interspersed with cries of "Hallelujah" from the chorus. The first movement, properly so-called, then commences with a theme formed by an altered rhythmisation of our "Heil Dir im Siegerkranz." Hereby is expressed, as it were, the relationship existing between the new hymn and the old one; it is the sons of the same German Fatherland who fought the glorious fights, and to whom the song of victory is addressed. "Heil und Preis" joyfully sing the choruses, interrupted by resounding Hallelujahs, and accompanied by the braying flourishes of the trumpets. The movement is broadly and powerfully built upon the thought as foundation; at the words: "Dann wahrhaftig und gerecht" it introduces a second modulatory motive; returns in splendid style to the leading idea; and goes on rising until it culminates in the brilliant conclusion. This truly beautiful Part is the one which pleases us the most; the similarity to Handel's style strikes one only at the first movement, and extends no farther, somewhat after the fashion of Late Gothic with respect to the creations of the Gothic architect of the 13th century. The way in which Brahms moves, his thought-development, his peculiar kind of expression, modulations, and harmonies, are thoroughly original.

The inspiration strikes us as weaker in the Second Part. At the beginning we have a Song of Praise to God, the expression of the general feeling. The composition then becomes more animated; trumpets sound, fresh Hallelujahs are heard, and a short fugued transition-movement leads to a rocking sort of melody: "Lasst uns freuen und fröhlich sein." The two choruses take up alternately, till it pleasingly and gradually dies away.

The Third Part begins with the short barytone solo: "Herr unser Herr, was hast du aufgethan," the choruses soon striking in, as though taking possession of the thought. The passage, "Und hat einen Namen geschrieben," The passage, "Und siehe ein weisses Pferd," whispered to one another by the choruses, like a mysterious prophecy, is peculiar; the following: "Treu und wahrhaftig," vigorous and fresh; and the passage: "Und er tritt die Kelter," quite overpowering. With the solemn: "Ein König aller Könige, ein Herr aller Herren," comes the famous concluding movement. The Hallelujahs follow each other in shorter rhythm; chorus, orchestra, and organ rival each other in volume and in the grandeur of the *Triumphlied* in exultant joy. The composition is a masterly specimen of polyphonic work, and of most effects of sound. With such an expenditure of tone materials, Handel would probably have achieved something still greater, as his vocal construction was more skilful. Brahms, like

Schumann and Beethoven, troubles himself too little about the qualities of the human voice, and its capability of rendering his ideas. To most of the vocal compositions of these three musicians we may raise the objection that they are conceived too much as instrumental works. The treatment of the grand orchestra in the *Triumphlied* is, on the other hand, masterly, and the rich, brilliant coloring combined with the choral masses naturally produces a pompous effect.

Bearing in mind the contempt for the serious and good work exhibited, with a certain degree of ostentation, by many modern composers, we greet in Brahms one who stands prominently forward not by talent alone, but by knowledge and power as well. If, in his works, Brahms sometimes goes back to the old strict forms, no one can on that account assert that he writes in an old-fashioned manner; in the old moulds he casts new thoughts which correspond with his own independent individuality; in a word, they are genuine Brahms. The disciples of the newest German school, as it is called, delight, on the other hand, in shivering the good old moulds to pieces, but without having yet shown themselves capable of replacing them with new ones. After some little time they will be compelled to pick up the fragments, and to cement together what they have shattered.

The *Triumphlied*, grand and lofty in its idea, and, on the whole, in keeping with its intention, is deficient in intermediate movements contrasting with the others. We are cloyed with magnificence and splendor; in vain does the over-excited mind yearn for some little repose; for quiet sober melody avoiding the pressure of the masses; the waves are nearly always of the same height, and anything in the shape of an important gradation of the whole, after the stormy billows at the beginning, is pretty well out of the question.

Bach's "Christmas Oratorio."

(From the Academy, London, Jan. 3)

The success which has attended the revival by Mr. Barnby of Bach's great "Passion according to Matthew" has been so great, that it is not surprising that attention should have been drawn by it to other compositions of the old Leipzig cantor. The first result was the performance of his "Passion according to John" last spring at the church of St. Ann's, Soho, and we have now to record the production of his "Christmas Oratorio" by the Royal Albert Hall Choral Society on the 15th ult. Though announced as the first time of performance in England, the work had in fact been given in 1861 by the now defunct Bach Society, under the direction of Sir (then Mr.) Sterndale Bennett, and subsequently by the Royal Academy of Music, in December 1870, on which occasion it was conducted by Mr. John Hullah. The oratorio had, however, so far remained unknown to musicians in general, that this may virtually be regarded as its first introduction to a London public.

It is impossible within the limits of this article to speak of so important a composition with the detail which its merits warrant. Those who are interested in the subject will find a full and excellent analysis of the entire work in the second volume of C. H. Bitters' "Life of Bach." All that can be done here is to make a few general remarks on the more important points suggested both by the music and the performance.

The "Christmas Oratorio" was composed in the year 1734, five years later than the great "Passion according to Matthew," and is therefore a work written at a time when its composer's powers were most fully matured. Instead of being an "oratorio" in the sense in which we are accustomed to understand the word, in connection with the works of Handel; it is a collection of six sacred cantatas written for church festivals; the first three being composed for Christmas Day, and the two following days: the fourth for New Year's Day; the fifth for the Sunday after New Year's Day; and the sixth and last, for the Festival of the Epiphany. There is a curious analogy (yet with how great a difference!) between this method of Bach's, of per-

forming his work by instalments, and that proposed by Wagner for the rendering of his great drama, "Der Ring des Nibelungen."

Though the oratorio consists of six separate cantatas, it must not therefore be inferred that there is no artistic connection between the various parts of the work. On the contrary, the connection is a very intimate one, and the means used for producing it is the employment of the "choral." It is almost impossible for us in England to realize the full effect which these chorals would produce on a German audience; nor is the reason far to seek. In Germany nearly every hymn has its own special choral wedded to it; so that when the music is heard, the hearer is at once reminded of the hymn belonging to it. In England no such connection exists, and in consequence much of the point of the introduction of these old church melodies is lost to us. And yet the poetic, nay, even religious feeling, with which Bach treats the choral is too remarkable to escape the notice of anyone familiar with his works. A very striking example of this occurs in the early part of the oratorio now under consideration. After the summons to Zion to meet the Lord, "Prepare thyself, Zion, with tender affection," a choral is introduced,—

"How shall I fitly meet thee,
And give thee welcome due?"

The music to which these words are set is that of Paul Gerhardt's well-known Passion Hymn, "O Haupt, voll Blut und Wunden." At first sight nothing would appear more incongruous than the introduction of this mournful and solemn melody in the midst of the Christmas festivities; but on further consideration, its deep and religious appropriateness will be seen. Bach selects this choral to remind us through its music that the object of our Lord's coming to earth was his Passion. It is this same choral which, with different harmonies, producing a total change in its character, becomes at the end of the work a shout of exultation, proclaiming the victory of Christ over Sin, Death, and Hell.

Another choral which we find in various parts of the work differently harmonized and accompanied, according to the feeling of the words and the mental impression intended to be produced, is Luther's Christmas hymn, "Vom Himmel hoch da komm' ich her." The illustration given above will, however, sufficiently explain Bach's method of procedure, and show in what way the chorals are employed to give artistic unity to the different parts of the oratorio.

As in the "Passion Music," so in this work is to be found a mixture of the lyric and dramatic styles. The Scripture narrative, taken from the Gospels of Matthew and Luke, is given as recitative by the "Evangelist," occasionally interspersed with short dramatic choruses, such as that of the shepherds, "Let us even now go to Bethlehem," and that of the Wise Men, "Where is the new-born King of the Jews?" In the pauses of the narrative didactic and religious reflections are given as airs, duets, &c., and each part, excepting the second, where we find an instrumental symphony, opens (after the manner of the Church-cantatas) with an amply developed chorus.

An interesting point in connection with this work is that no fewer than eleven numbers are taken from earlier secular pieces by the composer. The complete list is given in the preface to the Bach Society's edition of the score, and the fact will account for the light, almost secular, tone to be found in one or two places in the work. Handel, it will be remembered, was in the constant habit of doing the same thing, but examples in Bach are comparatively rare.

Much might be said on the remarkably interesting orchestration of this and other works by the same composer. Anyone who compares Bach's scores with those of his contemporaries, such as Handel and Graun, cannot fail to be struck by the wonderful difference between them. While in Handel we find, with occasional exceptions, great uniformity of tone-coloring,—by far the larger part of his music being accompanied, either by strings alone, or by strings and oboes,—in Bach we meet with a constant series of experiments; indeed, one may almost say that there is hardly a device of modern instrumentation of which the germ at least is not to be found in his scores. Thus the modern effect of accompanying florid passages for the strings by sustained harmonies for the wind is to be seen in the chorus "Glory to God in the highest"; while an idea of which Beethoven is generally considered the inventor—that of treating the drums

as solo instruments and giving them the theme of the movement, has been anticipated by Bach in the opening chorus of his work, which commences (like Beethoven's violin concerto) with a drum solo. Among the most delicious pieces of Bach's orchestration are the "Pastoral Symphony" with which the second part of this work opens—which, by the way, might with considerable advantage have been taken somewhat faster at the recent performance; and the no less beautiful cradle song, "Sleep, my beloved," in the same part; a piece which leaves one at a loss which most to admire—the charming melody, exquisite harmony, or tasteful instrumentation.

The performance of this interesting and by no means easy work was, on the whole, a highly successful one. The chorus attacked the difficult polyphonic music with much decision, and many of the pieces sung by them were most effective. If others were not so, this was hardly the fault of the singers. The fact is that Bach's music was designed for a small chorus and orchestra. In an interesting document preserved in the archives of the town council at Leipzig, we learn from Bach himself of what his chorus and orchestra consisted. He says he requires three voices to each part, and a band of at least eighteen instruments. Elaborate and complex music designed for such a small force as this can hardly be also suitable for such a choir and orchestra of a thousand performers; and the result was that one or two pieces—especially the chorus "Glory to God in the highest"—sounded confused, and failed to produce the impression that was intended. The soloists, Madame Otto-Alvsleben, Madame Patey, Mr. W. H. Cummings, and Signor Agnesi, were, one and all, excellent. Great praise is also due to Mr. Barnby for the respect shown to Bach's intentions in making the needful alterations in the orchestration. Bach's scores contain parts for instruments now no longer to be met with, and some of the passages for those still in use (notably the trumpets) are no longer practicable. The substitution of the *corni inglesi* for the obsolete "oboi da caccia" was a most judicious one; and the allotting of some of the impossible trumpet passages to the organ was no less happy. Mr. Willis's instrument in the Albert Hall is emphatically an orchestral one, and the quality of the trumpet stop on the organ was so close an imitation of the original instrument as to render it sometimes difficult to detect the difference.

Another point deserving of all commendation was the accompanying the recitatives on the organ, instead of with the usual miserable grunt on the violoncello and double bass. Dr. Stainer's treatment of the instrument, both in the recitatives and in other portions of the work, was always judicious, and never obtrusive.

In so long a work as this oratorio, it is self-evident that large excisions would be necessary. If performed in its integrity, the piece would occupy some four or five hours. As regards the numbers omitted, great judgment was exercised; but it is at least an open question how far it is justifiable to shorten individual movements by cutting out particular portions, such as passages of sixteen bars in the middle of a song.

Having said thus much in praise of the performance, it would be shrinking one's duty as a critic not to add that there was one great blemish, against which the strongest possible protest should be entered. This was the performance of many of the chorals without accompaniment. In Bach's score it is expressly indicated that the orchestra is to be used in every instance, and it is truly incomprehensible how a good musician like Mr. Barnby could have brought himself to allow such a caricature of the music to be given. Instead of the grand bursts of harmony which Bach designed, these splendid old tunes became degraded to mere namby-pamby part-songs, the effect being simply detestable. And Mr. Barnby was not even consistent with himself; for while some of the chorals were subjected to this emasculation, others, without any apparent reason for the difference, were given with their full accompaniments, and with the grand effect contemplated by the composer. It is much to be hoped that at future performances Mr. Barnby will remove this one "dead fly in the apothecary's ointment."

In conclusion, the best thanks of musicians are due to Mr. Barnby for affording a hearing of one of Bach's greatest works. Is it too much to hope that he will still further increase their obligations by producing the great Mass in B minor, the "Magnificat," and some of the "Kirchen-cantaten"?
EENEZER PROUT.

Cherubini.

(From "Memoirs illustrative of his Life," by EDWARD BELLASIS.)

HIS TROUBLES DURING THE REVOLUTION.

In 1790 he began an opera—*Marquise d'Anjou*—for Louis XVI., at the Tuileries, but the march of the Revolution stopped his progress, and he retired for a short time to Breuilpont in Normandy, returning to Paris shortly before the King's dreadful journey from Versailles.

When the Revolution broke out, Cherubini's hopes became almost as clouded as those of the monarchy. Hitherto his connection had distinctly been with the aristocracy, and now they were fleeing in all directions or mounting the scaffold. His livelihood became precarious, and he suffered in many ways, especially during the first five years of anarchy. Forced to live in seclusion, he passed his time in studying music, the physical sciences, drawing, and botany, and, wisely enough, limited his circle of acquaintances to a few trustworthy friends, musicians like himself. His having learnt the violin when a child was the means of saving his life in the hour of danger. To stir out of doors was more or less of a risk, because numerous and reckless mobs paraded the streets night and day. Once, during an occasion of more than ordinary excitement, Cherubini fell into the hands of a band of *sous-petits*, who were roving about the city seeking musicians to conduct their chants. To them it was a special satisfaction to compel the talent that had formerly delighted royalty and nobility to administer now to their own gratification. On Cherubini firmly refusing to lead them, a low murmur ran through the crowd, and the fatal words, "The Royalist! the Royalist!" resounded on all sides. At this critical juncture one of Cherubini's friends, a kidnapped musician too, seeing his immediate danger, thrust a violin into his unwilling hands, and succeeded in persuading him to head the mob. The whole day these two musicians accompanied the hoarse and overpowering yells of that revolutionary assemblage; and when at last a halt was made in a public square, where a banquet took place, Cherubini and his friend had to mount some empty barrels and play till the feasting was over.

Another annoyance for Cherubini was his enrolment as a member of the National Guard, which entailed the custody of prisoners and carrying them to the scaffold. He would gladly have quitted such scenes of horror; but there were difficulties in the way. In the first place, he was engaged as leader of the Italian Theatre till 1792; secondly, it was no easy task to elude the vigilance of officials in any attempt at escape from French territory; thirdly, the value of French notes, reduced in France to a fifth of their proper value, was almost nominal in other countries, and of 200 Cherubini had little; lastly, he had promised his hand to Gerle, the beautiful and accomplished daughter of Signor Tourette, a musician of the old Chapelle Royale, and husband of one of the ladies-in-waiting to the Princesses Michèle and Antoinette, aunts to the king.

When Louis XVI. arrived in Paris from Versailles, the "Bouffons" had to leave their quarters in the Tuileries, and take refuge in the *Nouveaux Français* near the fair of St. Germain, until Léonard's new opera-house was ready for them in the Rue Feydeau. This explains the Catalogue, where Cherubini, speaking first of the Théâtre des Tuileries as the place where the Italian operas were brought out (which was no other than the hall of the Tuileries, otherwise called—though never by Cherubini—the "Théâtre de Monsieur"), subsequently alludes to the "Théâtre de la Foire St. Germain."

A French company now joined the Italian troupe, already strengthened by the acquisition of Garat; and on the opening of the Théâtre Feydeau, the first work performed there was *Perseus et Andromède*; the second was Cherubini's *Lodoïska*, which our composer had been preparing a long time, and which was received, especially in Germany, with ever-increasing applause.

The number and variety of works produced at Paris between 1790 and 1800 is astonishing. For order, authority, and religion that decade was terrible; for music it was glorious. At this time twenty-five theatres, as the following list will show, existed in Paris, many of them time-honored buildings, where a century and more before had been heard the quiet music of Lulli and the stronger strains of Rameau:

1. Opéra National Grand Opéra, at the Porte St. Martin, which has changed its name so often, according to the different governments that succeeded each other in France, at one time being called Théâtre des Arts, at another time Théâtre de la République et des Arts, Théâtre Impérial de l'Opéra, Académie Impériale, Académie royale, &c.
2. Théâtre Français, at this period Théâtre de la République, at the Palais Royal.
3. Another Théâtre Français, at this time Théâtre de la Nation, at the Odéon.
4. Opéra Comique National, at the Salle Favart.
5. Théâtre Feydeau.
6. Théâtre de la Montagne, or Montansier, at the Palais Royal.
7. Théâtre National, Rue Richelieu.
8. Théâtre du Marais.
9. Théâtre des Amis de la Patrie, at the Salle Louvois.
10. Théâtre du Lycée des Arts, Rue St. Honoré.
11. Théâtre de l'Amateur Comique, Boulevard du Temple.
12. Théâtre du Vaudeville, Rue de Chartres.
13. Théâtre des Variétés Amusantes, Boulevard du Temple.
14. Théâtre de la Gaîté, Boulevard du Temple.
15. Théâtre des Délassements Comiques, Boulevard du Temple.
16. Théâtre Patriotique, Boulevard du Temple.
17. Théâtre sans Préention, Boulevard du Temple.
18. Théâtre Moderne, Rue St. Martin.
19. Théâtre de la Cité.
20. Théâtre Lyrique et Comique, afterwards des Jeunes Artistes, at the corner of the Boulevard and Rue de Louvre.
21. Théâtre de Sans-Culottes.
22. Théâtre de la Rue St. Antoine.
23. Théâtre de Doyen, Rue de Nizareth.
24. Théâtre des Jeunes Écoles, Rue Dauphine.
25. Théâtre des Victoires Nationales, Rues de B.

During the Republic, Consulate, and Empire, the number of theatres never rose higher than forty-four. In 1807 there were thirty-three; an imperial decree reduced them to eight. At the Restoration there were fourteen theatres, and in 1817 thirty-three. At the period which we are now considering Cherubini was installed with Viotti and the famous Troupe de Monsieur at the Feydeau Theatre. Michel, a noted soprano at the Lyric Theatre. The veteran Grétry, belonging to the old order of things, and following in the new movement which had been set in motion against the Italians; the venerable Gossec, Monsigny, and Philidor; Steibelt, who should be better known; Boieldieu, then beginning to be known, and the persevering Dalayrac—all these aided in making bright the Parisian musical world. The year 1792, however, was the epoch of the French Revolution. Musicians now thoroughly alarmed at the turn political events were taking, and the disheartened Viotti fled to England.

The crisis came in 1793; the storm burst in all its fury, and when the king mounted the scaffold Cherubini had already taken refuge at La Chartreuse de Gaillon, near Rouen, once a Carthusian monastery, but at this time the country residence of his friend Louis, an architect, whose wife was a good musician and composed dramatic music. Here, living in tranquility and safety, he wrote his pieces *Le Chant de l'Armée du Rhin*, *Le Chant de la Victoire*, *Le Chant de la Patrie*, &c. &c. He observes: "These duets of one of the most able of our modern composers are in the same style as those of Clari, Stellan, and Handel, but have little to mark them as the work of a modern composer."

HIS REPUBLICAN HYMNS.

Cherubini being now a government official, we can see how it was that he came to write some of his eight republican hymns. Though the composition of these does not begin to date, as Cherubini states, from 1795, but from 1792, yet three of them were written after the year of his appointment as one of the inspectors of the Conservatoire; while Denne-Baron states that as early as the June of 1794 Cherubini was called to fulfill official functions as professor at the École de Musique de la Garde Nationale. This was the time for patriotic songs, and Cherubini, forced by straitened circumstances to accept more than one civic post, could hardly avoid writing something for the Mountain. Clément deems the composition of the republican hymns far more excusable in a foreigner like Cherubini, who had no special tie binding him to the French monarchy, than in his French fellow-composers; but when, according to the *Moniteur* of the 26th of January 1796, Dr. Loeuillet sings Cherubini, "the ancient protégé of Marie Antoinette," presiding at a musical party to celebrate the anniversary of the death of Louis XVI. and directing the execution of a chorus, in which may be heard "the oath of hatred to royalty," such proceeding is less excusable. But as the tale told of his eight republican compositions, Cherubini says: "These pieces, of each of which I have not the exact date, were composed at different periods of the revolution, commencing from the year 1792 up

to the year 1798." Clément, who tells us more about these hymns than Cherubini himself, omits the "Hymn to the Pantheon," which Cherubini mentions first in his catalogue, and marks as published. The Ode for the 10th of August 1792, the words by Lebrun of the Institute, made some stir, and has called forth from Clément the following remarks: "The expression of the most violent passions in the text contrasts with the harmonious charm of this composition. The accompaniment is formed by clarinets, horns, and bassoons, which play during the burden of the song an interesting march." The "Hymn to Fraternity" (the words by Th. Désorgues) was sung in the gardens of the Tuileries on the 1st Vendémiaire, an 2 (Sept. 22d, 1793). Then we have the "Ode on the 18th Fructidor," the day of the conspiracy of the poniards; the "Salpêtre Republicain," sung in Pluviose, an 2 (Jan. 1794), at the fête for the opening of the works for the extraction of saltpetre. The "Hymn and Funeral March for the Death of General Hoche" (the words by M. J. Chenier) was sung in the Champ de Mars on the 10th Vendémiaire, an 6 (Oct. 1st, 1797), in the state funeral celebrated in honor of that distinguished soldier:

"De haut de la voûte éternelle,
Donne héros, regis nos pleurs!"

"This composition," says Clément, "which the key of G minor renders so mournful, has every beauty." It was subsequently represented at the Grand Opéra as a one-act-piece, under the title of *Le Chant de la Patrie*, with additional instrumentation on the 11th October 1797, and, according to Arnold, in 1798. Then comes the "Hymn of the Fête de la Jeunesse" on the 10th Germinal, an 6 (March 30th, 1798); and lastly, the "Hymn for the Fête de la Reconnaissance" on the 10th Trairial, an 6 (May 29th, 1798). Clément remarks that the accompaniment of the latter is treated in the most melodious manner. It is curious that in the face of these facts the *Neue Allgemeine Musik-Zeitung* should assert, that "although . . . the charge produced in men's ideas by the revolution exerted a deep influence on his (Cherubini's) style, it is a characteristic fact that the patriotic enthusiasm, which at that period seized even upon musicians, and compelled them to compose revolutionary songs, &c., did not affect Cherubini. He wrote nothing of the kind; while, after Rouget de Lisle's "Chant de l'Armée du Rhin" (the "Marseillaise"), Méhul composed "Le Chant du Départ," "Le Chant de Victoire," and "Le Chant de Retour"; Gossec, "La Ronde du Camp," the "Hymn to Reason," the "Hymn for the Festival of the Supreme Being"; Gaveaux, "Le Reveil du Peuple," &c. &c. &c. In his *Le Chant de la Patrie*, (the words by Chausard), and a "Hymn à la Victoire" (the words by Flins), as compositions of Cherubini, which were performed on the stage at the Opéra National (as well as the "Hymne à la Fraternité" and the "Ode sur le 18 Fructidor"), but Cherubini makes no mention of these two hymns. There was, as we see above, a "Chant de Victoire" by Méhul.

Dwight's Journal of Music.

BOSTON, JULY 25, 1874.

Music in Harvard College.

1.

No University as yet has fairly and fully included Music as a science and an art in its circle of "humanities." The remark is true of the Old World, as well as of the New; for the musical degrees conferred at Oxford and at Cambridge imply no corresponding course of musical study as a part of the system of the university. None of the old institutions of learning, therefore, are fully entitled to the name of *Universities*,—inasmuch as they ignore a most important branch of culture,—one that relates to the intellectual and spiritual, as well as to the æsthetic principle in man,—and one which actually in our day in all the important centres of civilization, and more or less throughout whole states and countries, is recognized among the most refining, civilizing, elevating influences of human life, a really vital portion of the common

culture,—so much so, indeed, that city after city has incorporated musical instruction into its common school system, while musical festivals and concerts of all kinds, as well as the music of religious service, are everywhere and at all times one of the chief themes of conversation, and one of the elements to be reckoned into the account in almost every one's economy of time and money. We think any visitor from another planet, who should spend a few weeks in our Boston, watching our social ways and interests, would report thus much of us for one thing.

Now whenever this community (not to look away from home) has manifested a conviction that certain studies, languages, philosophies, sciences, were of importance to the common or the higher education, there have not been wanting generous individuals, having wealth to spare, who have eagerly come forward and endowed professorships and schools therefor. Theology, Law, Medicine; ancient and modern languages and literature; Natural History, engineering, every branch of Science, has its foundation and its teacher, or its corps of teachers, at the old established seats of learning. But no one yet bequeaths a legacy to Music. Music, which interests thousands, millions, goes portionless, while Palæontology, or some other hard named Science, which possibly may find ten students throughout the continent, is duly remembered in the rich man's will. But Music is appreciated now to a degree never dreamed of in the times when our old Colleges were founded; it is no wonder that she has been hitherto neglected within classic walls, and only courted in a questionable and truant way, by stealth, among a few tuneful pleasure-seeking students, who thereby made themselves suspected by "the Faculty" as lacking earnestness.

It is only within a very few years that our old Harvard University has shown so much recognition of the worth of Music as to make some small provision for it in its system of instruction. About a dozen years ago, for the first time, an instructor in music (*Preceptor Musices*) was employed in the person of Mr. John K. Paine, with a very small salary (without endowment), and with a sphere of occupation alike vague and narrow for a musician so accomplished. Besides drilling the chapel choir, a few fruitless experiments in teaching classes of young men to sing together, one or two courses of historical lectures very poorly attended, and some private lessons in Harmony, &c., there was not much for him to do, except in the way of personal influence and by his admirable examples of the purest style of Organ playing, by which in time some real zeal for music was enkindled in a considerable number of the teachers, students, and more cultivated friends and neighbors of the College.

At length the outlook is more hopeful, and the position of Mr. Paine, who now holds the rank of "Assistant Professor of Music," has become more definite. During the last three years he has taught regular classes in the Theory of Music; the social practice, in the way of singing or playing of instruments together among the students, being left to the college clubs, who manage things in their own way without a formal teacher. And now the venerable Mother has got so far that, in the annual appointment of Committees to visit and report upon the Academic department of the college, she has a sub-committee of examiners in Music as well as in other studies. Twice now has this service been performed and the report rendered to the board of Overseers. From the first of these reports (for the academic year 1872-3), we take the liberty to quote as follows:

"The actual musical instruction has been limited for the past two years to the two courses:—1. in

Harmony and Counterpoint, 2. in *Imitative Counterpoint*, the various *Musical Forms*, &c. Both come under the head of "Elective" studies; and the number of students in each class has been very small, averaging from *four* to *six* in each. To the more advanced of the two classes (those in the second year), three sessions of an hour each per week have been allotted; to the younger class, two hours. This last is composed mostly of Sophomores, the other of Juniors.

"Your Committee, through what they have witnessed in the few visits which they have been able to make to Mr. Paine's classes,—but still more satisfactorily through the inspection of the Examination Papers, which, together with the written solutions of the problems by the various pupils, have been submitted to them, are convinced that both teachers and scholars have been in earnest in their work. If not enthusiasm,—hardly to be expected in dry rudiments of theoretic Harmony and Counterpoint,—they have at least found intelligent devotion. The text book for the first course has been Richter's *Manual of Harmony*, prepared for the Conservatorium at Leipzig; and the half dozen young men seem to have mastered the principles and the examples there laid down, and to be well at home in all the important chords, the rules of modulation and progression, the conditions of suspension, the analysis of melodies into phrases, motives, periods; the laws of thematic treatment, &c.; and even to have acquired some practical faculty in the simple harmonic accompaniment of given melodies, and the strict contrapuntal handling of a subject.

"Having fulfilled the first year's course of what may be called musical *Grammar*, we find the pupil in the second year employed on the more interesting, and (if he chance to have some inventive gift) inspiring topics of the *Syntax* of the art. He now learns something about *imitative counterpoint* and the melodic progression of parts in polyphonic harmony; he tries his hand at composing a figurative counterpoint to a given Choral. He is taught the laws of Canon. And then he is initiated into the structure and the use of various musical *forms*,—the architecture (so to speak) of music; such as the Song form; the several Rondo forms; the Minuet and Scherzo forms; and, richest and most complete of all, the so-called *Sonata* form, peculiar to the opening Allegro movement of a Sonata, a Symphony, a classical Quartet, &c. We have seen movements from Sonatas, &c., by Haydn, Mozart, Beethoven, submitted to the student for analysis as illustrations of these forms, and he has not failed quickly to identify the distinctive formal character in each. If it were a Rondo, for instance, he would tell which form of Rondo. And what is more, in their own essays at the composition of simple little Rondos, none of the pupils have seemed helpless, while one or two have given signs of something like spontaneous faculty or talent, which possibly, if cultivated, may make composers of them.—In these exercises the class has had for practical convenient leading string the little work called Wohlfahrt's 'Guide to Musical Composition,' besides which they have often been referred to the larger treatises of Cherubini and of Marx.

"All this, to say the least, is in the right direction and significant. And while this Committee do not take it upon themselves to say whether in every detail of these exercises the Professor's criticism, or his silence, would find full confirmation in the judgment of all competent musicians and of such experts as they do not claim to be, yet they have no hesitation in reporting that here is in the main a solid good work going on; that the study, thus pursued, has thus far been of great advantage to the few young men who have sought initiation into the

mysteries of music in so severe a sense; if any of them have a genuine strong calling that way, it must have been well furthered by two years of such training, even if it should involve mistakes in detail which may have to be unlearned; it is not like mistakes in vocal discipline, which spoil the voice.

"Your Committee feel that the work so well begun should be encouraged and enabled to go on. After so successful a demonstration of the feasibility and value of systematic scientific musical instruction, for such students of the University as may care to avail themselves thereof, whether with a view to practical musicianship, or simply as an intellectual discipline, there surely can be no excuse for letting it be discontinued. The very idea of a University is incomplete if it do not include Music in its full circle of the elements of culture, and count it one of the "humanities." For Music is a *science*, and Music is a *language*; and on these grounds at least it claims a place among the branches of literature and science, even if it be still a question whether the University idea shall cover the idea of *Art* as such.

"Nor can the experiment be deemed a failure because of the very small number of students thus far in the classes. Could the study become more general, could some quickening impulse be imparted to the love and practice, in some form, of music throughout the whole body of the students; could they be led to sing together in various choirs and classes, and become ready readers and effective, tasteful interpreters of the best choral works in parts, it were "a consummation devoutly to be wished" indeed. But most young men go to college to qualify themselves for some professional or business career; and only a few, who have the special passion and calling, are likely at any one time to count its musical opportunities among the chief ends of a college life. Were music required of all, after the manner of our Boston public schools, the study could not well progress beyond the point easily attainable by the lowest average capacity; all might learn a little, none would learn very much. Singing schools have been tried in the college and have failed. What is really wanted, what a University is bound to furnish is: a systematic scientific course of instruction to just those students, even if there be barely three such in a hundred, who are disposed to enter somewhat deeply into the theory and practice of Music, and pursue it as far as their best zeal and opportunity will warrant. It is placed, therefore, on the true ground of an *elective* study: let those who may elect it, unless they show that they mistake their calling, have the means to follow it as far as they can go; let there be as liberal provision of opportunities for Music, as there is for other elective studies, such as the higher mathematics, the critical study of Languages, Physics, Philosophy, &c. The idea is, that here is a handful of young men who have some sort of an ideal of a musical life before them; they want to get a musical education; they would devote themselves to this speciality; but at the same time they would do it in that large sense of general culture which constitutes the very atmosphere of a University; they would cultivate themselves as *men*, as gentlemen, at the same time that they pursue a special training. If ever there were anything questionable, anything unintellectual, unmanly, in the pursuit of music, it was chiefly because we have seen music so divorced from all that other general culture with which a University life inspires, expands and harmonizes, liberalizes every otherwise one-sided, narrowing pursuit. Is it not a great thing gained, when Harvard University begins to do this service even for a very few young men? And may not Alma Mater one day count among her jewels an ideal true musician, as proudly as she counts her great scholars, naturalists, or statesmen?"

So far of the first year's report. We shall resume the subject in our next, and show what progress has been made in this direction during the last year.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

While strolling one Day in the Park. 2.
B♭ to f. *Leighton*. 30
Comic song for the times.

Lost at Sea. 3. E to c. *Longjoy*. 30
"I have a jeweled casket,
Filled with treasures rare."
A beautiful song with a touch of sadness in it.

On the Bright Shores of Gold. Song and
Cho. 2. E♭ to c. *Blake*. 40

"On the bright golden shore they will meet us,
In the light of the throne they will greet us."
Very sweet, simple and pleasing tribute to the
meeting about which so many have sung. A
response to "Sweet Bye-and-bye."

One little Cot among the Hills. 3. F to d.
Butterfield. 30

"Where roses, blooming by the door,
Perfume the summer breeze."

Perfect in its beauty. There couldn't well be any-
thing prettier.

Songs of Miss Edith Wynna.

These are peculiar songs, but peculiar in
smoothness, sweetness and bell-like resonance.
They have Welsh and English words.

No. 1. The Bells of Aberdovy. 3. G to g. 35
"In the peaceful evening time,
Oft I listen to their chime."

No. 2. A Gentle Maid in secret sighed.
3. D to f. 30
"Come back my only love to me."

No. 3. The Missing Boat. 3. G min. to d. 30
"The child she lulls to rest,
Lulls to rest on her breast,
Asks, 'When will father come again?'"

It is difficult to compose a minor song that is not
a dismal one; but this last sweet ballad is just the
opposite.

Instrumental.

Souvenir de Lima. Mazurka. (Posthumous
Works of Gottschalk). 5. Ab 1.00

It is safe to say that these compositions are among
the most satisfactory of the productions of the vivid
fancy of Gottschalk. This "souvenir" has a char-
acter of delicate sweetness, and its beauty is highly
wrought.

Souvenir de Cuba. Mazurka. 5. E. Gottschalk. 75

Equally beautiful with the one mentioned above,
and is in fact exquisite.

Mazurka Rustique. 5. E. Gottschalk. 75

Seems to be more in the atmosphere of common
life than the preceding two, but is also "of the best
kind."

Books.

THE LEADER. A Collection of Music for Choirs,
Conventions and Singing Classes. By H. R.
PALMER, assisted by L. O. EMERSON.

Price \$1.50 or \$12.00 per dozen.

THE LEADER contains a compact Singing School
course, with a large quantity of secular music for
practice, and also the usual variety of metrical
times and anthems, composed partly by the gentle-
men above named, and partly by other well-known
American composers, nearly fifty of whom contrib-
ute, some one, some two, and some quite a number
of pieces to the work.

THE SONG MONARCH. For Singing Classes.
By H. R. PALMER, assisted by L. O. EMERSON.
Price 75 cts or \$7.50 per dozen.

To accommodate the large number of teachers
who need a book smaller than a Church Music
book, and more especially fitted for classes,
the compilers of THE LEADER prepared also the SONG
MONARCH, which is on the same general plan as
Mr. Palmer's SONG KING, and is likely to be
equally popular. The first 50 pages are filled with
a Singing School Course, the same as that in the
LEADER. The remainder of the book, which con-
tains 200 pages, is filled with a varied assortment
of Glee, Quartet, Songs, &c., &c., designed primar-
ily for Singing Schools, but which will
render the book of value to Seminars, Acad-
emies, Musical Societies and College Choirs.

ABBREVIATIONS. Degrees of difficulty are marked
1 to 5. The *trills* marked with a capital letter, as C, B,
flat, &c. A small Roman letter marks the highest note,
if on the staff, an *italic* letter the highest note, if above
the staff.

Five numbers from "Saul" then followed. The choruses "How excellent" and "Envy, eldest born of hell," were both steadily given, but "Gird on thy sword" was less firm; at one point the singers were on the verge of confusion, but Costa averted the breakdown with his usual skill. David's prayer, "O Lord, whose mercies," beautifully sung by Mme. Trebelli Bettini, and the Dead March, encoored chiefly through the exertions of the chorus, were the other extracts. From "Samson" Mr. Santley was provided with "How willing my paternal love," which abounds with the repetitions of a simple but beautiful phrase, of which the ear never seems to tire. "When His loud voice," (Jephthah) was extremely grand: the leads of the fugue at "They now contract," were taken up by the organ with the voices, as the orchestra is made silent at this point. Mr. Sims Reeves was set down for "Deeper and deeper still," and "Waft her, angels"; and as soon as he appeared he was greeted with so much enthusiasm by all—performers and auditors—that one can only use the well worn word ovation to describe it. There was no default in the great tenor's inimitable rendering of the numbers in which his pathos and refinement of expression are so unsurpassable; but signs of physical weakness were apparent, and Mr. Reeves did not return to sing subsequent numbers that were put down for him. The air "If guiltless blood," by Mlle. Tietjens, and the chorus "Righteous Heaven," were selected from "Susanna." The former, in which Handel has so admirably expressed the willingness of Susanna to die, and her submission to Divine will, was made most effective—whether excusably so or not we do not say—by singing the final cadence an octave higher than written, on the words "I triumph in my fall!" In the second part of the chorus, a fugue subject is led off by tenors and basses together, and forms a most impressive opening; but as the parts became more intricate, there was—we think—some unsteadiness. But we speak reservedly; the effect of distance and dispersion are often such, in this vast area, as to give unfounded impressions on this point. Mme. Trebelli gave the air of Irene, "Lord, to Thee," from (Jephthah) with devotional feeling. Then came the choruses from the "Jubilate." This anthem, composed at the instance of Queen Ann in 1713, to celebrate the treaty signed at Utrecht, was performed annually for a period of 30 years, at the Festival of the Sons of the Clergy, until the "Dettingen Te Deum" took its place. The two movements selected from the "Gloria Patri" of the hymn. Of these the first in D major, allegro maestoso, opens with a short fugal introduction of the strings, and at the twelfth bar the voices enter in eight parts on the word "Glory," which is sustained through five bars; meanwhile the violins move in quavers, and in two bars more sink down to a *pp*. After a bar of silence the chorus comes in forte as before, and the rest of the movement mainly consists of long-sustained and broad chords of the voices, the strings moving throughout in quavers, and subsiding at last to pianissimo, as at the first phrase. This was very grand. The following section of the chorus, allegro moderato, was led off by basses and tenors in unison, with a subject which neither they, nor the trebles when they took it up, sang in tune; that is as regards one interval, a fourth, from the dominant to the second of the scale, on the third and fourth notes of the opening bar. This subject is most elaborately treated, and some striking effects are obtained near the end by several silent bars interposed at a time when the whole thunder of the orchestra is being employed. With a few bars adagio to the word "Amen" the chorus concluded.

Secular music made up the entire second part of the programme. The fourth organ concerto, in F, was given, the solo part by Mr. Best, who certainly made the most of the music, if we reserve opinion as to some of his registering, and played with the utmost taste, introducing a cleverly characteristic cadenza of his own in the first movement. The vigorous unison passages for the strings, and the precision of the fugue were noticeable points. In the chorus "O, the pleasure of the plains," the first of the "Acis and Galatea" selection, the voices, instead of coming in at the proper bar, the 10th, remained blankly silent. Costa, with admirable presence of mind, presently turned his hand back into the commencement of the symphony, without a look of discomposure, and the chorus then retrieved the consequences of their momentary inattention. The whole thing was so skillfully managed that we imagine few people, except perhaps some who wondered at the symphony being unaccountably lengthened, knew aught of the slip.

One of the daily papers possessing an acute critic alluded to it, in fact, next morning as a prolonged introductory symphony. Some well-known solos—"Hush, ye pretty warbling choir," "Love in her eyes," and "O ruddier than the cherry,"—were contributed by Mme. Lemmens and Messrs. Lloyd and Santley respectively. The chorus "Wretched lovers" was included in the programme, and performed to a wish, the "ample strides" of the giant included. Not the least effective instrumental piece was the March in D from Dryden's "Ode," this includes an example of rhythm in the melody quite unusual with Handel, which nevertheless has a most charming effect. Mr. Vernon Rigby sang the solo leading into the chorus from the same ode, "The trumpet's loud clangor"; and an aria from the opera "Alcina," by Mme. Titiens, afforded a good example of Handel's writing for the theatre, with its characteristic accompaniment for strings. In "Where'er you walk," from "Semele," Mr. Cummings appeared, and Signor Agnesi in the popular "Revenge, Timotheus cries," with its weird "Grecian ghost" episode. From "Alexander's Feast" also came the fine chorus "The many rend the skies." "See the conquering hero comes" formed the conclusion of a long performance, being sung first as a trio by Mmes. Titiens, Lemmens, and Trebelli, then in semichorus by first and second trebles, and finally *full*, in the wildest sense. The latter was really imposing, and the enormous masses of sound must have reached to the utmost extent of the great Glass Palace.

The number of voices and instruments deserve to be placed on record, on account of its vastness. There were 800 sopranis, 600 contraltis, and 227 alti (together 827), 740 tenors, and 760 basses; in all 3,127 singers. The band numbers 456, made up as follows:—95 first violin, 93 seconds, 62 violas, 62 celli, and 69 contrabass; of flutes, clarinets, oboes and bassoons, 8 each; 6 piccolos, 2 double bassoons, 6 cornets and 6 trumpets, 12 horns, 9 trombones and three ophicleides; 3 sets of kettle-drums, one big drum, and four side drums, with the great Handel organ (Mr. Willing).

THIRD DAY, "ISRAEL IN EGYPT." The performance of Friday was in every respect almost irreproachable. All who heard those marvellous descriptive choruses, which follow each other with dazzling rapidity, will surely have cause to look back upon the day as one of the highest intellectual enjoyment. The solo singers were Mmes. Otto-Alvsleben, Lemmens Sherrington, and Patey, Messrs. Sims Reeves, Kerr Gedge, Foli, and Santley. The first-named lady sang "Thou didst blow," and pleased us, as ever, by the complete sinking of the individual in the interpretation of the music which is by no means invariably to be found among our English singers.

The choruses produced their wonted and full effect. "He spake the word" came out with all its monotonic grandeur; but at the stupendous "He gave them hailstones" the choir rose to a height and vigor and force never perhaps witnessed before. It was like the charge of an army; and the words were hurled out on the wings of the notes with an effect that made one shrink from them as from missiles. Nothing could have been finer; and the immense audience gave it the only encore of the day. Equally well sung, though by its nature less likely to produce effect, was "But as for his people," a number calling into requisition other qualities than energy on the part of the choir. In the wonderful "He rebuked," the soft passages were freely sustained, though the loud phrases were of splendid effect; the lead of the basses, in "He led them through the deep," was magnificent. The measured impetuosity of "The horse and his rider," the irresistible force of "Thy right hand, O Lord," and the grand picturesqueness of the monotone phrases at "The floods stood upright" in "And with the blast" were points which, if one gave the rein to enthusiasm, might serve to fill columns with an effort to picture—vain to those who did not hear it—the effect of the choral masses. The temptation must be resisted, and the chronicle of the Handel Festival of 1874 be closed with a record of the fact that, after the oratorio, "God save the Queen" was given; and, with cheers for Costa, succeeded by "cheers for Scarlett" (the leader of the movement for removing the grievances of the choristers) the four thousand singers and players separated for three years—perhaps for ever.

The audiences on the three days were as follows: Messiah, 20,027; Selection, 20,180; Israel in Egypt, 21,901.

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music, popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the HOME MUSICAL LIBRARY are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS, - - - \$2.50.

PRICE OF EACH BOOK IN CLOTH, - - - \$3.00.

PRICE OF EACH BOOK IN FINE GILT, - - - \$4.00.

To understand the economy of these prices, one only needs to examine one of the books, say for instance "The Organ at Home." This beautiful book contains about 200 pieces of music for Reed Organ. The pieces separately, in sheet music form, could not be sold less than 25 cents apiece. The 200 pieces would cost \$5.00. The same pieces as collected in "The Organ at Home," can be afforded for \$2.50 collectively, or 12 cents apiece!

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal, and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 200 pages and includes songs enough to fill about 350 pages of Sheet Music. The first of the Vocal series in the library, but no book is more popular, as its pieces (about 160 in number) are well chosen, and such as are universally liked. The accompaniments in this, as in the other vocal collections, can be played either on the Piano or Reed Organ. Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. *Vocal Music.* Although, as a rule, the books of this library are very compactly printed, one book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kücken among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. *Vocal Music.* A valuable and beautiful book for a "Sunday Evening Sing." It contains the cream of all Sacred Songs which have been published in sheet music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Flee as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which, together might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner.

Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *Vocal Music.* All prominent collections of Scotch music, new and old, have been ransacked to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

Many of the airs have been popular for a century. Some are much older than one, or even two centuries. Short "histories" of the older airs are given. The poetry of Burns, of course, is considerably used. 200 pages, full sheet music size.

OPERATIC PEARLS. *Vocal Music.* The favorite songs of operas are sung again and again, and yet again, in concerts. It is difficult to find a programme of any pretension, without one or more on it. Now this volume contains all, or nearly all, of such songs as it includes the "favorites" in operas. Italian, or French, and English words are furnished. So the possession of "Operatic Pearls" will enable the fortunate owner to sing most of the high class concert music, before and after a performance, and "all the time." 200 pages, full sheet music size.

SHOWER OF PEARLS. *Vocal Duets.* The best vocal duets in existence. There are not many songs that "take kindly" to being made duets of, and the number of really good songs for two voices is not great. Here are collected the best of them, in 200 pages, full sheet music size. * * The accompaniments to all the above songs, in duets, can be played either on the Piano, or Reed Organ. * *

ORGAN AT HOME. *Instrumental.* The compilers have been indeed fortunate in the selection of music for this fine book. It is neither difficult, nor severely classical, nor dull. Neither is much of it in strict organ style. The whole is very elegant, and every thing is right, in every particular, except where it is pointed out in the notes. It is a book for all Reed Organs, of all important styles. It contains 200 pages, of which about 12 are Organ Preludes, and about 10 are Variations, and the remainder are Airs, Sacred and Secular, Nocturnes, extracts from Overtures, Marche, &c., &c. These selections were made by skillful hands, and are of the best.

* * * In consequence of the recent rapid increase in Reed Instruments, they are nearly equal to a Pianoforte in popularity and delicacy of touch. The Organ music, such as is found in the "Organ at Home," can also be played on the Piano, and for a similar reason, most of the music in the books mentioned can be, with organ prepared especially for Piano, may be performed with good effect on Reed Organs.

GEMS OF STRAUSS. *Instrumental.* 250 large pages filled with the most popular brilliant music in the world. "There is only one Strauss," and when he appeared at the great Boston Jubilee, bringing with him almost unprecedented, and as it was justly, brilliant and attractive, never.

HOME CIRCLE, VOL. I. *Instrumental.* The first compiled of the Instrumental series, and naturally includes the favorites of the years immediately previous to the date of publication. In the number of its pieces, it is not only the most popular, but the most successful of its series, and the pieces are generally of the very best. One of the very best books from which to select pieces for the family. 200 pages, full sheet music size, on which are 14 Quadrilles, many pretty little Dances, and a few of the best of the best, Waltzes, &c.

HOME CIRCLE, VOL. II. *Instrumental.* The 25 four-hand pieces constitute a marked feature in this collection, which on that account is a favorite with teachers. It is difficult, and the rest quite easy, and very beautiful. The book, which has 200 pages, is chosen for a great variety of exceedingly interesting and choice pieces like "The Maiden's Prayer," "Sweet Woodrings," &c.

PIANIST'S ALBUM. *Instrumental.* This is sometimes named "Home Circle, Vol. III." It is constructed on the same plan as Vol. I and Vol. II, from the latter of which it differs in having fewer sets of Waltzes, and more of the best of the best, very agreeable practice, and not especially difficult. 220 pages of full sheet music size.

PLANO FORTE GEMS. *Instrumental.* The same as the Vol. IV of the Home Circle. This is a very even book. There are not very many pieces of a kind, but on the whole a great variety of good and playable "home" music. 220 pages of full sheet music size.

A Descriptive Catalogue of the Library, containing about 100 other books sent free on application.

The above books are sold everywhere. Any book mailed, post-paid, for the retail price.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

SELECT LIST OF MUSIC BOOKS.

THE NEW CHURCH MUSIC BOOK,
FOR 1874-75.

THE LEADER!!

By H. R. PALMER of Chicago, assisted by L. O. EMERSON of Boston.

Price \$1.38, or \$12.00 per dozen.

The gentlemen who unite their powers in the compilation of this new Sacred Music Book, need no introduction to the public. Of their previous works for adult and juvenile singers, not far from a million copies have been sold. No persons better understand the wants of the musical public, and none have a more perfect tact in meeting them. THE LEADER contains the usual variety of music and exercises for Singing Classes, Metrical tunes, Anthems and Secular music for note practice. To accommodate the large number of teachers who have no use for Choir and Convention Music, the same gentlemen have also compiled

THE SONG MONARCH!

EXPRESSLY FOR SINGING SCHOOLS.

Price, 73 Cts., or \$7.30 per Dozen.

THE SONG MONARCH contains 200 pages, about half filled with the Singing School Course, (which is the same as that in the LEADER), and half with a varied and brilliant collection of Secular and Sacred Music for practice, thus rendering it similar in character to Mr. Palmer's SONG KING, of which immense numbers have been in use the past season, not only in Singing Schools, but in College Choirs, Academies, High Schools, &c.

THE GREAT INSTRUCTION BOOK!

230,000 COPIES SOLD!

OF

RICHARDSON'S NEW METHOD

FOR THE PIANO-FORTE!!

This, the par excellence of all Piano Methods, maintains the front rank, and its sale eclipses that of all others—Foreign or American—combined. The publishers claim its annual sale of 25,000 copies is indisputable proof of positive and intrinsic merit, and its success is no mystery, but due to thorough excellence in all its departments—rudimental and instructive, to its valuable exercises as well as its charming recreations.

A new edition just issued contains "Schumann's Maxims" and the famous "Czerny's Letters on the Art of Playing the Piano." "Richardson's New Method" thus contains over 260 pages full music size, and is justly claimed to be the best Piano Method extant.

PRICE, \$3.75.

Used by thousands of teachers and sold by all book and music dealers.

New Books! New Books!

Among the new appearances from their presses, which will come into general use in 1874-1875, Ditson & Co., call attention to:

The Piano at Home, a new book for the "Home Library," containing a large and fine collection of new and favorite Piano Pieces FOR 4 HANDS. This of course, will be warmly welcomed by all Teachers, who need not be told of its great value to their pupils. About 100 Duets. Pages, full sheet music size.

Osgood's Guide to the Art of Singing.

PRICE, \$4.00.

Mr. Osgood is one of our most popular tenors, and since his graduation at Harvard has had a valuable musical experience in Europe. His book is one of great promise.

VOICE BUILDING. Dr. H. R. Streeter.

PRICE, \$1.50.

Dr. Streeter is a highly successful teacher of the cultivation of the voice, and his system attracts much attention. The book above named is a general description and vindication of the new system, and is accompanied by three books of exercises, (No. 1—50 cts., No. 2—60 cts., No. 3—75 cts.) for its practice.

Counod's Choral Music.
50 cts.

Characterized by Counod's exquisite taste. Well worth possessing.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

New and attractive arrangements by SEP. WINNER, of Galops, Waltzes, Mazurkas, Airs, Quadrilles, and Potpourris for Violin with Piano accompaniment. 160 Pages Sheet Music Size.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland," but for Flute, with Piano accompaniment. 160 pages, Sheet Music Size, well filled.

Flute Bouquet. Price \$1.50,

AND

Violin Amusements, \$1.50.

Two books by Sep. Winner. They are not so large as "Musical Garland" and "Musical Flowers," containing, however, as much Flute and Violin Music, but no Piano accompaniment.

Winner's Band of Four. \$1.00.

An exceeding convenient book for a small band and capital for Amateur players, as it is for Violin or Flute, Cornet or Clarinet 2d Violin, Violoncello or Double Bass. All the instruments named may be used together. Also the 2d Violin and Violoncello parts may be played on a Piano. The book has about 60 pieces.

BATISTE'S ORGAN VOLUNTARIES.

Cloth, \$3.00; Boards, \$2.50.

Batiste, an eminent French Organist, has here collected a number of pleasing compositions, which may be used, extracted from, or imitated, by organists at will.

Winner's Violin and Flute Duets. 75 cts.

A little book that is made to hold 60 sparkling, pretty, popular duets, which may be played by Two VIOLINS, or by FLUTE and VIOLIN, or in some cases, by Two Flutes.

Father Kemp's Old Folks Concert Tunes. 40 cts.

Literally "sung everywhere" where sacred music is performed. The venerable Granther Kemp has presided at many hundred concerts, and seems to grow younger after each performance. The collection has recently been much enlarged.

Recreations for Cabinet Organ. \$1.50.

"Cabinet Organ" is only another name for Reed Organ. The "Recreations" include a great many short pieces, classically correct and beautiful, and skillfully arranged for Reed playing.

The Legend of Don Munio. J. D. Buck.

Cloth, \$1.75; B'ds, \$1.50.

This is a romantic Cantata, the Poem being a narrative of the gallant exploits of a Christian Knight, during the period of the Moorish wars in Spain. An excellent and high-toned piece, suited for the "recreation" of musical societies.

Sold by all Music Dealers.

PUBLISHED BY

Either book sent post-paid for retail price.

OLIVER DITSON & Co.

277 WASHINGTON ST., BOSTON.

CHAS. H. DITSON & Co.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 869.

BOSTON, SATURDAY, AUG. 8, 1874.

Vol. XXXIV. No. 9

DWIGHT'S JOURNAL OF MUSIC,

Published every other Sunday

OLIVER DITSON & CO.,
277 Washington St. Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or called for, \$2.00 per annum, delivered by carriers, \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion per line 20 cents. Cards, 6 lines nonpareil, each 1 inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER, PRINTER, 17 PROVINCE ST.

Advertisements.

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON MUSIC HALL.

Largest Music School in the World More than
10,000 PUPILS

since its organization in 1867. Instruction in all branches, by the most eminent artists and teachers, in papers, every stage of advancement, in private and in studio classes. Free advantages equivalent to SEVENTY-FIVE LESSONS EACH TERM. Fashion, except daily row. Evening classes. Situations procured for pupils. Address, for circular,

869-871

E. TOURJEE, Director.

G. W. FOSTER,

TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan, by which unsatisfactory rapid progress may be made.

TERMS—Private lessons per quarter, \$8.00. Class Lessons, 2 pupils each, \$4.00; Class Lessons, 4 pupils each, \$2.00.

Rooms 134 Tremont Street, Boston. For particulars, view call Mondays from 11 to 12 A.M. For further particulars, address, care Mason & Hamlin Organ Co., Boston.

WANTED—A good Teacher of Piano, Organ, Voice, with knowledge of thorough Bass and Harmony, at LINCOLN UNIVERSITY. Address JAS. H. DANLEY, Lincoln, Ill.

A YOUNG LADY, who has had experience, desires a situation in a Seminary as Teacher of PIANO, ORGAN, and HARMONY. Terms moderate given if wished. Address S. T. Smith, West Chatham, Mass.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland" but for Flute with Piano accompaniment. 100 pages. Sheet Music. Strongly well bound.

The above books sent postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.
Boston. 711 Broadway, New York

AMERICAN OPERA.

BELSHAZZAR,

King of Babylon.

SUBJECT FROM THE BIBLE.

A Live Work for Musical Societies.

SUCCESSFUL BEYOND PRECEDENT

POPULAR, PROFITABLE, REMUNERATIVE

Circular of information to vari- friends. Address the Composer,

J. A. B. FARRINGTON,

865

103 State Street, Chicago.

New Singing Books!

THE LEADER!!

By H. R. PALMER, assisted by L. O. EMERSON.

Chorus, Conventions, and Singing Classes will welcome this new Church Music Book, filled with new tunes and themes, elegant & readable at the best quality.

Price, \$1.38 or \$12.00 per dozen.

The Song Monarch!!

By H. R. PALMER, assisted by L. O. EMERSON.

Especially for Singing Classes. First series contains the most interesting songs, the same as found in the "Leader," which course is followed by two other series, each with the most interesting songs, and Second Music for practice. Especially the Song Monarch is interesting.

Price, 75 cts., or \$7.50 per dozen.

AMERICAN SCHOOL MUSIC READERS.

Three carefully graded Song Books for Church and School.

By L. O. EMERSON and W. S. THOMAS.

Book 1st. For Primary Schools. Price, 75 cts.

" 2d. For Intermediate Classes. " 75 "

" 3d. For High School. " 75 "

The course is easy, progressive, and interesting, and has been thoroughly tested in schools near Boston.

POPULAR COLLECTIONS OF

ORGAN MUSIC!

For Pipe Organs.

Organ Cems. Diverport \$2.50

Batiste's Organ Voluntaries. 2.50

50 Pieces for Organ. Batiste. 2.50

Clarke's Short Voluntaries. 1.50

Organist's Portfolio. Complete. 2 Vols. 3.00

Hile's Short Voluntaries. Complete. 3.00

Zeuner's Voluntaries. Complete. 3.00

250 Easy Voluntaries. Zeuner. 2.50

For Reed Organs.

Organ at Home. 2.50

Recreations for Cabinet Reed Organs. 1.50

Clarke's Short Voluntaries. 1.50

Clarke's Reed Organ Companion. 2.50

Four collections of Pieces for Reed Organs. Price, 75 cts. each.

These four collections are New Methods for Reed Organs, and are the most complete and interesting ever published.

Either of the above books sent postpaid, on receipt of retail price.

DITSON & CO'S

Home Musical Library.

Price of each Book in Boards, \$2.50

Cloth, \$3.00, Full Gift, \$4.00

MUSICAL TREASURE. Vocal.

SILVER CHOIR. Vocal.

WREATH OF GEMS. Vocal.

GEMS OF SACRED SONG. Vocal.

GEMS OF GERMAN SONG. Vocal.

GEMS OF SCOTTISH SONG. Vocal.

OPERATIC PEARS. Vocal.

SHOWER OF PEARLS. Vocal.

ORGAN AT HOME. Reed Organ Music. Instrumental.

GEMS OF STRAUSS. Instrumental.

HOMER CIRCLE VOL. I. Instrumental.

HOMER CIRCLE VOL. II. Instrumental.

PIANISSE ALBUM. Instrumental.

PIANO PORTFOLIO. Instrumental.

Large collections of songs, new and interesting, for the home.

Price of each book, 75 cts. each. Sent postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

New Music for August.

VOCAL.

Chorus of Spinning Maidens. For 3 Female

Voces. 3. C to c. *Editha*, 40

Chorus. Song and Chorus. 2. C to c. *Editha*, 30

The Brook and the Wave. 3. F to f. *Editha*, 35

The Magic Spell. 3. C to c. *Editha*, 35

Spanish Boat Song. 3. F to f. *Editha*, 30

When the Ship comes Home. 2. F to f. *Editha*, 35

I am looking down upon you, Mother. 2. C to c. *Editha*, 35

While strolling one Day in the Park. 2. C to c. *Editha*, 30

Lost at Sea. 1. E to e. *Editha*, 30

On the Banks of the Gulf. Song and

Chorus. 2. C to c. *Editha*, 40

One little Girl among the Hills. 3. F to f. *Editha*, 30

Songs of Mrs. Editha Wyman.

No. 1. The Hills of Aberdovey. 3. G to g. 35

No. 2. A Gentle Maid in secret sighed.

3. D to d. *Editha*, 30

Brave Bells. 3. A to f. *Editha*, 40

I could live in a Desert, if only with thee.

3. F to f. *Editha*, 40

Why sinks my Soul desponding.

Quartet. From a melody by Gottschalk.

4. F to f. *Editha*, 40

Don't be sorrowful, darling. 2. C to c. *Editha*, 35

Pig Duet. 2. F to f. *Editha*, 30

The Joys of bygone Days. Song and Chorus.

3. C to c. *Editha*, 40

INSTRUMENTAL.

Grand Waltz. 2. G. *Editha*, 30

Whispering Song. 3. E. *Editha*, 25

Yo-Sun-De-March. 3. F. *Editha*, 40

Fire Alarm Galop. 3. C. *Editha*, 40

Sweet is Summer. Polka. 4. F. *Editha*, 40

Overture to Mignon. 4 hands. 4. F. *Editha*, 35

Adolph Hess's Organ Music. Variations in

A. Op. 3. 5. *Editha*, 50

Souvenir de Lina. Mazurka. Posthumous.

Works of Gottschalk. 5. A. *Editha*, 1.00

Souvenir de Clara. Mazurka. 5. E. *Editha*, 75

Mazurka Rustique. 5. E. *Editha*, 75

Campanella Waltz. 3. A. *Editha*, 40

Limpet Shave. March. 3. B. *Editha*, 40

Regatta Galop. 3. G. *Editha*, 40

Surprise March. 3. B. *Editha*, 40

Republican Galop. 2. D. *Editha*, 40

Leonore Grand March. 4. *Editha*, 75

From Raff's Symphony in E. 2 hands. 3. *Editha*, 1.50

Concertina in F major. (Concertina among

the Leaves). Rattle for Piano. 3. G. *Editha*, 75

BOOKS.

THE LEADER. A Collection of Music for Chorus,

Conventions and Singing Classes. By H. R.

PALMER, assisted by L. O. EMERSON.

Price \$1.38 or \$12.00 per dozen.

THE SONG MONARCH. For Singing Classes.

By H. R. PALMER, assisted by L. O. EMERSON.

Price 75 cts. or \$7.50 per dozen.

MUSICAL GARLAND. Duets for Violin and

Piano. By S. J. H. H. H. \$2.50

MUSICAL FLOWERS. Duets for Flute and

Piano. By S. J. H. H. H. \$2.50

PIANO PORTFOLIO. By S. J. H. H. H. \$2.50

PIANISSE ALBUM. By S. J. H. H. H. \$2.50

MUSIC BY MAIL. Music for the home.

Price of each book, 75 cts. each. Sent postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—ly]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.
Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN—COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYST-
ERY, BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS—RUDIMENTAL AND IN-
STRUCTIVE; TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MAXIMS" AND THE FAMOUS "ZERNY'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD" THIS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Br'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS or other highest
awards at American Industrial Competitions always.
The ONLY American instruments of the class which ever
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, employing improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous produc-
tions and at reduced prices. FIVE-OCTAVE, DOUBLE-
REED ORGANS, \$110 and upward

Lowest prices printed, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 29 Becker Strasse, VIENNA.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS.
Is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.
By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of Songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 50 cents.
All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.
A remarkable book. Shows at a glance its superiority,
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.
Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Br'dway, N. Y.

Immense Success of Ditson & Co.'s New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Piano, or Pipe
Organ. Contains everything which is so-called "popu-
lar" melodies of the day, marches, waltzes, voluntaries,
variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact the best of all
music from Beethoven's Adagios to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and FOURTH now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00
Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there is any distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.
Clarke's Dollar Instructor for Piano.
Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.
Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either gentleman have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.
Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with the needful scales, exercises, and studies,
but to its admirable collection of 130 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Br'dway, New York.

Dwight's Journal of Music.

WHOLE No. 869.

BOSTON, SATURDAY, AUG. 8, 1874.

VOL. XXXIV. No. 9.

Ferdinand Hiller on Wagnerism (1860).

(Continued from page 204.)

Having got so far, Wagner felt all manner of dissatisfaction with the Opera in general, and with the condition of the German operatic theatre. It is a melancholy truth, we Germans have no German Opera, although we have produced the greatest opera composers. Whether it be the still inveterate taste for what is foreign, or the want of any national feeling in the direction of our lyric theatre, or our small talent for dramatic production, the fact stands established. A Mozart, a Beethoven, a Weber furnished half a dozen German master-works—but a live self-developing Opera, founded on a genuine patriotic way of thinking and of feeling, such as not only Italy, but even France possesses in its *Opéra Comique*, we lack entirely. Every *librettist* who writes an opera-text, every musician who composes music to it, if he does not borrow French or Italian forms, begins at the very bottom, so to say, with the whole structure of the work. That here and there in this way there springs up a creation of great originality, is as undeniable, as it is that isolated productions of this sort do not suffice to form a definite taste, or indeed any taste at all, and that the general public, in the confusion thus presented, finds nothing to take hold upon and lacks all means of forming an opinion.

A passionate artist nature like Wagner's must have been affected doubly disagreeably by these circumstances. As musical director in several theatres he was brought into the very midst of the difficulty, and compelled to busy himself even to the minutest detail with the most shallow, flimsy matter. What he says of it, so far as Germany is concerned, will certainly find most universal sympathy. Meanwhile these adverse impressions do not make him unsusceptible to single instances of beauty; many works of Spontini, of Weber, and altogether the performances of Schröder-Devrient, fill him with enthusiasm, and do not suffer him to lose sight of his ideal of a dramatic-musical Art-work. The Greek tragedy, in its religious and poetic majesty, stands before his eyes; but he seeks in vain for a Athenian public in these days of ours. He gives his views about the connection of the politico-social and the artistic situation in a pamphlet entitled: "Art and the Revolution." One cannot fairly blame him for not confiding more of this to his French friend, writing as he does here in the midst of the imperial Paris.

To his speculations about the Greek theatre Wagner then adds the ideas which finally led him to prepare his best known writing (at least by its title): "The Art-work of the Future." He sees the decline of the Greek theatre chiefly in the striving of the Arts to maintain their validity as separate manifestations, instead of continuing united for the highest efficacy upon the stage. But had this union, to the extent

assured by Wagner, really existed in the Greek tragedy? Were the Propylæa a playhouse? Did Phidias work for Sophocles? Is the majesty of the Greek theatre anything more than one of the blossoms of the wonderful tree of Grecian culture? And did it not come to the ground, because an everlasting law ordains that even the most beautiful arises only to pass away again?

No matter! Wagner at all events is right when he ascribes a quite peculiar total effect to the coöperation of certain arts; and not the past alone, the present too, continually gives us proofs that the world has always been of that opinion. We adorn secular and religious buildings with the works of painting and of sculpture; we make music in the church; the most intimate union of poetry with music has been from the first beginnings of culture one of the wants of man. And the Opera—although, according to Wagner's expression, it bears the same relation to his ideal "that an ape does to a man"—the Opera, from its very origin, has had before its eyes the union of dramatic poetry with music, dancing, painting, architecture. Now wherein lies "the fundamental faultiness of the operatic *form* as such," in which Wagner finds the ideal of a dramatic Art-work, after which the greatest minds are striving, not at all provided for? It lies, in his opinion, in the insignificance of the drama (*libretto*) furnished the musician by the poet. The poet, so he tells us, found before him certain definite musical forms, which he thought he had no right to disturb,—forms, whose narrowing influence held him back from all significant creation, and indeed would not suffer "really great poets" to occupy themselves with Opera. "The ideal perfection of the Opera depends upon an utter change of character in the part the poet takes in the Art-work"; the poet's own striving to work ever more purely and immediately upon our feeling must bring him at last to the limit of his "branch of Art": "hence the poet's most successful work must needs be that, which in its last perfection becomes wholly music."—"The ideal subject-matter must be found in Mythos; and only the uncommonly rich development, wholly unknown to earlier centuries, which music has attained in our times" renders the execution of the Art-work possible.—In this, to be sure merely hinted, course of thoughts lies the strength and the weakness of the Wagner views.

Is it possible that a poet should make a dramatic work of Art, which in the highest sense of the word shall be *devoid of music*, if he follows without hindrance, freely, his poetic inspiration? Plainly it is not possible; you may emancipate him from all regard to so-called musical forms, still he must limit himself to those regions which contain feelings also expressible by music. Can the musician, when he sets about the composition of an opera, proceed with the same freedom, only restrained by

the nature of the laws of music, as in the composition of a Symphony? Certainly not; he has to satisfy the inward and the outward dramatic requirements, and must put the *purely* musical criterion aside. We see, it is an alliance of two powers, which, to be able to work together, are compelled to make mutual concessions. To determine the measure of these concessions is the very question at issue, which has so often agitated men's minds since the times of Gluck. Divested of a mass of empty phrases and incidental details, it forms the kernel of the Wagner question which has set so many pens in motion. But the true answer of this question is only possible through works of Art, not through æsthetic battling with words.

To invent a drama, in which the conflicts are for the most part limited to such as proceed from the world of feelings; whose action moves with such "considerate speed" as to keep the sympathy of the audience alive, without thereby forbidding the music to unfold itself with all its necessary breadth; whose poetic dialogue, in fine, does not express so much as to render the music superfluous, nor so little as to render it impossible; whose diction is not, either by its exceeding beauty or its flatness, the despair of the composer,—that is indeed no easy, but at the same time no hitherto unsolved problem. And it is no easy task for the composer, while he seeks to give true expression to every situation, every character, every word, and to the tone of feeling of the drama as a whole, not to sacrifice the musical beauty of his work, and in doing all this for the poem, not to come too near to its art. The objection which Wagner makes to Opera as it has been (certainly in all too many cases not unjustly) is, that the musician has required too great concessions, and that the poet has been quite too ready to grant them; the objection which we make to him is, that he, in the interest of the stage, has often wantonly gone counter to music and to the deepest conditions of its very existence. His followers may not grant the force of that; but we cannot admit that the most important operas hitherto produced, not only as it concerns their music, but their poems also, bear the same relation to his works (for only through these do we get at some sort of perception of his ideal) that "the ape does to the man"; and if on many sides so strong an opposition is waged against him, one of the chief reasons for it lies in the fanatical excess of many of his partisans, who seek to lift him to a height where he does not belong.

The individuality and geniality of Wagner consists above all in his many-sidedness. When he brought out his *Tannhäuser* in Dresden (then they were far from making him a sort of poetico-musical Messiah), every one who left the theatre was forced to say that, in spite of all he found objectionable, the frankest recognition belonged to the man who had thought out the subject-matter of this opera, had executed it both verbally and musically, and finally had re-

heard the work and put it on the stage so admirably. But from this to a union of the powers of a Shakspeare and a Beethoven in one head is a great step; and if every cultivated person owned that Wagner's power, in conception and execution, was above the reigning opera works in Germany, yet he could no more see in it a literary production of the first rank, than he could place the music, in spite of much that was interesting and effective, by the side of what our great composers have achieved; while in those parts, which many have exalted as the most important in it, one felt an imperfection rather than a progress. By this last I mean a frequent risking of the truly musical in favor of the declamatory, about which I must express myself more fully.

The theories of an artist have their first and deepest origin in the powers and tendencies with which he was born. We have seen that it was from the first a passionate bent towards the theatre, that filled Wagner, in which music only later found a place. The primitive, instinctive delight in the purely musical was wanting in him, however much he might be filled by the creations of a Beethoven. The "letter" now before us often enough alludes to this. The so-called "opera melody" he always treats with sovereign contempt, while on the contrary he raves about "infinite melody." But there is no infinite melody, and there are no special opera melodies as such; there are musical thoughts, which flow more narrowly or broadly, original or made to pattern, expressive or expressionless, trivial or noble. But a musical thought must have a recognizable form, if it is to unite character and sensuous charm in itself. In the wonderful joinery with which Beethoven combines his ideas, carries them out, repeats them in so many turns and changes full of life, Wagner may keep on finding "an idealized dance form,"—the fact remains, that the freest master was in just this so great, that he knew how to give his melodies a form as strong and firm as if they were cast in bronze. But a Beethoven movement is by no means "a single, closely connected melody," it is a concatenation and a working out of melodies into a consistent work of Art. That most original gift of musical invention, which was lent to all great musical geniuses, and which shows itself *above all* in the creation of such tangible motives as it were, is the weakest side in Wagner's talent. But it is ungrateful in him to say such bad things against "opera melody;" for it is to just those pieces in his operas, in which he has succeeded in giving melodies—opera melodies in fact—such as the Pilgrim Chorus and the Festival March in *Tannhäuser*, that he owes, after all, his strongest musical success.

(Conclusion next time)

Von Buelow on Verdi and the Italians.

We are indebted to the *Musi a' World* for the following translation of the letter recently addressed to the *Augsburg Gazette* by Herr Hans von Buelow respecting Verdi's Requiem:—

The rapid succession of two musical events, to which may be attributed a more than local and temporary importance, has, this spring, kept some few artists longer than they wished in the *musical capital* of Italy, which has, up to the present time—it is at least, as far as concerns musical matters—justified this flattering appellation, and, just as in its past

days of splendor, so in those of its present decadence, still the musical capital of the most powerful and ardent kingdom. The first of these two events, the one for travellers from the north, and even greatly for the writer of these lines, by far the more interesting, was the first performance in the Italian language of Michael Glinka's national Russian opera "Life for the Czar," given yesterday for the first time at the new Teatro dal Verme. This building is better adapted for the convenience of the spectators than for the diffusion of the waves of sound, the more so as this was the first time that the above most noteworthy opera, a classical work of its kind, had been represented beyond the limits of the Russian empire, in all the cities of which where opera can be performed, it has for thirty-five years enjoyed a degree of popularity to which only the popularity of Weber's "Freischütz" in Germany is to be compared. The second event will be the monster performance, which will take place to-morrow, of the "Funeral Mass," composed at the request of the municipal authorities by Giuseppe Verdi, to celebrate the first anniversary of Alessandro Manzoni's death (22nd May, 1873), in the Church of San Marco, theatrically tricked out for the occasion. It is to be, as an exceptional case, executed under the direction of the author himself. The omnipotent corrupter and ruler of the artistic tastes of the Italians probably hopes with this Mass of his to sweep away the very last remains of Rossini's immortality, which gives umbrage to his own ambition. It is well known that these last remains consist at present in Italy of only Rossini's sacred music, the "Sabat" and the "Missa Solemnis," though even these works are but rarely performed for the benefit of his fellow-countrymen.

To render it impossible to perform any more in Italy Rossini's operas, such as "Guillaume Tell," "Il Barbiere," "Semiramide," "Mose," etc., has been the object most successfully pursued by the Attila of the gullet for more than twenty-five years. His last opera in ecclesiastical costume will, after the first seeming compliment to the memory of the celebrated poet, be confided for three successive evenings to mundane enthusiasm in the Teatro della Scala, and then immediately set out, in company with the four expressly tutored solo singers, on its way to Paris, for the purpose of crowning the enterprise in that æsthetical Rome of the Italians. Some furtive glances into the new elucubration of the author of "Il Trovatore" and "La Traviata," have really not made us anxious to enjoy this *Festival*, though we cannot refuse the composer our testimony that he has taken pains with his task. Thus, among other pieces, the final fugue, despite many things worthy only of a student, of much that is insipid and disagreeable, is a work of such industry that many German musicians will experience great admiration at it. But, as a rule, the dominant style is that of his last manner, with which Vienna and Berlin have been enabled by "Aida" to become acquainted, a style of which a clever Viennese teacher of singing said: "that it was improved to its disadvantage." During our perusal of the somewhat voluminous arrangement for piano forte, we involuntarily recalled to mind the ingenious confession of the late Herr Gyrowetz, who, after his fancy and invention had abandoned him, declared that he was capable of dedicating his pen to nothing save music for the church and not for the theatre. But, in fine, the sad spectacle of the defeat suffered yesterday evening by Slavonic culture (and, speaking musically, we may say of German culture as well) rendered it impossible for us to attend in cold blood a triumph—and, moreover, an artificially prepared triumph—of Latin barbarism! It is to be hoped that in Paris Verdi's "Funeral Mass" will not be made the object of offers from the managers of German theatres, who, even from a business point of view, would do well, if only for a change, to turn their looks to the East rather than to the West.

The spectacle presented yesterday evening by the Italian theatrical mob, was, indeed, a repulsive spectacle. The result cannot be called an absolute failure; it was simply a scandal, but of a special kind. Milan, as we all know, is a little provincial Paris; mixed up with its Italian population are many foreign elements. Even yesterday evening, therefore, there was not wanting a considerable minority—all the Russians had agreed to meet in the theatre—who, independently of any patriotic feeling, and in the name of decency and intelligence, struggled with all their might against the bestial coarseness and hardness of hearing characterizing the Italian *gamins* of every class, and who, leading captive, now and then, by the charm of beautiful music, those who resisted them, obtained two or three slight vic-

tories. Thus, for instance, the brilliant overture, and the touching prologue of the last act—executed with as much correctness as spirit under the direction of that excellent conductor, Sig. Faccio, though the orchestra was too weak in the strings—were crowned with unopposed applause; the opposition allowed also the encore of the magnificent chorus with fugue in the introduction, and that of the exceedingly graceful duet between baritone and soprano, so national in its character, of the third act; finally, after the grand and moving scene in the fourth act, when the title of the opera becomes a truth, the very admirable representative of the protagonist, Sussanin, the French singer, Merly, and the Russian *prima donna*, Mad. Menschikoff, were repeatedly applauded. With so much the more zeal did the *sweet plebeians* lie in wait for the action on the stage as well as the asperities of the Italian libretto, to give the signal for a general scandal, though this did not exclude the observance of the abuse prevalent everywhere in Italy of persons conversing in a loud voice, of preventing their neighbors from hearing, and, at certain passages which stimulate their feelings, of accompanying, more or less in falsetto, the singer. Of such opportunities there was naturally no want.

The courageous lady, who, impelled by her patriotism to propagate Glinka's work, turned manageress, adding the most serious pecuniary sacrifices to indefatigable activity, was, of course, unable to foresee and combat all the innumerable obstacles which, one after the other, opposed the success of her bold undertaking, obstacles frequently concealed till exposed to view only when it was no longer possible to surmount them. It does not seem superfluous to record the name of this lady, which is no secret at Milan. She is Madame Alexandrina Gortschakoff, the daughter of General Menschukamp, and long a dramatic singer, in Italy and Russia, under the name of Santaces—she is the prophetess of Glinka. She never suspected that the second act, so extraordinarily rich in musical beauties, would, on account of a ballet insufficient for the corrupted eyes of the Milanese, be completely buried under noise, cries, hisses, and, in a word, a fearful caterwauling on the part of the spectators. Yet from a public at all educated we might have expected some indulgence for the Falstaff-like figure of the tenor, who compensated liberally by a fine voice and elegant style for his not overpleasing appearance. But it was a pre-arranged matter: the work of a Russian was not to find hospitality on Italian soil, and it was right that a complete failure should serve as a salutary example against any analogous efforts at importation. All the means employed for this purpose were sanctified beforehand by the noble nature of the end in view.

In order that it may be understood by German readers, this assertion requires certain digressions and retrospective considerations, the more so as the extraordinary success obtained three years ago by Wagner's "Lohengrin" at Bologna awakened illusions as to the aptitude of the Italians to understand German music, and, generally, as to the possibility of giving a more serious and worthy direction to art among them—illusions which the writer of the present lines confesses, as an eye-witness of what then took place, to have shared.

To begin with the Bolognese. That they were by no means in earnest with their enthusiasm for "Lohengrin," they themselves proved most eloquently, by welcoming with a much larger dose of admiration one of the most terrible abortions of modern Italian music: "I Goti," by Gobati. The brief prosperity of their Teatro Comunale was exclusively owing to the energetic efforts of two men full of feeling for, and adepts in, art; Casarini, the Mayor, and that first of all Italian orchestral conductors Angelo Mariani—two men whose names adorn, alas, the obituary of last year.

The success of "Lohengrin," therefore, is as little to be reckoned an honor for the Bolognese, as the grandiose failure of the self-same opera is to be set down as a reproach to the Milanese. Not only as the centre of the musical trade of Italy, but, also as the seat of a conservatory, in many particulars highly respectable (masters of composition like Baccini, Frizzi, and Ronchetti; and a professor of the piano-forte like Andreoli, to say nothing of the excellent masters of the orchestral classes, would do honor to any school in Germany), and as boasting, moreover, well-trained orchestral performers and theatrical artists (also according to German notions), Milan never had in Bologna a dangerous rival.

The failure of "Lohengrin" in Milan was, to begin with, the result of its bad and incomprehensible execution, so that the firm of Ricordi (the publisher and manager for Verdi) had as easy a game as the

firm of Lucca (publishers of Wagner's works) had had with a success based upon a more carefully prepared performance, but the success of full of an opera in Italy is in a great measure dependent on the arts employed by one of the firms of Lucca and Ricciardi. Mercantile interest decides, like the judges of the highest Court of Appeal, the fate of a musical production. In this matter, the most important auxiliary factors are *Commerz* and *Companionsimo*—true fruits of the South. Their names cannot be translated, and the meaning of them it would take too long to explain. These factors are put in operation, with more or less ability, by Italian traders in music. The whilome mania of the Bolognese for Wagner was really, however strange it may appear, no more than an act of vengeance of the *Companionsimo*, a punishment for Verdi, because he refused to gratify their ambition of hearing "Aida" performed at Bologna before any where else in Italy.

With regard to Glinka's opera, there did not appear at first any obstacle to its natural success. To begin with, the composer died as far back as 1857, there was, therefore nothing to excite the feelings of envy and jealousy so incredibly powerful among the Italians. Mme. Gortschakoff had not ceded the Italian copyright to either of the two editors, and had thus avoided rendering one of them an enemy of the author. On the contrary, special circumstances recommended the 'barbarian' to the sympathies of Italians, circumstances which the most influential interpreters of musical intelligence had not failed to bring under the notice of the public, by means of biographical notices, and the quotation of favorable French opinion, such as that of Mèrimée and Berlioz—the quotation of German opinions would have produced an opposite effect). In his youth, Glinka resided for four years at Milan; it was at Milan that he formed friendship with artists then living, and that he zealously devoted himself to study the art of Italian singing, at that period (1830) still worthy of being studied, the excellent result of his application being plainly proved in every page of his work, and at the same time he made himself favorably known by some few small productions published by Ricordi, in a word he had sufficiently legitimized himself as a 'non-barbarian.'

As the brutal fact has demonstrated the calculations were erroneous. The virtuous gracefulness with which, for the last fifteen years, the Italians have accepted from foreigners every political benefit is changed into the most repulsive hostility when we come to benefits in the field of intellect, art, and aesthetics. 'We will not be foreignized,' they are accustomed to say—perhaps with a humiliating consciousness of their own ignorance and inferiority, which shudders with rage at the sight of a superior. For France alone, to whom principally they owe the corruption of their taste, do they make an exception. Even the public masses follow in this particular, as though instinctively, the example set by an antinational aristocracy, who are not ashamed to submit to the influence of their own beautiful language an ungrammatical governess's French, and to rush to witness the most insipid French comedies performed by the French companies of the lowest class continually inundating Italy, while, on the other hand, they take no notice of the literature of their own country, nor of their much better known and more polished works of the same kind. The so-called half-cultivated class in Italy is not a cultivated class at all, because, perhaps, too poor to educate itself; it cannot, therefore, supply from its ranks a theatrical public, being so deeply affected by *chavirismo*, that in an international exhibition of *chavirismo*, it ought to gain the first prize without competition.

The person, therefore, who gives the tone to the theatre, the sole arena of public life, since sacred, orchestral, and chamber music—the elements of the two latter would have first to be created—absolutely do not exist for Italians, and, when met with in the country, are founded by, or for, foreigners, the *biricchino* of every rank and every age, aged *gentiluomini* are an Italian specialty—whose profession of faith is not limited to the maxim, *che se parlo bene lo parlo come parlo*, but is pushed to its last consequence, *che se parlo bene lo parlo come devo parlare*, or, to be more exact, *come devo dire*. When the spring of national vanity, for the love of which the *biricchino* sometimes, though rarely, can be mistaken with decency, is not set in motion by singularly efficacious agents, the *biricchino* considers the theatre—just as, according to Wagner's energetic expression, Italian composers take the orchestra for a monster guitar—as a gigantic *cat chavirato*, that is to say, the sole arena of public theatrical life is for

him only a place in which to give vent to his *biricchino* truck. As in the days of the Austrian yoke, Hings had not met his reprobate, and in many others likewise, taken so low as at the present day, we are really embarrassed to know whether we should unhesitatingly congratulate the Lombards on their liberation, and the right they have gained of growing nationally savage a *poetico*.

A Brilliant Novel.

(From the Daily Advertiser.)

"Alcestitis" is a rare novel, refined and strong in conception and artistic execution. The interest of the reader is excited at once by the pretence, which recalls the burning of the Dresden Opera House a few years ago, and the memory of the memories of the great performances there, and closes with the introduction of the story.

In its blaze had perished instruments dear to many a veteran; and precious manuscripts accumulated through past centuries, and saved from other ruins and stored up here, though forgotten by the world. Nothing remains to us now of many of these creations, but once they were endowed with power to live and stir men's hearts; long ago they died to all modern requirements, but here the old scores remained as witnesses of their gentle composers. Such a score was that of Josquin Dorioz's opera "Alcestitis," whose history I write. It once contained the life of two lives; it was heard with delight for many years by thousands; four years ago the last witness of its existence was destroyed. The book, which they had known it, and then the writer will feel that it is not told in vain.

The book opens with a scene in the Hof Kirche at Dresden, where the boys and girls of the court choir are having a lesson in the twilight of a long spring day, from the famous Adolphus Hasse, the popular composer of Saxony, the capellmeister at Dresden, and the hero of the story, Josquin Dorioz and Elizabeth Vaara, Josquin was a beautiful, impulsive and capricious creature, the son of a French artist-mother, who was both poet and violinist, and a German father, who was a musician and a man of letters, and meant, after his young wife died, to give his only son a musical education, but to keep him an amateur, never allowing him to dishonor the family by making art his profession. But he, too, died, and Josquin was left to the care of his mother and conventional aunts, who took away his violin, and made his life so wretched that at fifteen he ran away, found his way to Dresden and drifted among the kind-hearted but somewhat eccentric musicians who shared with him the best they had of shelter, food, instruction and work. Here he became a pupil of Hasse, and a friend of the Countess Lichtenberg, a woman of short, fair hair and a soul of perfect purity. She was like one of the powerful angels in the old pictures, with her massive frame, her earnestness and her wonderful calmness and innocence. Her life and Josquin's were woven together for joy and for sorrow.

They lived in the old Kloster-haus among kindly people, who helped them and loved them; they worked hard, lived simply, dreamed lofty dreams and were happy. All this is a lovely picture, most appreciated, as well as wholesomely neglected, which he had never been before; taught first lessons of the necessity of work, fed on goodly canons and counterpoint pure, nursed by lofty fugues, watched over by the Gothic saints of an old church, where he sang daily in the choir; above all he made strides in violin playing. After some time he became chamber-musician to the Countess Lichtenberg, a musical fanatic; he lived in the Count's family, worked very hard, had admiration and society and found there the disturbing element of his life, Cecile Lichtenberg. They loved each other; he with the ardor of a great heart and an artist's nature; she with the selfish calculation of an ambitious woman, who must marry a prince. All through these years the author discriminates delicately and accurately between his hero's love for Cecile and his love for Liza; he truly loved them both, but the love for Liza was calmer and more enduring, and contentment of his life, and love of art as he did. For Cecile he had a great passion, which took his very life, and her heartlessness almost ruined him.

At the count's villa Dorioz made a friend of the private secretary, a monk; they read classical plays together, and Josquin first learned to know the Alcestitis. The monk proposed that together they should use the story for an opera, he writing the libretto and Josquin the music. He did, in fact, write the libretto, but then came the siege of Dresden, and the count carried his musician away first to Italy and then to Vienna.

The musical and social life of Vienna is so pleasantly described, and the hero is so made a part of it all, that these chapters have a great charm. Josquin was flattered and successful, but he was not happy; he longed for the art life of Dresden, for the old capellmeister and his vivacious wife, who had once been a great singer, and had many triumphs; but most of all he longed for Liza, whom he called his sister, and whose glorious voice and admirable training had, during his absence, made her the favorite singer in Dresden. His life in Vienna had not been good for him. "He had been brought in contact with the world, with an unfair share of its praise, too little of its substantial sympathy; he had constantly poured himself out all these years; he had carried others with him into a land of dreams; he had stood up often in the room, with the eyes of all men and women there upon him, and he had given himself to them, but he had had no real friendship." But in this time of weariness he heard Gluck's "Orfeo ed Eurydice," and it was a fresh inspiration to him. This was in 1762, when all Germany was alive with enthusiasm for Gluck, and the account of his performance at Vienna is full of spirit and excitement as if it were told by a spectator of the scene.

Back to Dresden Josquin hurried, and saw Liza the last night of the opera; he rejoiced in her success, in her greatness, in her repose, in her health. She was so good, so kind, so gentle, so full of the goodness of goodness. In her true nature he might find peace. He worked nobly; encouraged by Liza he established popular concerts, which had never before been known, in the little theatres of the suburbs and the gardens. Liza sang there once, and such singing never was heard before; the pages that tell of it make one's pulses thrill. The crowd at the concerts was dingy and smoky, but there was music in it, and at once an understanding sprang up between the young violinist and his hearers. Sunday after Sunday he played to them. At first he played familiar airs, and then he led them up to Bach, Handel and Haydn, and brought forth all his treasures, new and old, sure of their effect on the hearts of the artists and amateurs, from the world of fashion, and this polite element increased at every concert. Into this happy life the disturber came again. Cecile was once more in Dresden, Dorioz was again her slave, and Liza learned to know the secrets of her heart. Josquin finished his opera of Alcestitis. His constant friend, the wife of Hasse, was earnest in her approval of it; the critical capellmeister would not commit himself to praise; but at their house the artist met one day a stranger, middle-aged, calm and lofty, who fascinated him as he never had been fascinated before. Josquin played to him, and then the wonderful stranger played, and Dorioz cried out, "This is the man I have been seeking for." It was indeed he, the object of Josquin's idolatry; he took the score of the Alcestitis, and returned it with warm approval.

Then Josquin and Liza lived for but one thing; the performance of his opera. Alas for their hopes! the new court director had wooed Liza and wooed in vain. Madly jealous of Josquin he rejected the opera for Dresden, and used his influence in Vienna till it was rejected there. It had been put in rehearsal, and brought to the very verge of public performance, that the insult and disappointment might be all the more crushing to the composer. The young artist was dying. He did not love Liza as she loved him; he did not know how she loved him; he only knew that he rested on her great, true heart, and her sweet faithfulness. She knew how his life was bound up in his work; she knew its power; she felt that success would make his last days joyous, perhaps prolong his life. She had studied the character of Alcestitis as the composer himself had studied it,—more deeply, even, for she had so filled her heart with love and renunciation that she had become another Alcestitis, and the path of her own self-sacrifice was plain to her. She offered herself as a sacrifice, and was it on the altar of art and love. The Alcestitis was performed, Liza appearing in the role of Alcestitis on the stage. It was a triumph, a triumph of joy and artistic triumph, and

then was hurried away to softer skies, never, to return; never to see Liza again. That the greatness of her renunciation might be perfect she kept it secret from Dorioz. Not till he had left Dresden was her grand sacrifice known, and her friends kept faith with her, and never told him, it would have clouded his happiness, and she meant that his happiness should be as pure as she could make it. She took up her own burden calmly, and walked in the path which she had chosen, outwardly a path of honor, but to her weary and barren.

Such is the outline of this story, which has for a motto, "So love was crowned but music won the cause." We have no space to dwell on the noble and peculiar character of Liza, which is carefully drawn and well sustained. The book is full of details interesting in themselves and admirably arranged; and the story moves steadily on to the final triumph and tragedy, to the last grand scene, and then the curtain falls.

The book is published anonymously. The style is good, but there are several instances of careless English and of foreign idioms which suggest a translation, or the hasty work of a writer to whom several languages are equally familiar.

Musical Novelties.

(From the Pall Mall Gazette.)

Musie seems to be taking new developments in every direction, not only through changes in its forms, but through the introduction of new orchestral combinations, new instruments, and even new materials for instruments. Besides virtuosi of every nation playing music of every kind, we have been visited this season by bands of popular musicians, male and female, calling themselves at will Hungarians, Scandinavians, but by preference Russians; Russia and things Russian being just now very much in fashion. Some of these bands affect queer and so-styled "national" instruments; while others content themselves with the strings, wood and brass of the ordinary European orchestra. On the whole, the effect of recent importations has been not precisely to discredit national music, but at least to reduce it to its proper value. The proper way to test the worth of foreign and unfamiliar melodies performed by men of uncouth appearance, in picturesque or, it may be, absolutely grotesque habiliments, is to consider what the effect would be of these same melodies played by a tolerably good quadrille band in ordinary black clothes.

Besides orchestras of the picturesque, characteristic and national kind, endeavors are sometimes made to tempt the public by means of orchestras whose members are distinguished by some personal peculiarity, such as that of being blind; and an experiment is actually in progress for ascertaining the amount of attractiveness belonging to an orchestra composed, almost exclusively, of ladies. The "ladies' orchestra," or "dames' orchestra," as it is styled in the language of the advertisement, comes from Vienna; and we had already, before its arrival in London, given some account of this curiously constituted band on the strength of a lively description published by Mme. Carla Serena in her interesting "Lettres d'Autriche." Without going back to the sisters Milanollo, it is sufficient to name Mme. Norman-Néruda to show that ladies can become very perfect violinists. Mme. Nilsson, too, is known to have studied the violin; and if her playing was marked by anything like the precision and delicacy which characterize her singing she must have been a consummate mistress of her instrument. It was not, however, until the formation of the "Orchestre des Dames Viennoises," as the band in question is also called, that a number of ladies were heard playing together, under a lady's conductorship. We cannot say that to us there is anything very strange in the cooperation of female musicians. Women have danced together from time immemorial; they have sung together, almost since the first invention of the operatic chorus; and there is surely nothing very astonishing in their combining to form an orchestra. The phenomenon, however, if not surprising, is at least new. Never until now was such a thing heard of as an orchestra of ladies. They have been the main supports of opera; for, apart from chorus and ballet, there have been no such prominent nor such attractive figures on the operatic stage as prima donnas and prima ballerinas; but they have hitherto preferred to keep on the stage side of the footlights.

Descending into the orchestra, they now open to themselves a new career; which, however—owing less to their "subjection" than to the difficulty of learning to play well enough for orchestral pur-

poses and to the little profit derivable from orchestral playing—they will probably never enter in very large numbers. Men who, after aiming at the highest instrumental honors, fail to reach them, subside as a matter of course to the position of teachers or of orchestral players, or they combine the two functions. Women, however, who after making the attempt find themselves unable to attain any distinguished position as solo performers, either become teachers or return altogether to private life. It must be remembered, too, that the only instrument studied by women is the piano, or, now and then, in instances which become rarer every day, the harp. Our orchestras are full of violinists whose early ambition was doubtless to gain distinction as soloists; and it would be quite possible to form a large assembly, though not an orchestra, of lady pianists, whose hopes of becoming pianists of celebrity have been destined to remain unfulfilled. Until, then, it becomes the fashion for ladies to play the violin as now they play the piano, a "ladies' orchestra" will still continue to be a great rarity. The orchestra, however, of Viennese ladies is something more than that. It is really a well-composed, well-trained band. The execution is less solid than brilliant; but it is thoroughly satisfactory, and very effective indeed in the waltzes and polkas which these ladies have brought with them from Vienna, the true birthplace of such things.

We said at the beginning of this article that, besides new orchestras and new instruments, instruments of new materials had lately been introduced; of materials, too, as unfitted, one would think, as could be well imagined for musical purposes. Catgut, wood, metal, parchment have long been laid under contribution by the makers of musical instruments; and now some ingenious Italians have formed a small but tolerably complete orchestra in which the instruments are made of stone. The so-called "stones" are not of natural formation, but are composed of terracotta. In shape they resemble kidney potatoes, and the stone to which the highest part is assigned is about the size of an average-sized potatoe, while the largest, which does the duty of ophicleide or bassoon, is about as large as a large water melon. The stones are pierced longitudinally and played like pipes, keys being formed by lateral piercings. Astonishing, but not altogether beautiful, effects are derived from a combination of seven "stones," the chords being not unlike those of a somewhat harsh-toned harmonium. The performers, moreover, on the soprano and tenor stones play with remarkable fluency and even expression (the other stones supplying the accompaniment) operatic airs with variations and melodies of all kinds. Signor Donati, the organizer of this strange band, has done more than find "sermons in stones;" he has discovered the art of extracting from them genuine music. His success throws new light on the story of Amphion. The stones which followed that extraordinary virtuoso on his celebrated musical progress may have wished to be converted into musical instruments.

Music Abroad.

London.

CRYSTAL PALACE. The "Summer Concerts" have presented some new features. First, they are given, not as formerly, in the Handel orchestra, but in the concert room, where we are accustomed, during the autumn and winter months, to hear the very best performances of the best music that can be heard in England. This season the Summer Concerts have assumed the form of what, in familiar language, is termed "National"—the programme of each concert being exclusively devoted to music, which is; or is supposed to be, the product of some particular country. Whenever conductors or managers resort to this expedient, time out of mind has shown that they are pretty sure to fail. The only failures ever known at the Monday Popular Concerts, since the Monday Popular Concerts became more or less of a necessity for that section of the musical public which could get a little further than a "cavatina," sung at an Italian Opera-house, by—we wont say an Italian "prima donna," because, just now, *bona fide* Italian singers are at a discount, but by a "prima donna" *quand même*—were the so-called "Italian" Nights, "French" Nights, and "English" Nights. Well, if "Italian," "French," and "English" Nights don't answer, what are we to expect from "Russian" and (pass the phrase!) "Scandinavian" Afternoons. The fact is that music, like any other form of art, is a universal lan-

guage, and—the national dances and people's songs excepted (even they, for the most part, of doubtful origin)—belongs specially to no country. If it were otherwise, who would care for Scandinavian music?—or, for the matter of that, for Russian music, which, though not Scandinavian, is much of the same color? Neither the Russians nor the Scandinavians have as yet exercised any marked influence on the art. Russia has produced Glinka. But what is Glinka? The overture to *Ruslane and Ludmilla* might have been written by the smallest of French composers; while the fantasia, "Kamarinskaja," built upon "national" (?) airs, is of the flimsiest texture. Such things have appeared over and over again, and been passed by, as ephemeral, having no durable stuff in them. Of Glinka's opera, *Life for the Czar*, the failure of which at Milan excited the unrestrained indignation of Dr. Hans von Bülow, we wish to say nothing. It is a "national" opera—nothing more, and, if it were anything else, the most staunch of philo-Russians would scarcely think of holding it up to admiration. A feeble work, indeed, assuming to be a grand opera, is not in existence. Glinka's isolated songs can hardly be styled "national," according to the general acceptance of the term. They are not Russian; they are Glinka's.—*Mus. World.*

The scheme of illustrating national music during the summer concerts was further carried out on Saturday last, when the programme comprised a selection from Danish, Norwegian, and Swedish composers. The concert commenced with Gade's overture, *Im Hochland*, of which we have more than once spoken, in reference to its performance at Crystal Palace and Philharmonic Concerts—and the closing piece was an interesting overture to the opera entitled *Elskerpigen* (the *Erl-King's Daughter*), by Emil Hartmann—a Danish composer of much repute in his own country. In all probability future opportunity will occur for speaking of this overture when more favourably placed than at the end of a long concert. A charming Scherzo from a symphony by Herr Svendsen (of Christiania) produced so good an impression that the entire work to which it belongs can scarcely fail to find a place in one of the programmes of the forthcoming Autumn and Winter concerts of the Crystal Palace. Herr Svendsen's name had before been made known in this country by the performance of his instrumental octet at one of Mr. Coenen's concerts. The most important piece on Saturday was the pianoforte concerto of the Norwegian composer, Edvard Greig, which was finely played by Mr. Dannreuther. The programme also included Herr Gade's cantata, *Spring's Message*, for chorus and orchestra. Vocal solos were contributed by Mdlle. Holmberg (a first appearance), Mdlle. Enequist, and Herr Conrad Behrens; and national part songs were sung by the Crystal Palace Choir. Mr. Manns conducted, as usual.

To-day's concert will illustrate the " quaint and humorous " in music.—*Ibid.*

BERLIN.—The death of HERR PAUL MENDELSSOHN-BARTHOLDY—at Berlin on the 21st of June, after a very protracted and painful illness—demands a word of notice, not only because he was the last survivor of the family of four of whom Felix Mendelssohn was so illustrious a member, but also for his own sake. He was born in 1812, and was therefore three years the junior of his great brother. Through life nothing occurred to interrupt their perfect friendship; and after Felix's death, if Herr Paul's interpretation of his brother's wishes led him, rightly or wrongly, to oppose the publication of his musical remains, we have at least to thank him for the two volumes of letters which he edited, and which, in their way, form a collection of symphonies, overtures, quartets, and *Lieder ohne Worte*, as characteristic of their author as his music itself. Herr Paul was always a lover of music, and his quartet parties were renowned in Berlin. In earlier life he played the violoncello; more than one of his brother's pieces was written for him, and it is hardly an idle fancy to trace the prominence which the violoncello occupied in Mendelssohn's orchestral scores to an early affection for his brother's instrument. He inherited the splendid collection of Beethoven autographs which Felix had found, and the writer can testify to the liberal and unsuspecting way in which he allowed these priceless treasures to be examined and extracted. These he presented very shortly before his death to the Imperial Library of Berlin. He had also at one time the manuscript sketch of Schubert's Seventh Symphony (in E), but this he very generously presented to Mr. Grove, late of the Crystal Palace, in whose possession, we believe, it still

konian pieces of dance music (Polythems, the one-eyed, could alone have danced to it with anything like nimbleness) we ever heard.

All these pieces were played in such absolute perfection by Madame Annette Essipoff, that we hope to see her lithe and fairy fingers one day (not long hence), busy with music of a very different character. In those fingers dimples can be detected—as in the chubby cheeks of cherubs. Let them, then, skip over Liszt, Rubinstein, Bulow—three-headed Cerberus, whose hunger vats of sop can barely satisfy,—and dwell Essipoffically (which means gently, caressingly, expressively, touchingly, nonathenonistically, broadwoodistically) on that lovable Mozart—of all living creatures on record the most absolutely musical. (Awast!—R. Wagner, &c., &c.)

Dwight's Journal of Music.

BOSTON, AUG. 8, 1874.

Music in Harvard College.

II.

The theoretic instruction, described in our last, has been continued through a third year (to the middle of June, 1874) with still stronger evidence of diligence and of intelligent and earnest interest on the part of both instructor and pupils. The number of students who chose these "electives" hardly exceeded the small limit of the year before. But the course was extended into a third class, who have entered somewhat deeply into the mysteries of *Canon* and of *Fugue*; and who have also made some practical beginnings in the art of *Instrumentation*. This class, to be sure, has consisted of only two pupils, who had completed the musical course of the first two years with distinction, and who appear to have exceptional aptitude for such studies. Proof of this was shown in specimens of their very first attempts in the composition of two and three-part Fugues, both on given subjects and on subjects of their own invention. And each of the two young men has shown, as the last fruit of his efforts in this field, a four-part Pedal Fugue, which would do credit to many a professional musician.—In *Instrumentation* they have acquired some knack of scoring, not only for the quartet of strings, but also for wind instruments, and for the combination of the two in the full modern orchestra. One of the young men had scored (for full orchestra) an "Introduction," on original themes, which excited so much interest that he was moved to expand it into a sketch of a full Overture, showing a good apprehension of the uses of the various instruments in combination and in contrast, as well as good intrinsic musical conception.

But these cases must be regarded as exceptional. It is very doubtful, considering the moderate amount of time which college undergraduates can give to any portion of this branch of study, whether it is worth while to try to cover so much ground. For *Instrumentation*, especially, without an orchestra, or hardly any means of practical performance, trial, illustration in the college, there can be opportunity for but the slightest skirmishing in so vast a field; and, beyond the probability that these few exercises will naturally dispose the young men to listen with a more analytic ear to orchestras hereafter, we cannot see much gain to be derived from them. At least the time they cost would seem to be more needed for a firmer grounding in the preceding studies. We be-

lieve the Professor is convinced of this, and has concluded to drop instrumentation from the course hereafter.

The second, or middle, class (three pupils) has occupied the ground held the year before by the advanced class of which we have just been speaking: that of *Imitative Counterpoint* and the *Musical Forms*. Judging from their written exercises and examination papers, their time has not been thrown away upon it. Besides original efforts in the Rondo forms, &c., they have been constantly exercised in the analysis of masterworks, sonatas, &c., of Mozart, Beethoven and others. Among their later exercises we were well impressed by their trial of their and at the composition of two-part "*Inventions*" (after the model of some of Bach's smaller piano works),—a form well chosen, it would seem, to serve for a good stepping stone to the first efforts of the third year in two-part Fugues. That there should be more or less of crudeness in these efforts,—more or less of staggering in such first attempts to walk alone, is natural enough; and yet they are encouraging.

The class of beginners (four students) have devoted what time they could afford to musical studies to what must be regarded as the fundamental and, for some time to come, by far the most important stage in this whole course, to-wit: the grammar and syntax of music, *Harmony* and *Plain Counterpoint*. Again there has been found in this class (so we learn from the examining committee) a fair understanding of the principles of harmony, modulation, suspension, organ-point, &c., &c., and more or less readiness in filling out the harmony of figured basses, and in harmonizing chorals;—and yet it would seem desirable to be still more at home in these things before proceeding to the more complex problems of the advanced classes. Perhaps this class affords the fairest measure of the results of such instruction for the average talent. For the small amount of time which most undergraduates, amid so many other studies, can command for music, which after all is but a side study for young men in their situation, this class has certainly achieved enough to warrant further effort in the same direction; but do they not, to lay a sure foundation for the higher branches, require at least another year in Harmony?

Admitting the advantage it may be to a musically inclined young man to be led step by step quickly up to a commanding height for a survey, however brief and general,—even a mere bird's-eye view—of the whole field of music; hailing it as a true sign of progress in our old University, that it can offer such an opportunity, even for only two young men, to penetrate as deeply as they can into the principles and practice of so inexhaustible an Art, we still feel it a fair question whether, under the conditions of the college life, and for the good of all the students who may care to study music, it is quite wise to undertake to cover so much ground? Would it not be just as well, or better, to spend more time on the foundation, lay that thoroughly, and leave much of the superstructure (art of Fugue and all that) as an extra study for the few who show exceptional capacity and calling for it?

And then another question,—the one which

probably suggests itself most readily to every one,—cannot something more be done to make the study, and the practice too, of music more attractive to a much greater number of the college students? Can they not be brought to unite in choirs and choruses, either by themselves or in coöperation with other (mixed) voices, under the direction of the Professor, or of his assistants (for such a corps he ought to have), in the actual trial and performance of some of the practicable masterworks of vocal composition? Cannot good music be brought home to them through frequent hearing? Instrumental music as well as vocal; music in all those classical forms which the handful of young men in the theoretic classes have been studying? Cannot some provision be made whereby good "Chamber Music," at least, the string quartets, piano trios, &c., of Mozart, Beethoven, Mendelssohn, &c., may form part of the vital atmosphere of college, winning the young men generally to a true love and taste for what is so refining and inspiring? In one form, to be sure, the young men at Harvard have a great advantage, in the opportunity to hear masterly interpretations, such as their professor can afford them, of the noble Organ music of Sebastian Bach and others. An orchestra they cannot very well have; but what better service could wealthy music-loving friends of Harvard do to culture, than to provide the means whereby the students may attend some of the Symphony Concerts, Oratorios, &c., in the neighboring city? And would not Alma Mater be a still kindlier and wiser mother if she allowed her children a fair share of hours in the curriculum for simply hearing the best music? And this too with the advantage of a musical professor to prepare them for the hearing, so that they may know *how* to listen and what to listen for, and follow it up afterwards with suitable "improvement."—Something in this direction we believe Mr. Paine does design to organize next term in the shape of a new class (a fourth "elective") in the *History* of music, with such practical illustrations as he may be able to command. This bids fair to interest a considerably larger number of students, some twenty of them having already signified their intention of joining such a class.

Meanwhile the practice of music as an art,—or at least a social recreation,—has been left entirely to the College Clubs, for whom no musical instruction is provided, but who follow their own tastes under leaders of their own selection. Of these another time.

The Piano-Forte.

Because the fleet-fingered, wonder-working virtuosos have sought through the Piano merely to astonish, where the proper end of music is to please, to give expression to the feelings; because they would fain make its key-board speak through all its length at once, and do the work of a whole orchestra,—are we to forget its humbler and more genuine services to Music? Are we to forget that there are such works as Beethoven's Sonatas, Mendelssohn's *Lieder ohne Worte*, Chopin's fiery inspirations and delicate dreams of sentiment, and so many products of the purest poesy of sound, written expressly for the piano, inspired in most cases by the piano, as the fingers, wandering over its keys, have wooed from them pregnant response to thoughts and feelings in the player's soul? Who shall say that much of the purest essence of musical thought, the choicest wine of musical inspiration, is not found in such works, written for and discoursed from the vibrating strings of the Piano?

To say that the Piano gives you something of everything in all kinds of music, but not the whole of anything, that it rather sketches and suggests than fills out and realizes great effects of harmony, and so forth, is not necessarily a reproach. There is a point of view, from which this very property of the Piano, this universal, or vulgarly

divest one's self of the feeling that Charles Auchest's story was the true one, it is so idly perfect. "Rumor," the volume we have now before us, has Beethoven and Louis Napoleon for its central figures, while Disraeli and other great and small notables are dramatic personae. The task of presenting Beethoven is audacious to attempt. He appears here as incarnate pride, yet with the completest self-sacrifice, and if the picture is less satisfactorily done than Mendelssohn's, it is because the elements are so complex, and the influence so mighty. It certainly was an audacious idea to introduce the great composer and Louis Napoleon upon the same scene, and still more, to make them rivals in love; but, if Miss Sheppard failed in it, she failed magnificently. The book contains some notable poems; one, a version of the "Adelaide," is a striking interpretation of passionate love dreams. These books, and "Counterparts," which are nearly all Miss Sheppard wrote, base their style on Mr. Disraeli's gorgeous novels, as she tells him in a dedication. All that America knows of this novelist is due to an *Atlantic Monthly* article written by Harriet E. Prescott, about 15 years ago.

The *Orchestra*, a weekly paper chiefly devoted to music, which was for some time the property of Messrs. Cramer & Co., has ceased to exist, though its name will continue in a monthly magazine, to be edited by Dr. Gauntlett, who was one of the chief contributors to the paper.—*Pall Mall Gazette*.

The *Musical Standard* is sorry to see an excellent musician descending to advertisements in the style of the following:—"Mr. W. H. Holmes's Second Pianoforte Concert, St. James's Hall, July 10. Mr. W. H. Holmes will perform Mozart's overture, 'Le Nozze di Figaro,' and Beethoven's overture, 'Men of Prometheus.' Considered as rival overtures, the 'Men of Prometheus' has a short introduction commencing on a discord, and as the immortal Dickens says, 'looking nowhere for the key,' which is not decided until the fifth bar, when it seems to say, you see I am in C. When the overture was first performed, the critics of the day felt the hard knock of beginning on a discord, and gave poor Beethoven many hard knocks in return; in point of fact, the then music of the future had a pretty life of it."

Verdi is desirous of having his Manzoni Requiem performed in England, and has been in London with that object in view. It is credibly reported that he was at the Handel Festival. He came, it is stated, *incognito*.

According to the New York *Eco d'Italia*, "the future star of the lyric stage in Europe and America, a star predestined to eclipse Patti, Albani, and other vocal celebrities, is a fair young native of the Sandwich Islands, who belongs to a family of cannibals. When a child, she lived, like all her fellow countrymen, on human flesh. Being afterwards brought up by English missionaries, she manifested so irresistible a passion for music, and was, moreover, possessed of so phenomenally high a soprano voice, that she was instructed in singing, and made marvellous progress therein. She will shortly leave Honolulu for Milan, in order to complete her musical education. She has a short and poetical name: Kurukapapy Kapkakukirukiriky, which means: 'the solitary sparrow.'" Not a bit; it means: Bunkum.—*Land, Mus. World*.

WORDS FOR MUSIC.—In his pamphlet on Richard Wagner, Mr. Dannreuther says:—"Mozart, the supreme musician, produces his best music there, where the poet has given him a worthy chance, and has risen a little above the ordinary *libretto* groove. Mozart possessed more than any other musician the subtlest and deepest instinctive knowledge of the nature of his art; he knew for certain that it was an art of expression only, of the sublimest and most perfect expression, skill of expression, and nothing beyond. To his honor be it said, it was impossible for him to make poetical music if the poetical groundwork was null. He could not write music to *Titus* equal to *Don Juan*, to *Così fan tutte* equal to *Figaro*. Good music he always wrote, but beautiful music only when he was inspired. His inspiration certainly came from within, but it never shone so bright as when it was lighted from without." The object of the remarks is to sustain Wagner's theory that music simply "evolves flower and

fruit from out of seeds furnished by poetry." Mr. Dannreuther makes no reference to *Il Flauto Magico*, because that would have upset his argument. So far from being inspired by Schickaneder's ridiculous book, Mozart was unquestionably hampered. Yet, as we have said, he wrote music the supreme test of which is that it survives association with the words. What becomes, then, of the doctrine that the poet supplies the seed which the musician develops? Granting its truth, we must also allow—in the matter of *Il Flauto Magico*, at all events—that it is possible to gather grapes from thorns, and figs from thistles.—*London Times*.

A new biography of Schubert, the work of Herr A. Reissmann, has appeared in Berlin. It is said to contain a good deal of new matter, the result of enquiries among those of the master's old friends who are still living.

CHURCH ORGANS IN SCOTLAND.—In nothing is the slow but steady progress of Scotland in art culture shown more than in the decline of the old vulgar antipathy to instrumental music in the Kirk. In the recently published *Journal of Lord Cockburn* we are told, says the *London Orchestra*, that the late Dr. Ritchie, afterwards Professor of Divinity in Edinburgh, spent nearly ten years in vain trying to get a good organ, that somebody had given him for the purpose, into his church in Glasgow. He first, after some resistance, got it up near the outer door, where it stood, dumb, for several years; then, in the pretense that it was spoiling, he, but with greater resistance, got it advanced into an aisle, where it remained, scowled at, for a few years more. At last the occasion of making some repair in the interior of the church was taken advantage of, and when the congregation reassembled they saw something fixed on the inner wall, but carefully veiled. It was soon discovered to be the abominable thing. The blood of Presbytery rose. The doctor stood firm. The law was only against playing the organ, which he had never done. Ay, but the horror was of the organ, because it may be played, and because it once was played. Its very presence reminds us of the Scarlet Woman, the Boot, and Tam Dalzell. So it came to the General Assembly, where I heard it discussed many a year ago. The result was, that for the ease of tender consciences the instrument was marched out. In every case the innovation has been accomplished only after a hard struggle against fanaticism; but Scotland now is generally coming round, as far as regards her large towns.

A GERMAN VIEW OF IT.—The *Allgemeine Musikalische Zeitung* (Leipzig) is astounded at the programme of our late Handel and Haydn Festival, which it considers "altogether too rich and indigestible even for American ears!" But then in its list of the works performed the orchestral things of Liszt, Raff, Berlioz, &c., look as big as the Oratorios. Nevertheless the criticism is by no means unreasonable. After summing up ("6 Oratorios, 2 smaller choral works, 14 Arias and Songs, 19 Symphonies, Overtures and other orchestral works, and 4 Organ compositions, in 6 consecutive days," the writer adds: "*Beatus ille qui procul fuit!*"

OPERA NEXT WINTER.—The *Home Journal* tells us:—Already Mr. Strackosch gives indication of what he intends to do for this city next winter in the line of Italian opera, and we have learned that his promises, unlike those of London Managers, are made to be kept. Mlle. Heilbron, who has won success in Paris, will be the *prima donna* in place of Madame Nilsson. Mlle. Dinadio has been engaged, and three new tenors, M. Darillier, Signor Dabassini, and Bonfratelli. The other artists are Miss Cary, Signor Tagliapietra, Signor Del Puente, *primo baritone*; Signor Fiorini, basso; and Signor Nannetti, basso. The chorus will number one hundred and fifty, and the orchestra one hundred. Among the works which will be brought out we have the promise of "Fidelio," by Beethoven; "Le Prophète," by Meyerbeer; "Rienzi," by Wagner; "Romeo et Juliet," by Gounod; "Don Carlos," by Verdi; "Così fan tutte" and "Le Nozze di Figaro," by Mozart; and "William Tell," by Rossini; and Verdi's Mass.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Base Ball Song. 2. Bb to e. Bullock. 30

"For peer or peasant, man or boy,
This game to none can yield."

That's true enough, and since the compass is not great, so a "First Base" may reach it, and the pretty melody is such that any one may "catch" it, it should be adopted by Base Ball players.

Kittie McCree. Song and Cho. 2 D to d. Lulwig. 30

"Oh! why do you bother me, Kittie McCree?
Haunting me nights with your eyes of blue."

Jolly Irish song.

The Carrier Dove. 4. Eb to g. Cowen. 50

"I've brought thee a leaf and a whisper,
From o'er a boundless sea."

Quite a highly wrought concert song, and with proper expression should be effective.

Conspirators' Chorus. "Madame Angot." 3. C to g. Lecocq. 30

"Il faut avoir perruque blonde,
Perruque blonde, perruque blonde."

French words are in the whimsical fashion of French witty saying, and amount to "If one would be a conspirator, one should wear a blonde wig." English words are also given.

One happy Year ago. 3. Ab to e. Gatty. 30

"I sit me down lamenting,
Awhile the tear drops flow."

Very pathetic and beautiful.

Now I go. (Good bye). 3. C to e. Warren. 30

"But away with idle dreaming,
Let my heart be light as thine."

A lover's good bye, in sweet musical fashion.

Spring. (For Guitar). Song and Cho. 2. A to e. Riviere. 30

Universally popular.

Instrumental.

Dauntless Waltz. 4. Db Evans. 30

One needs to dash into this with a "dauntless" feeling, as it has octaves, chords, sharp staccatos and grace notes in abundance, and is in an unusual key. Thorough practice reveals a powerful and brilliant waltz.

Introduction, Bridal March and Chorus from "Lohengrün." 3. G and C. Pratt. 30

Melody of the introduction is in the left hand, and is followed by the agreeable Bridal March, which mingles with the chorus.

With us at Home. (Bei uns zu Haus). Waltz. 3. Strauss. 60

Played by Thomas' Orchestra, which is the best of introductions. The first waltz has a novel and pretty arrangement of minor chords.

2d Banjo. 6. Gb Gottschalk. 1.50

One of those queer inspirations which Gottschalk's delicate fancy works up into a piece of high merit.

Caprice Polka. 6. Ab Gottschalk. 1.00

One needs fairy wings to follow the caprices of this delicate artist spirit. Worth careful study.

Lc Papillon. Duet. Voice and Piano. 6. Bb to a. Gottschalk. 1.25

Well named a duet, although the voice has but one part. The accompaniment constitute a fine piano piece, where airy changes flutter, butterfly like around the song.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The key is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature. Ditson & Co., publish many such books, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music, popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the **HOME MUSICAL LIBRARY** are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS, - - - \$2.50.

PRICE OF EACH BOOK IN CLOTH, - - - \$3.00.

PRICE OF EACH BOOK IN FINE GILT, - - - \$4.00.

To understand the economy of these prices, one only needs to examine one of the books, say for instance, "The Organ at Home." This beautiful book contains about 200 pieces of music for Reed Organ. The pieces separately, in sheet music form, could not be sold for less than 25 cents apiece. The 200 pieces would cost \$50.00. The same pieces as collected in "The Organ at Home," can be afforded for \$2.50 collectively, or 1 1/2 cents apiece.

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal, and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 200 pages, and includes songs enough to fill about 350 pages of Sheet Music. The first of the Vocal series in the library, but no book is more popular, as its pieces (about 160 in number) are well chosen, and such as are universally liked. The accompaniments in this, as in the other vocal collections, can be played either on the Piano or Reed Organ. Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. *Vocal Music.* Although, as a rule, the books of this library are very compactly printed, one book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kucken among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. *Vocal Music.* A valuable and beautiful book for a "Sunday Evening Sing," music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Flee as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which, together might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kucken, Meyerbeer, Franz, Abt, and Lachner. Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *Vocal Music.* All prominent collections of Scotch music, new and old, have been ransacked to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

Many of the airs have been popular for a century. Some are much older than one or even two centuries. Short "histories" of the old airs are given. The poetry of Burns, of course, is considerably used. 200 pages, full-sheet music size.

OPERATIC PEARLS. *Vocal Music.* The favorite songs of operas are sung again and again, and yet again, in it. Now this volume contains all, or nearly all, such songs as it includes. "Favorite Songs of Operas." It contains French and English words, and is the possession of "Operatic Pearls" will enable the fortunate owner to enjoy most of the high class concert music, before and after a performance, and "in the time." 200 pages, full sheet music size.

SHOWER OF PEARLS. *Vocal Duets.* The best vocal duets in existence. There are not many songs that "take kindly" to being made duets of, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 large pages, at a remarkably cheap rate. Mendelssohn, Glover, H. H. Stevenson, Nelson, Wade, Blackley, Bishop and Richards.

* * The accompaniments to all the above songs, in duets, can be played either on the Piano-forte or Reed Organ. * *

ORGAN AT HOME. *Instrumental.* The compilers have been indeed fortunate in the selection of music for this fine book. It is neither difficult, nor severely classical, nor dull. Neither is much of it in strict organ style. The whole is easy enough for ordinary players, and everything is bright, cheerful, popular and entertaining. It is what is needed to make a Reed Organ companion for all Reed Organs, of all manufacturers. There are about 250 pieces, of which 12 are Organ Pieces, 4 are short Vocal tunes, and the remainder are Airs, Sacred and Secular, Nocturnes, extracts from Overtures, Marches, Waltzes, Reels, &c. The accompaniments were made by skillful hands, and are of a high order of merit.

* * In consequence of the recent improvement in Reed instruments, the Reed Organ is now a Piano-forte in disguise, and a variety of modern Reed Organ music, such as is found in the "Organ at Home," can also be played on the Piano, and for a similar reason, most of the music in the books mentioned here can, although prepared especially for Piano, may be performed with good effect on Reed Organs.

GEMS OF STRAUSS. *Instrumental.* 250 large pages filled with the most popular brilliant music in the world. "There is only one Strauss," and when he appeared at the great Boston Jubilee, bringing out such wonderful results by his superlative command of music, were enthusiastic, and a natural desire was felt for a volume of "Strauss Music." "Gems of Strauss" has had a sale almost unprecedented, and is now just as eagerly sought after as ever.

HOME CIRCLE, Vol. I. *Instrumental.* The first compiled of the Instrumental series, and naturally includes the favorites of the year immediately previous to the date of publication. In the number of its pieces, many of them are quite short, it is more favored than some of its successors, and the pieces are generally easy and bright. One of the very best books from which to select pieces for "beginners" on the Piano-forte. 200 pages, full sheet music size, of which are 14 Quadrilles, many merry little Duets, and long numbers of Marches, Waltzes, &c.

HOME CIRCLE, Vol. II. *Instrumental.* The 25 four-hand pieces constitute a marked feature in this collection, which on that account is a favorite with teachers. 3 are difficult, and the rest quite easy, and all are brilliant. The rest of the book, (which has 250 pages,) has room for a great variety of moderate easy music, together with a few choice pieces like "The Maiden's Prayer," and "Waltz at Five."

PIANIST'S ALBUM. *Instrumental.* This is sometimes named "Home Circle, Vol. III." It is constructed on the same plan as Vol. I and Vol. II, from the latter of which it differs in having fewer sets of Waltzes, and more 20 Piano-forte pieces, which are very agreeable practice, and not especially difficult. 220 pages of full sheet music size.

PIANO FORTE GEMS. *Instrumental.* The same as the Vol. IV of the Home Circle. This is a very even book, "playable" compositions, including 21 popular Piano-forte pieces. 210 pages of full sheet music size.

A Descriptive Catalogue, containing the above and about 1000 other books sent free on application.

The above books are sold everywhere. Any book mailed, post-paid, for the retail price.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

SELECT LIST OF MUSIC BOOKS.

THE NEW CHURCH MUSIC BOOK,
FOR 1874-75.

THE LEADER!!

By H. R. PALMER of Chicago, assisted by L. O. EMERSON of Boston.

Price \$1.38, or \$12.00 per dozen.

The gentlemen who unite their powers in the compilation of this new Sacred Music Book, need no introduction to the public. Of their previous works for adult and juvenile singers, not far from a million copies have been sold. No persons better understand the wants of the musical public, and none have a more perfect tact in meeting them. The LEADER contains the usual variety of music and exercises for Singing Classes, Metrical tunes, Anthems and Secular music for note practice. To accommodate the large number of teachers who have no use for Choir and Convention Music, the same gentlemen have also compiled

THE SONG MONARCH!

EXPRESSLY FOR SINGING SCHOOLS.

Price, 73 Cts., or \$7.50 per Dozen.

THE SONG MONARCH contains 200 pages, about half filled with the Singing School Course, (which is the same as that in the LEADER), and half with a varied and brilliant collection of Secular and Sacred Music for practice, thus rendering it similar in character to Mr. Palmer's SONG KING, of which immense numbers have been in use the past season, not only in Singing Schools, but in College Choirs, Academies, High Schools, &c.

THE GREAT INSTRUCTION BOOK!

250,000 COPIES SOLD!

OF

RICHARDSON'S NEW METHOD

FOR THE PIANO-FORTE!!

This, the par excellence of all Piano Methods, maintains the front rank, and its sale eclipses that of all others—Foreign or American—combined. The publishers claim its annual sale of 25,000 copies is indisputable proof of positive and intrinsic merit, and its success is no mystery, but due to thorough excellence in all its departments—rudimental and instructive, to its valuable exercises as well as its charming recreations.

A new edition just issued contains "Schumann's Maxims" and the famous "Czerny's Letters on the Art of Playing the Piano." "Richardson's New Method" thus contains over 260 pages full music size, and is justly claimed to be the best Piano Method extant.

PRICE, \$3.75.

Used by thousands of teachers and sold by all book and music dealers.

New Books! New Books!

Among the new appearances from their presses, which will come into general use in 1874-1875, Ditson & Co., call attention to:

The Piano at Home, a new book for the "Home Library," containing a large and fine collection of new and favorite Piano Pieces FOR 4 HANDS. This of course, will be warmly welcomed by all Teachers, who need not be told of its great value to their pupils. About 100 Duets. Pages, full sheet music size.

Osgood's Guide to the Art of Singing.

PRICE, \$4.00.

Mr. Osgood is one of our most popular tenors, and since his graduation at Harvard has had a valuable musical experience in Europe. His book is one of great promise.

VOICE BUILDING. Dr. H. R. Streeter.

PRICE, \$1.50.

Dr. Streeter is a highly successful teacher of the cultivation of the voice, and his system attracts much attention. The book above named is a general description and vindication of the new system, and is accompanied by three books of exercises, (No. 1—50 cts, No. 2—60 cts, No. 3—75 cts,) for its practise.

Gounod's Choral Music.

50 cts.

Characterized by Gounod's exquisite taste. Well worth possessing.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

New and attractive arrangements by SEP WINNER, of Galops, Waltzes, Mazurkas, Airs, Quadrilles, and Potpourris for Violin with Piano accompaniment. 160 Pages Sheet Music Size.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland," but for Flute, with Piano accompaniment. 160 pages, Sheet Music Size, well filled.

Flute Bouquet. Price \$1.50,

AND

Violin Amusements, \$1.50.

Two books by Sep. Winner. They are not so large as "Musical Garland" and "Musical Flowers," containing, however, as much Flute and Violin Music, but no Piano accompaniment.

Winner's Band of Four. \$1.00.

An exceeding convenient book for a small band and capital for Amateur players, as it is for Violin or Flute, Cornet or Clarinet, 2d Violin, Violoncello or Double Bass. All the instruments named may be used together. Also the 2d Violin and Violoncello parts may be played on a Piano. The book has about 60 pieces.

BATISTE'S ORGAN VOLUNTARIES.

Cloth, \$3.00; Boards, \$2.50.

Batiste, an eminent French Organist, has here collected a number of pleasing compositions, which may be used, extracted from, or imitated, by organists at will.

Winner's Violin and Flute Duets. 75 cts.

A little book that is made to hold 60 sparkling, pretty, popular duets, which may be played by Two VIOLINS, or by FLUTE and VIOLIN, or in some cases, by Two Flutes.

Father Kemp's Old Folks Concert Tunes. 40 cts.

Literally "sung everywhere" where sacred music is performed. The venerable Gran'ther Kemp has presided at many hundred concerts, and seems to grow younger after each performance. The collection has recently been much enlarged.

Recreations for Cabinet Organ. \$1.50.

"Cabinet Organ" is only another name for Reed Organ. The "Recreations" include a great many short pieces, classically correct and beautiful, and skillfully arranged for Reed playing.

The Legend of Don Munio. J. D. Buck.

Cloth, \$1.75; B'ds, \$1.50.

This is a romantic Cantata, the Poem being a narrative of the gallant exploits of a Christian Knight, during the period of the Moorish wars in Spain. An excellent and high-toned piece, suited for the "recreation" of musical societies.

Sold by all Music Dealers.

PUBLISHED BY

Either book sent post-paid for retail price.

OLIVER DITSON & Co.

277 WASHINGTON ST., BOSTON.

CHAS. H. DITSON & Co.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 870.

BOSTON, SATURDAY, AUG. 22, 1874.

VOL. XXXIV. No. 10.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday
OLIVER DITSON & CO.,
277 Washington St. Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or cycled for \$2.00 per annum, delivered by carriers \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 40 cents. Each subsequent insertion per line 20 cents. Cards, 6 lines Nonpareil, one-half inch of space per annum, \$10.00 in advance. Other spaces at proportionate rates.

J. S. SPOONER PRINTER 17 PROVINCE ST.

Advertisements.

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON MUSIC HALL.

Largest Music School in the World More than
10,000 PUPILS

since its organization in 1867. Instruction in all branches, by the most eminent artists and teachers. Pupils at every stage of advancement, in private or in small classes. Free advantage given to SEVENTY FIVE LESSONS EACH TERM. Tuition, except privately now. Evening classes. Situations procured for pupils. Address, for circular,

869-871 E. TOLUJEE, Director.

G. W. FOSTER,

TEACHER OF VOCAL CULTURE.

The Russian Method taught on a new and original plan, by which artists may rapidly progress in every branch.

TERMS—Private lessons, per quarter, \$5.00. Class Lessons, 2 pupils each, \$4.00. Class Lessons, 4 pupils each, \$2.00.

Rooms 14 Fremont Street, Boston. For personal interview call Mondays from 11 to 12 A. M. For further particulars address, care Mason & Hild, Organists, 8 South

WANTED—A good Teacher of Piano, Organ & Voice, with knowledge of the French Bass and Harmonica, at LYONS UNIVERSITY. Address JAS. H. DANA, LYONS, Ill.

YOUNG LADY, who has had experience in teaching a situation in a Seminary as Teacher of PIANO-FORTE and HARMONY. Testimonials given. Address S. T. Smith, West Chatham, Mass.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland," but of a new and more complete character. 60 pages. Sheet Music Size, well fitted.

The above books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York

AMERICAN OPERA.

BELSHAZZAR,

King of Babylon.

SUBJECT FROM THE BIBLE.

A Live Work for Musical Societies.

SUCCESSFUL BEYOND PRECEDENT!
POPULAR! PRACTICAL! REMUNERATIVE!

Circular of information forwarded free. Address the Composers,

W. A. B. FLETCHER &

868

New Singing Books!

THE LEADER!!

By H. R. PALMER, assisted by L. O. EMERSON.

Chorus, Conventions, and Singing Classes will welcome this new Church Music Book, which, with new tunes, can be used in all churches, and is of the best quality.

Price, \$1.38 or \$12.00 per dozen.

The Song Monarch!!

By H. R. PALMER, assisted by L. O. EMERSON.

For private and singing classes. Forty-eight pages, containing the most beautiful and popular songs of the day, which can be used in all churches, and is of the best quality. Price, 75 cts., or \$7.50 per dozen.

AMERICAN SCHOOL MUSIC READERS.

For private and singing classes. By L. O. EMERSON, assisted by H. R. PALMER.

Book 1, 100 pages, 25 cts. Book 2, 100 pages, 25 cts. Book 3, 100 pages, 25 cts. Book 4, 100 pages, 25 cts.

The above books are of the best quality, and are of the best quality. Price, 75 cts., or \$7.50 per dozen.

POPULAR COLLECTIONS OF

ORGAN MUSIC!

For Pipe Organs.

Organ Gems. Complete. \$2.50
Baist's Organ Voluntaries. 250. 2.50
50 Pieces for Organ. Book 1. 2.50
Clarke's Short Voluntaries. 1.50
Organist's Portfolio. Rimbault. 2 Vols., ea. 3.00
Hile's Short Voluntaries. 9 Nos., each 50
Zeuner's Voluntaries. Complete. 3.00
250 Easy Voluntaries. Zeuner. 2.50

For Reed Organs.

Organ at Home. 2.50
Recreations for Cabinet Reed Organs. 1.50
Clarke's Short Voluntaries. 1.50
Clarke's Reed Organ Companion. 2.00

The above books are of the best quality, and are of the best quality. Price, 75 cts., or \$7.50 per dozen.

DITSON & CO'S

Home Musical Library.

Price of each Book in Boards, \$2.50

Cloth, \$3.00, Full Gilt, \$4.00

MUSICAL TREASURE. Vocal. \$2.50
SEMI-REPERTORY. Vocal. \$2.50
WREATH OF GEMS. Vocal. \$2.50
GEMS OF SCOTCH SONG. Vocal. \$2.50
GEMS OF GERMAN SONG. Vocal. \$2.50
GEMS OF SCOTTISH SONG. Vocal. \$2.50
OPERATIC PEARS. Vocal. \$2.50
SHOWER OF PEARS. Vocal. \$2.50
ORGAN AT HOME. Reed Organ. Music. Instructional. \$2.50
GEMS OF SCOTCH SONG. Instructional. \$2.50
HOME CIRCLE VOL. I. Instructional. \$2.50
HOME CIRCLE VOL. II. Instructional. \$2.50
PIANIST'S ALBUM. Instructional. \$2.50
PIANO-FORTE GEMS. Instructional. \$2.50

The above books are of the best quality, and are of the best quality. Price, 75 cts., or \$7.50 per dozen.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

New Music for August.

VOCAL.

Chorus of Spanish Minstrels. For 3 Female Voices. 3. C to C. \$2.50
Crimé Dec. Song, and Chorus. 2. C to C. \$2.50
The Brook and the Wave. 4. F to F. \$2.50
The Magic Spell. 3. C to C. \$2.50
Spanish Boat Song. 3. C to C. \$2.50
When the Ship comes Home. 1. F to F. \$2.50
I am looking down upon you, Mother. 2. C to C. \$2.50
While strolling one Day in the Park. 2. B to B. \$2.50
Lost at Sea. 4. E to E. \$2.50
On the Blue Shores of Gold. Song and Chorus. 2. E to E. \$2.50
One little Cot more the Hills. 4. F to F. \$2.50
Songs of Miss Edith Wayne. No. 1. The Bells of Ayrday. 1. G to G. \$2.50
No. 2. A Gentle Maid in secret's shed. 3. D to D. \$2.50
Bede Bells. 3. A to A. \$2.50
I could leave in a Desert, if only with thee. 4. E to E. \$2.50
Why sinks my Soul desponding. Quartet. From a melody by Gottschalk. 4. E to E. \$2.50
Don't be sorrowful, darling. 2. C to C. \$2.50
P. Duets. 2. F to F. \$2.50
The Joys of by-gone Days. Song and Chorus. 3. C to C. \$2.50

INSTRUMENTAL.

Chorus of Spanish Minstrels. 2. G. \$2.50
Whispering Song. 3. E. \$2.50
Yo-Schto-March. 1. E. \$2.50
The March of the Gipsies. 1. C. \$2.50
Sweet is Summer. Lullaby. 4. E. \$2.50
Overture to M. 1. 4 hands. 1. E. \$2.50
Andal. Rhapsody. Organ Music. Variations in A. Op. 3. 5. \$2.50
Souvenir de Lima. Mazurka. (Posthumous) Works of Gottschalk. 5. A. \$2.50
Souvenir de Cuba. Mazurka. 5. E. \$2.50
Mazurka Rustique. 5. E. \$2.50
Campanella Waltz. 4. A. \$2.50
Empty Sleeve. March. 3. B. \$2.50
Regatta Group. 3. G. \$2.50
Supper March. 3. E. \$2.50
Republique Libre Galop. 2. D. \$2.50
Leonore Grand March. 4. \$2.50
From Raft's Symphony in E. 2 hands. 75
4 " 1.50
Concert dans la Feuillage. (Concert among the Leaves.) Blanche for Piano. 3. G. \$2.50

BOOKS.

THE LEADER. A Collection of Music for Chorus, Conventions, and Singing Classes. By H. R. PALMER, assisted by L. O. EMERSON. Price \$1.38 or \$12.00 per dozen.
THE SONG MONARCH. For Singing Classes. By H. R. PALMER, assisted by L. O. EMERSON. Price 75 cts., or \$7.50 per dozen.
MUSICAL GARLAND. Duets for Violin and Piano. By Sep. H. B. \$2.50
MUSICAL FLOWERS. Duets for Flute and Piano. By Sep. H. B. \$2.50
Faint Echoes. By Sep. H. B. \$2.50
Violin Arrangements. By Sep. H. B. \$2.50

Musical Garland. Musical Flowers. Faint Echoes. Violin Arrangements. By Sep. H. B. \$2.50

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 2,
Mason & Hamlin's Building, 154 Tremont St.
[795]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL BEISER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 y7.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—5m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO METHODS, MAINTAINS THE FRONT RANK, AND ITS SALE ECLIPSES THAT OF ALL OTHERS. FOREIGN OR AMERICAN, COMBINED, THE PUBLISHERS CLAIM ITS ANNUAL SALE OF 25,000 COPIES IS INDISPENSIBLE PROOF OF POSITIVE AND INTRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY, BUT DUE TO THOROUGH EXCELLENCE IN ALL ITS DEPARTMENTS. RUDIMENTAL AND INSTRUCTIVE, TO ITS VALUABLE EXERCISES AS WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHUMANN'S MAXIMS" AND THE FAMOUS "CZERNY'S LETTERS ON THE ART OF PLAYING THE PIANO." RICHARDSON'S NEW METHOD, THIS CONTAINS OVER 200 PAGES FULL MUSIC SIZE AND IS JUSTLY CLAIMED TO BE THE BEST PIANO METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winners of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., Boston; 25 Union Square, New York;
80 & 82 Adams St., Chicago; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Breiter Strasse, VIENNA.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANISTS' ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular"—melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c. In fact the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and FOURTH now ready! Price: \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America, over 20,000 copies having been sold in 10 months. Price, \$2.50, in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Flute, Accordion, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needful scales, exercises, and studies, but to its admirable collection of 130 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 870.

BOSTON, SATURDAY, AUG. 22, 1874.

VOL. XXXIV. No. 10

The State of Music in France.*

MEMORIAL PRESENTED TO THE NATIONAL ASSEMBLY BY THE SOCIETY OF COMPOSERS OF MUSIC, JUNE 22, 1874.

MESSEIERS LES DÉPUTÉS. The French artists have not forgotten that, in the midst of the most painful preoccupations, you have not ceased to give proofs of your lively solicitude for the interests of the arts. They have not forgotten that, on the very morrow after the calamities which crushed our dear France, at the time when it was necessary to raise up the country and to reconstruct it so to say entirely, you have not neglected the study of artistic questions, which at all times have held so great a place among the things that have formed its honor and its glory; they are grateful to you for all that you have done, and they know how much you are disposed to do hereafter. So it is with confidence they come to submit to you their observations on the actual state of Music in France, and to ask your support for the reforms which appear to them necessary in view of certain steps of progress, which must be promptly realized, if we would arrest a decadence of which the signs are but too manifest.

Such is the subject of the memorial which they have the honor to address to you, and of which they pray you will take cognizance with all the interest the questions which it treats upon deserve.

I. GENERAL OBSERVATIONS.

It cannot be denied that Musical Art in France is undergoing at this moment a very grave crisis, one which may compromise its future. The facts which have brought on this crisis are numerous, and the *Société des Compositeurs de Musique* have thought it their due to bring them to the light and call your attention to the present state of things. It concerns a question of the highest importance, the intellectual future of France being interested in it in part; it is whether we shall preserve, in the musical order, the rank we have known how to conquer, and we doubt not, Messieurs, that you are disposed to resort to the most efficacious means for conjuring away the evil which can be foreseen.

We will speak first of Singing. It must be remarked that our theatres, in this regard, find a formidable competition in the quantity of Italian troupes practising their art, if we may so say, in all countries, but which, everybody knows, are far from being composed exclusively of Italian artists. The foreign theatres incessantly demand French singers, and, since they offer them very considerable advantages, they do not hesitate to embrace the Italian career.

The result is that our theatres have great difficulty in recruiting themselves, and that the execution of lyrical works suffers daily more and more from this lack of interpreters. It is certain that the interpretation of the works

grows feebler every day from the point of view of the *ensemble*, and no one knows where the sad decadence will stop. It seems as if the merit of the singers declined in the proportion that their pretensions grow, and these have really no limits.

For a long time, and everywhere, the director-impresarios have sought success only by means of those artists who are called *stars*, that is to say singers reputed extraordinary, and whose name has an influence on the amount of the receipts. From the standpoint of speculation, this is doubtless an ingenious proceeding, which so far has succeeded well with managers; in an artistic point of view, it produces most deplorable results. The public comes no longer for a work, but for an artist; it troubles itself but little about the general interpretation, provided it can hear the singer whom it loves. In fine, the theatre finds itself at the mercy of that singer; and if an accident suddenly deprive it of his services, it is instantly deserted, because they have sacrificed all to an idol, and they have no longer *troupe*, nor *repertoire*, nor *personnel*, nor anything which can attract the public.

All this, it will be seen, is nothing but empiricism.

We think that, instead of resorting to such means, our theatres would do more wisely to employ all their efforts to ameliorate the *ensemble* of their *personnel*; not stake their fortunes on the talent or the vogue of a single artist; but constitute for themselves a solid troupe, with choruses and orchestra corresponding to the qualities of the troupe. There is the question. They sacrifice the best part of their budget to what they call the head of the troupe, to the first engagements, and in such a manner that there is no more any proportion between the salaries of the leading and the secondary artists.

This unjust disproportion appears most strikingly in what concerns those modest coöperators, personally unknown to the public, the meritorious artists of our orchestras and choruses. While such or such a singer of renown exacts a salary of 150,000 francs or more, we see the yearly wages of our instrumentists and our chorists vary between a minimum of from 700 to 1,500 francs, which is the lot of the greater number, to a maximum of about 3,000 francs, accorded only to a few exceptions.

What follows? It follows that, our great theatres offering but an insufficient remuneration to the greater part of what we may call their *petit personnel*, the artists who compose this *petit personnel* find better situations elsewhere. The second-rate theatres make sacrifices to attach to themselves distinguished artists in their way, and we have the singular fact that the *Variétés*, for example, the *Bouffes-Parisiens* or the *Folies-Dramatiques*, pay more for certain instrumentists and chorists than the subsidized theatres do. This is not all. As

the concert enterprises, the balls, the *café-théâtres* are of necessity more liberal, they draw to themselves artists who could render excellent service on the higher stage. Thus the recruitment becomes very difficult, *théâtre* is lost, and emulation disappears. We are not ignorant that our grand orchestras still possess very good elements; but, it is only too true, these orchestras to-day are far from being what they once were.

This question, Messieurs, is one of those to which we call your attention most particularly. From the point of view of Art, as well as from the point of view of equity, the situation in which our great lyric theatres now place the artists, becomes every day more intolerable. It is really time to consider means of ameliorating it, for the decadence which we are obliged to point out will not cease to aggravate itself until the day when all remedies will have become powerless through delay in their application. Formerly our great theatres had a means of retaining and attaching to themselves their artists. The situation at that time was the most modest. But, instead of a slight reservation from their wages, and of some representations given for their benefit, a retiring fund was instituted securing them, after a certain number of years in service, a pension, feeble without doubt, but sufficient to shelter their old age from want. Thanks to this system, the lyric theatres had a *personnel*, renewing itself regularly and without disturbance, a *personnel* of which the *ensemble* was never destroyed, and which, by means of this *ensemble* and the qualities peculiar to each, attained to excellence of execution. For a long time this *personnel* has ceased to enjoy the advantage we have just described, and nothing now retains it in the theatres which have a subvention from the State.

There is another subject, whose importance cannot be over-rated, and which forces itself upon the attention of all who are interested in the future of our lyric stage; we mean the composition and renewal of the repertoires. Here two questions have to be considered: one, relating to the conservation of the works of the great masters, which it is indispensable not to allow to be forgotten, and which are the patrimony of musical France; the other, to the representation of new works, the heritage we hope to leave, in our turn, to the generation that succeeds us.

In what concerns the *consecrated* repertoire of the Opéra and the Opéra-Comique, this repertoire, in our opinion, is both much too stationary and much too restricted. In the *genre* of grand opera, we regret to be obliged to remark the complete disappearance of all those works whose success, once universal, had been consecrated by time. The *losses* of dramatic music are nothing but a souvenir to-day; the opportunity of hearing them is never offered us. While Corneille and Molière, Racine and Regnard have remained the glory and the honor

*Translated for Dwight's Journal of Music.

of the literary stage, where they are always represented, the great composers of a former day are banished from the musical stage. Yet the repertoire of the Grand Opéra is rich in masterpieces, and it would not require much searching to find there works, some of which would excite the applause, and one may even say the admiration of the public. It is really sad that the present generation should be condemned not to know a single one of the works of Lulli, of Campra, of Rameau, of Destouches, those fathers of the French lyric stage, nor even a single one of the miracles begotten by the genius of the Glucks, the Piccinis, the Salieris, the Sacchinis, the Gossees, the Lesueurs, the Mchuls, the Cherubinis, the Spontinis, &c.

It is the same with our old Opéra Comique. There too one may ask what has become of that series of masterworks, which were seen to succeed each other for more than a century on a stage so national, and which were due to those great artists called Monsigny, Philidor, Grétry, Della Maria, Devienne, Dalayrac, Berton, Nicolo, &c.

In leaving them to oblivion, we lose the tradition of them, and it becomes very difficult to represent them fitly. We ask what would have happened had the Comédie-Française acted with regard to our poets as our lyric theatres have done for the great musicians? It seems to us that, in the presence of the sacrifices which the State so generously imposes upon itself, no one has the right to reduce a repertoire to seven or eight works and, so to speak, *immobilize* it as they have done for so long a time.

It would be a great mistake to believe that this has always been the way. To recall but one example, we will cite Choron, the director of the Opéra, who in the short space of sixteen months that his direction lasted (from Nov. 20, 1815 to March 20, 1817) found the means, while mounting four new operas and three ballets, of reproducing on the stage fourteen works which had been withdrawn from it. On the other hand, and for the Opéra Comique, we see that sixty-one pieces, old and new, were played at this theatre in the course of the year 1812; and that in 1825 the works represented reached the number of 98, of which eleven were new. Far from that is what we now see!

May we be allowed to speak of contemporaneous, that is to say unpublished works, of which the great number keeps from year to year decreasing in our two subsidized lyric theatres. We have just seen, as it regards the Opéra, how Choron, in a space of sixteen months, had four new operas and three ballets represented; we will cite another example, that of de Vismes, who, in the course of an administration of 29 months (from Oct. 18, 1777 to March 19, 1780) found time to mount six great lyric works, among which were: *Roland* and *Alys*, of Piccini, *Echo et Narcisse* and *Iphigénie en Tauride*, of Gluck; four operas of smaller importance, and eight ballets, in all 18 works, forming a total of 37 acts,—about 15 acts per year,—to which must be added fourteen Italian works played by a singing company that de Vismes had called to Paris. Such a reminiscence is plainly calculated to terrify the directors of our day.

Similar examples are furnished us by the Opéra Comique, of which the activity was former-

ly proverbial, and which, far from finding one knows not what advantage in reducing its repertoire, thought it was its duty, as it was for its interest, to enrich it without ceasing. In 1806 this theatre gives the public 15 new works, a total of 29 acts; in 1816, fourteen works (31 acts); in 1827, eleven works (20 acts); finally, in 1852, the new works reach the number nine (21 acts.)

To sum up, what it is indispensable to exact from the directors is, on the one hand, a repertoire which keeps in use a much more considerable number of well known works, renewed from year to year, so that the public may have the means of knowing and appreciating successively the *consecrated works*; on the other hand, a much greater activity in what concerns the representation of new works, so that each may have its share and may be played, both our old masters and those who are called to succeed them. It is on these conditions that our theatres will rise again, and will resume in Europe the rank they have unfortunately ceased to hold, to the great detriment of our country; and then French musical art will show that, in spite of our calamities, the national spirit is still full of sap and vigor.

[Conclusion in next number.]

Ferdinand Hiller on Wagnerism (1860).*

(Concluded from page 274.)

To Wagner, I have said, the pure reception of pure music is not given. There are some other passages in his "Letter" which allude especially to this. For instance, after speaking of the Symphony as of "a revelation from another world," which impresses itself upon us with such an overpowering conviction, and determines our feeling with such a certainty, that the syllogizing reason is completely bewildered (?) and disarmed (?) by it, he declares soon after that the question of the Why? is not entirely silenced even on the hearing of a symphonic piece of music; indeed it "brings into the causal imaginative faculty of the listener a confusion, which is not only disquieting, but even becomes the ground of an entirely false judgment." Now the mysteriousness in the impression of high instrumental music may and must excite the philosopher to an investigation of the Wherefore? That the unmusical and yet not unimaginative listener should raise the question, not Why is it? but What does it mean? is well enough; but that the musical hearer, at all events the musician himself, should not accept a Beethoven Symphony as a creation fully complete and perfect in itself, thoroughly satisfying the only logic here in question,—*musical* logic,—without asking for anything else, is scarcely conceivable. He who after the enjoyment of such a work demands some sort of an explanation, may possess a very cultivated mind, but surely he has not a musical nature.

"To answer this disturbing and yet unavoidable question in such a sense, that it may be hushed up and eluded as it were beforehand, can only be the Poet's work," Wagner goes on to say; and that in fact must take place in the Drama. "The Drama, in the moment of its actual scenic representation, at once awakens in the spectator a deep sympathy with an ac-

*Translated for this Journal from Hiller's "Zur Leben unserer Zeit."

tion so faithfully imitated (?) from actual life, or at least its possibility, that this sympathetic feeling of the man falls into a state of ecstasy, where he forgets that fateful Why? and in the highest excitement willingly yields himself to the guidance of those new laws, by which the music makes itself so wonderfully intelligible and—in a deep sense—gives at the same time the only correct answer to the Why?"

Or in plain language: If the music is sung to words, by definite individuals and in clear situations, then everybody knows what it is intended to express. But that is doing very little; for if the music is not beautiful, no heart is warmed by the answer of the Why? And if the music in its beauty exercises its power, that power is equally wonderful whether it be based on words, or not. Nay, it is even more wonderful with words,—since the power of the word, the highest upon earth, vanishes before it.

Who has not had the every day experience, that the most splendid poem is without effect in a poor composition? while a mediocre text not only does no essential injury to fine music, but is even raised by it into a higher sphere? It is an indisputable truth, that in the union of poetry with music the immediate and stronger influence is exerted by the latter. Now if we object to Wagner that he too often sacrifices the truly musical to the declamatory, even in moments where the words are not of such importance as to make it necessary, yet at the same time we find an excuse for him in his double nature as both author and composer of his dramas. But we must beware of allowing the result of an altogether individual endowment, which may be called at once both over-complete and incomplete, to pass for something normal; an imperfection must not be established as a progress. So far as Wagner's suggestions may induce better poets to furnish composers with better lyrical dramas; so far as he may teach German composers, who did not know it before, that they have no need to work according to French or Italian patterns to produce effect; so far there is certainly nothing to object to. But the composers, who swear allegiance to his standard, must be convinced that they sink into the bottomless, unless they offer, even on the stage, that which has beauty by itself as music; for, besides and above all the charm which action, legend, pictures, rhyme may exercise, men desire, when they hear music, to hear genuine music.

But Wagner's successes speak for him,—so he himself tells us. Yes and no. After many, for the most part superfluous word battles, Wagner's operas have been received into the repertoire, where they find their place among the works of the composers of all nations, without injuring their effect in any way:—a proof that they, on the one hand, did not stand so far from the productions of an earlier time, and that, on the other hand, they are not powerful enough to actually reform the taste of the public. Wagner confesses this himself, at least in regard to the *Tannhäuser*, for he says: "If I am to have the joy of seeing my *Tannhäuser* received with favor by the Parisian public, I am sure that I shall owe that success in great part to the very obvious connection of this opera with those of my predecessors, among whom I

The Military School of Music at Kneller Hall, near Hounslow, London, was established in the year 1830 for the purpose of giving a thorough course of education to such soldiers as are selected by their Commanding Officers to become more efficient members of regimental bands, and thus to form a regular supply of Bandmasters for the Army.

tion which a regiment and its band bear to one another, and of the mode in which that relation is effected. It is necessary, according to the Queen's Regulations, that a band should form an integral part of every regiment. It is constituted of a certain number of men as bandmen, together with one sergeant and one corporal. These men are soldiers, receiving their pay as such, and are subject to the ordinary military discipline. Beyond paying for the services of these men, no pecuniary assistance is granted by Government. The cost of instruments, and other charges, including the whole salary of the band master if he be a civilian, and a considerable portion of it if he be a soldier, being defrayed by the officers of the regiment.

The duty of contributing to the support of the band is not left to the officer's choice, but a regular stoppage of twelve days' pay per annum is made by law for the purpose. In addition to this: on an officer receiving his commission, thirty days' pay is deducted for the band fund of the regiment to which he is gazetted, and, on his obtaining promotion, the difference between his increased pay and his former allowance is stopped for a like period. The band of an English regiment is therefore in a somewhat peculiar position, and bears a mixed relation to the public taxpayer and the officers.

Until the establishment of the Kneller Hall Institution, the efficiency of the military bands depended almost entirely on the accidental appointment of an energetic and competent bandmaster. In most cases this office was held by a civilian, and frequently by a foreigner. He was appointed by the officers, not unusually, on the recommendation of an instrument dealer, and was paid a high salary, out of all proportion to the income of the regimental band fund. He was of course subject to the rules of the band by the terms of his engagement. Beyond that, however, he was perfectly independent, and at liberty to throw up his duties whenever he thought proper. This arrangement was unsatisfactory in several respects. It was really not the interest of the bandmaster to educate his men in music, beyond accustoming them to play a certain number of pieces with great precision. By encouraging anyone to study beyond the mere attainment of the part he had to play with the band, he was running the risk of damaging his own profession by preparing a soldier for the work hitherto carried on by a civilian. Moreover when a regiment was sent on active service abroad, or to an unpleasant station, the bandmaster frequently resigned. This was particularly the case in the Crimea: so much so that, with scarcely an exception, the bands arrived there without a bandmaster. It was to this circumstance perhaps, more than to any other, that the formation of Kneller Hall is due.

It is stated that the present Commander-in-Chief, His Royal Highness the Duke of Cambridge, was much struck, during the Russian War, with these somewhat disgraceful anomalies. Shortly after the close of that campaign, he suggested that steps should be taken to prevent their recurrence, by appointing a qualified soldier as bandmaster to each regiment requiring one, who had previously been specially trained as an instructor of music. The regimental officers were consulted on the matter, and they unanimously agreed to establish a regular training institution, with a view to carrying out the suggestions of the Duke of Cambridge. In the year 1856 the present establishment was formed, the cost of instruments and preliminary expenses being met by a subscription of £5 from each regiment. The government provided the building, and the portion of it which is occupied by the men, being a barrack, is free from all rates and taxes. The whole of the remaining costs, including instruments, music, and teachers (except the army school-master, who is appointed to give instruction in elementary subjects), is defrayed by the officers. This involves a subscription of about £10 a year from the band fund of each regiment.

The institution is, in fact, a small barrack, into which soldiers from every regiment are drafted, for the one purpose of studying music. The appearance of the men, about 150 in number, dressed in every variety of uniform, is very peculiar. During their stay, they receive the same pay and allowances as they would if attached to their regiments, and they are under regular military discipline. The command is entrusted to Colonel Whitmore, without the assistance of any other commissioned officers.

The work of the institution may be divided into two branches—

1st. That in which boys and adult soldiers receive instruction in music, to qualify them for bandmen.

2nd. That in which bandmen are further trained for the higher post of bandmasters.

1ST. THE EDUCATION OF BANDMEN.

This portion of the school contains by far the larger number of pupils. Admission to it depends entirely on the recommendation of the commanding officers of regiments, and is arranged as follows: The commanding officer, as occasion requires, selects a boy, or a soldier, who shows talent as a musician, and who is recommended to him by the bandmaster. His name is forwarded through the Horse Guards to Kneller Hall, and a list is there made of those selected in the order in which they are received. On vacancies occurring, they are filled up from this list, and a warrant from the War Office orders the boy or man to leave his regiment and proceed to the musical school. The students are received at first on probation, with the object of ascertaining whether they are likely to profit by the instruction given in the institution. If the reverse is found to be the case, after a short trial the pupil is sent back to his regiment. Such instances, however, are of rare occurrence, as, under the present system, the bandmasters, having been themselves trained in the institution, seldom make selection of an incompetent person.

The usual period during which they remain in the school is rather less than two years. Efforts are frequently made by officers to get them back to their regiments as soon as possible, it being forgotten that a considerable time is required to enable a man to play an instrument even fairly well. The proficiency of the pupil of course varies considerably. In some cases they enter Kneller Hall partly trained in music; as, for instance, the boys who have been brought up in the band of the Chelsea Military Asylum, or some of the district schools. In other cases, men enter who hardly know how to play a single note. For these a two years' course is scarcely sufficient.

The selection of the instrument to which each new pupil will turn his attention, unless the commanding officer of his regiment specifies any particular one, is left to the opinion of the professors as to his capabilities. When this is determined, it is necessary for him to confine his whole attention to it, in order that the form of mouth, the requisite pliability of fingers, &c., may be acquired by constant practice. Instruction or practice constitutes the whole of the day's work, with the exception of about an hour, at which each inmate has to attend the school for elementary study. It has been thought desirable to continue this branch of instruction, as it is one in which many soldiers are unfortunately at present deficient.

The classes for teaching the various instruments are presided over by the very best instructors that can be obtained. It was for this reason that the school was located in the vicinity of London, so that the resources of the metropolis might be available at as little cost as possible. The payments to these masters form the largest item in the outlay of the institution, being about £1,000 a year. Among those at present employed may be mentioned Messrs. Lazarus, Park, and Martin for the clarinet; Mr. Chapman for the flute; Mr. Fowler for the oboe; Mr. Snelling for the bassoon; Mr. Mann for the French horn; Mr. Prosper for the cornet and tenor brass instruments; Mr. Cousins for the bass brass instruments; and Mr. Mandel for the theory and instrumentation, &c. Among those who have been professors at the institution may be quoted Messrs. Richardson, Ziess, Sullivan, Stieglisle, Phasy, Hughes, Goffi, and Hartmann. In fact, since the commencement none but those who stood at the very top of their profession have been retained.

When the pupil has completed his training, and is reported to the commandant as qualified in the special instrument to which he has given his attention, he receives a certificate to that effect, signed by the Chief Instructor. He is then sent back to his regiment as a bandsman.

2ND. THE TRAINING OF BANDMASTERS.

The men who undergo this course of training, are generally band sergeants. Like those training to be bandmen, they are selected by the commanding officer of the regiment to which they respectively belong, on the recommendation of the bandmaster. The time which they devote to musical study, before they become qualified for their duty, varies with almost each individual. They have to pass through a course of instruction in every instrument which is played in the band, and they are never allowed to be ranked as bandmasters until they obtain a certificate of competency from the head instructor in

each instrument. This certificate does not of course imply that they are expert players on all the instruments, or even that they can play them at all. Some wind instruments require what is technically called 'tonguing,' and forming the lip. This often necessitates constant practice for some years. Before a man is competent, however, to be a thorough bandmaster, and to conduct his band efficiently, it is necessary that he should understand the character and use or mechanism of each instrument. It is also essential that he should be well acquainted with the theoretical part of music; the arrangement of the scores, instrumentation, transposition, &c. These matters are carefully taught, so that before a pupil leaves the institution with a certificate as a bandmaster, he is not only competent to conduct a band, but to instruct each member of it in all that relates to the science of music. Each pupil in this division is also required to attend to instruction in elementary subjects for one hour daily under the schoolmaster.

When a soldier receives the appointment of bandmaster, after having been thus trained, at Kneller Hall, he holds a regular position in the regiment, receiving the pay and allowances of a first class staff sergeant, and taking rank with the schoolmaster, immediately after the regimental sergeant-major. In addition to this, he is granted, out of the band fund, a sum of £100 per annum, so that his position is extremely good. It is also permanent, that is, until his time of service is complete, subject of course to his good conduct. Not unfrequently bandmasters find it advantageous to re-enlist for the second period, to complete the twenty-one years. The practice of selecting a bandmaster from the bandmen has been a means of effecting a considerable saving of expense to the officers. Formerly, when a civilian was employed as bandmaster, he received the whole of his salary, amounting frequently to £250, and even as much as £300 a year, from the band fund. By this reduction, a fair addition is made to the resources of the regiment for other incidental expenses, which is available for rendering the musical arrangements more complete and efficient, and for giving the means of inducing clever musicians, who have completed their first period of service, to re-engage for the second.

Many of the pupils who are now being trained as bandmasters, have previously been at the institution, while undergoing instruction as bandmen. This number, it may be presumed, will gradually increase, and in time nearly all the bandmasters will thus have risen from the ranks. This change cannot but serve as an encouragement to men to good conduct and perseverance, with a view to excel in their avocation. It is a complete change from the system of former years, when a bandsman could never look forward to such a promotion. During their stay at Kneller Hall, the sergeants and corporals act in their respective capacities, in maintaining discipline and other matters of military order and detail.

The institution at Kneller Hall has indirectly been instrumental not only in rendering increased efficiency to the bands, but also in reducing the outlay on instruments to regiments. Formerly, a good deal of arrangement took place between the bandmaster and the instrument-maker, and the former always expected a heavy commission on all the purchases made for his regiment. The consequence was that each bandmaster had a strong interest and inducement held out to him to have as many new instruments as possible. On the appointment of a new bandmaster, the old instruments were invariably condemned. This is now materially changed. All orders for instruments are made on a regular form, transmitted through the Horse Guards to Kneller Hall, and thence to the maker. By this means a reduction of some 25 per cent. is made, which benefits the regimental band fund, instead of acting as a means of demoralizing the bandmaster. Many thousands of pounds have been saved to the officers since this system has been in operation.

The results which have been already achieved by the successful working of this institution, both as regards the qualification of the bandmen and of the bandmasters, have been most satisfactory in the improvement of military music. Not only has the efficiency been increased, but the general order and discipline of this branch of the public service have been much advanced.

The Germ of the "Marseillaise."

Some very fine phrases have been uttered concerning the spontaneous origin of the "Marseillaise," in the midst of the revolutionary ferment, and the

page which Lamartine consecrated to the subject cannot be read without emotion.

But, artistically, a man belongs to his own age; he is indebted to it for genuine inspiration, and, even though he be really and truly a genius, he always appropriates some idea, some form or some combination, which he requires, and transforms it after his own manner, without giving a thought as to whence it came. Where should we seek for the musical origin of the "Marseillaise," if not in the circumstances of the author's own country and time? With a view of finding traces of it even in Germany, an elaborate comparison was instituted between the "Marseillaise" and other productions; but the comparison, though interesting and ingenious, is sterile, in so far as it exhibits the poet-musician intent on compiling old masses and old motets, till he discovers in them the necessary means for stimulating his own imagination.

A man comes across immediate and familiar sources of inspiration, without, so to speak, being aware of the fact, he commences by assimilating them and then, under certain given circumstances, his imagination soars bodily upwards, and rises to a height which leaves far beneath it the incentives which first inspired him.

Has the reader ever attentively gone through the lyrical dramatic repertory of the end of the 18th century, and, above all, the scores then all the fashion, of *Nina, Canalla, L'eres, Gubiche*, and twenty others, from the light and easy pen of Dalayrac?

Is the reader acquainted with the opera of *Roulet de Crique*, performed for the first time at the Theatre, Paris, the 14th October, 1789? The origin of the "Marseillaise" is clearly apparent in it as regards both the words and the music.

Save for the difference of key, Roulet de Crique appropriates note for note the conflicting bars of *Roulet de Crique*. In the duologue between which follow, it is easy to recognize certain elements that helped to form the rest of the French revolutionary hymn; thus, we may cite among other things, the modulation on the word "Trappez les perfides soldats," which leads up to a new cadence. We have the same harmonic process in the latter result.

Lastly, there is the cry, "Aux armes!" set, in the one case, to a long chord on the tonic, and, in the other, to a similar harmony followed by the dominant.

An imitative movement of the upper parts, the "Marchons," say the speaker, with their voices, the chorus "C'est en avant." Marchons, says it, its turn, the National Hymn of France, repeating in canon the same subject.

The permutation of notes, the melody, the Dalayrac winds up with repetition of the same subject, to the freedom of the city. Roulet de Crique having reached the end of his composition, and energetically and harmonically with the same.

With regard to the words, the same is to be found in those of the "Marseillaise," which, in its character, they consist of alternate rhymes, and contain three words absolutely identical—"Marchons," "Aux armes," and "Sang."

Here are the two texts—

Protegez la liberte ou mourrez.
Toujours en avant, marchons, marchons,
Purs, libres, durs, et vaincus, vaincus,
Protegez la liberte ou mourrez.

MARCHONS, citoyens, AUX ARMES!
Vengeons tous, tous, tous,
Le SANG des Français.

Allons, enfants de la patrie,
Le courage et l'envie,
Contre nous se lèvent,
L'enfer et le sang des Français.

AUX ARMES, citoyens,
Vengeons tous, tous, tous,
MARCHONS, citoyens SANG impur
Abouze les Français!

I said that *Roulet de Crique* dates from 1789. The "Marseillaise" dates from 1792. There is, consequently, only a difference of three years. Roulet de Crique certainly predates the "Marseillaise" many times, and, perhaps, it was, in 1792, included in the repertory of the Theatre at Strasbourg, where the poet-musician then resided.

An imperceptible atom, a small germ, I repeat, absorbed unconsciously or involuntarily in the mind, suffices to give life to a masterpiece.

Every one who investigates the subject will share our opinion that it was Dalayrac who involuntarily supplied the inspiration for the immortal patriotic song of France—*Leed Mas World*.

F. D'AVILA.

Translations from Richard Wagner.*

II. THE MELODIES OF ROSSINI AND OF WEBER.

The history of Opera, since Rossini, has been in substance nothing but the history of *opera melodia*, artistically treated, with main reference to effect on the part of the singer.

Rossini's immense success had drawn all the composers involuntarily away from the consideration of the dramatic purport of the Aria. It became the whole problem of the opera to charm by melody as melody. . . . But musicians of a deeper nature felt, not only that the character of the Rossini melody was shallow and soulless, but that it did not exhaust the essence of melody. To them, with all its beauty and its sparkle, it was too artificial. So they instituted a reaction against the Rossini tendency; their problem being to retrace the artificial and sophisticated Aria back to the source whence it derived all its vitality in the first days of Opera, and restore the *primordial melody of the People's Song*.

It was a German tendency, when this reformation of the melody was first called into life with extraordinary success. CARL MARIA VON WEBER reached his artistic maturity at a period of historical development, when the awakened instinct of liberty announced itself less in *men as such*, and more in *people as such*. . . . The movement that resulted was more like a restoration than a revolution; it sought to reinstate the old and lost, and to infuse into it a new vitality. . . . We experience how this error only puts new chains upon the feet of the artist.

. . . In Music, as in Politics, this *national tendency* expressed itself in the form of a *national melody*. . . . The *national melody* is more allied with general, than with specific feeling. What is the *national melody* of Germany, for example, of Roman Catholic retrospective mysticism and feudal chivalric sentimentality, expressed itself in music as an inward, home-felt, deep and long-drawn melody, which, in its very essence, is the *melody of the naive spirit of the people*.

The voluptuous Rossini melodies, in which all the world has been so long enraptured, . . . "selbst;" he could not admit that the source of the true melody lay in *them*; he would show the world that they were only an impure emanation from this source; while the source itself, if one knew where to find it, still welled up in untroubled clearness.

People's Song, still more did Weber listen to it with the most earnest attentiveness. If the fragrance of the sweet popular flower was wafted from its forest home, . . .

luxurious halls into the lowly meadow; there he deserted the flower by the source of the merrily purling stream, . . .

grass upon marvellously crinkled moss, under the trunked trees. How the happy artist's heart palpitated, . . .

set it free from its delusion; to tear the plant itself away from its divine retreat that bore it, and elevate it to the level of the *national melody*. . . .

blushing thing in a costly vase; daily he watered it with fresh water from the wood spring. But lo!—the chaste closed petals unfold, as if in voluptuous languor, . . .

offers its precious fragrance with entire indifference to the profane nose of every sensual epicure. "What a lovely flower," says the poet, . . .

blushing thing in a costly vase; daily he watered it with fresh water from the wood spring. But lo!—the chaste closed petals unfold, as if in voluptuous languor, . . .

commended them with good letters to all the courts,

*From his "Opern und Dramen," Vol. I. pp. 18-21.

and all the lords and bankers amused themselves in their voluptuous saloons with listening to the pleasant *gallies* of the children of the Alps, and how they sang about their "*Diener!*" (sweet hearts) Now the brave lads march off to Bellini arias to the murder of their brothers, and dance with their "*Diener!*" to the Donizetti opera melodies, for—the *flower grew not again!*

It is a characteristic feature of the German popular melody, that it expresses itself less in short, bold, distinct rhythms, but rather in long-drawn, swelling draughts of happiness and yet of yearning. A German song, delivered wholly without harmony, is inconceivable to us, everywhere we hear it sung with at least two voices. Art feels called upon entirely of its own accord to fit to it the bass and the easily supplied second middle part, so as to complete the harmonic structure of the melody. This melody is the foundation of Weber's popular opera; free from all local, national peculiarity, it is of a broad, universal expression of feeling, has no other ornament besides the smile of sweetest and most natural inwardness, and speaks so, by the power of unsophisticated grace, to the hearts of men, of whatsoever nationality, because the pure humanity appears in its simplest and noblest form.

According to this melody Weber shapes every thing. . . . This melody he made the actual factor of his opera; the purpose of the drama found its realization in the melody, so far as the whole drama was from beforehand melted away with longing to be absorbed into this melody, to be consumed in it, set free in it, and justified through it. It is a matter of course, that in a drama we must ascribe to its poem the same relation to Weber's music that the poem of "Tancrède" bears to the music of Rossini. Rossini's melody conditioned the character of the poem of "Tancrède," as Weber's melody did the "Freyschutz" poem of Kind; and Weber here was nothing but what Rossini was there, only the former noble and intellectual, the latter frivolous and sensual. Weber opened his arms to receive the drama all the wider, that his melody was the real language of the heart, true and unsophisticated; what transpired therein was indeed concealed safe from all perversion. But Weber also strove in vain to bring out what in the limitation of language, with all its truth, was inexpressible; and his stammering passes for the honest confession of the incapacity of Music by itself to become real drama.

The Operas in London.

THE season of the operas in London, as recorded in the *London Standard*, is now over. On the whole, the season, in so far as the production of novelty is concerned, has been unprofitable. Take away the *opera bouffe*, the *opera comique*, the *opera buffa*, and there was no novelty at all. The feature of this season has not been so much the deservedly brilliant success of Madame Adeline Patti as the continued progress of that young and rising artist, Mlle. Emma Albani. About her, however, enough has been said already. . . .

Let us turn again into a description of Linda di Chamouni and Martha, representations so well known to her admirers. As for the operas themselves, of which these are the "title rôles," the sooner they are allowed to repose for a while the better. For her part, Mlle. Albani, in *Linda di Chamouni*, with all the resources of her voice, the best of Richard Wagner's generally accepted operas. Elvira, Mignon excepted, has been her only new part; but her execution of Bellini's music, no less than her dramatic impression, is a masterpiece. The poem, subject which is somewhat vague, was enough to raise her considerably in the estimation of the public. . . .

About the *opera bouffe*, *Le Troubadour*, which, when it was first produced, was called *Le Troubadour*, by Patti, the *opera bouffe*, on Saturday night, there is not another word to say. It is to be hoped that, next year, Mr. Gye may present his subscribers with something new, *Timbuctoo*, for instance, or *Lohengrin*. Of what use all the "cry" of the *opera bouffe* is, is not a matter of hearing? . . .

Wagner's *opera bouffe* is, however, as its chief promoters avow—fragments of Wagner's dramatic works cannot be fairly understood when isolated from their context. Mr. Gye has given no less than 100 performances, showing the extent of the success he has always attained. A special novelty, however, would gratify the patrons of his theatre, for ever to have a new *opera bouffe* better than "the *opera bouffe*."

Last week at Her Majesty's Opera, as at the opposite theatre, "benefits" were in the ascendant. There were, for example, the *Huguenots*, for the "benefit" of Madame Christine Nilsson, and *Fidelio*, for the "benefit" of Mdlle. Tietjens. As we cannot be always calling Aristides "the just," so we cannot be always repeating that the *Fidelio* of Mdlle. Tietjens has for some years been unrivalled. Moreover, the performance of Beethoven's one opera—the greatest, perhaps, of all operas excepting Mozart's *Don Giovanni*—has already been criticized. With regard to the enthusiastic reception of Mdlle. Tietjens, the unquestionably great merits of her assumption taken into consideration, there could be no doubt. Nevertheless the public begins to hold in suspicion endless "recalls," avalanches of flowers, and so forth. As it was at Covent Garden on the benefit-nights of Madame Patti and Mdlle. Albani, so it was at Drury Lane on the benefit-nights of Mdlle. Tietjens and Madame Christine Nilsson. This is well enough on exceptional occasions, such, for example, as the leave-taking and farewell performances of Mario and Arabella Goddard, neither of whom are we ever to see or hear again; but it is very different on occasions of less immediate and extraordinary interest. None, in fact, except outsiders, believe in the sincerity of these frantic demonstrations.

Madame Christine Nilsson, as we are justified in believing from her *Leonora* in the *Tronatore*, earned new laurels as Meyerbeer's Valentine. The performance of the *Huguenots*, on the whole, was not striking. The chorus and orchestra sang and played as if there had been no Sir Michael Costa to direct them; the Raoul of Signor Campanini was not to be compared with the Raoul of Signor Fancelli (earlier in the season); Herr Behrens can hardly be cited as an exceptional Marcel; and there were other shortcomings. Nevertheless, Madame Nilsson triumphed over all difficulties. The duet with Marcel, in the scene of the "Pré aux Clercs," at once revealed a dramatic power which the scene with Raoul, following the "Benediction of the Swords" (an afterthought—as amateurs are aware—of Meyerbeer's and Scribe's), brought out in all its force. We can scarcely call to mind a more superb display of energy, combined with pathos, tenderness, and other qualities indispensable to give effect to this poetically imagined and elaborately developed situation. The audiences were moved; and no wonder. They saw before them a new lyric tragedian, and welcomed her accordingly. No applause could be more unanimous, none more genuine and sympathetic, than that which awaited Madame Nilsson at the fall of the curtain. Her delineations of Lucia, Ophelia, and Desdemona had proved her to be an actress born; and this fresh triumph must have convinced every one of the fact. While discussing, with reference to Madame Nilsson, the histrionic side of lyric art, we may cite her Donna Elvira, in Mozart's *Don Giovanni*, which, for the "benefit" of Mr. Mapleson, was presented on Monday—the last night of the season. The character of Elvira has never, in our remembrance, been placed before the English public in so earnestly dramatic a light. Instead of a walking lady, who occasionally sings and declaims in soliloquy, or in concert with others, Madame Nilsson presents us with something that lives, thinks, and acts accordingly—something more interesting indeed, than Donna Anna herself. In Germany, Elvira has always been regarded as the leading part; in England the precedence has as invariably been accorded to Donna Anna; but that the German view is correct was shown on Monday night by Madame Nilsson, even in presence of so magnificent a Donna Anna as Mdlle. Tietjens, who unique, *sui generis*, stands alone. The rest of the *dramatis personee*, with a single exception, may be briefly dismissed. Signor De Reschi has no idea of the character of Don Giovanni, and Herr Behrens, though better in comic than in serious parts, is not by any means a fit representative of Leporello. The one exception to which we have alluded is Mdlle. Louise Singelli, one of the most natural, unaffected and engaging Zerlinas we have seen. It is worth recording that at this performance—as at that of *Fidelio*—the old high pitch was restored. It would be well to know what we are to expect in this matter. The so-called "normal diapason" (why so-called it is difficult to say) one night, with a higher diapason on another, is enough to puzzle the most sensitive ear. Mr. Mapleson's season, like that of Mr. Gye's, has not been remarkable for enterprise. His only new opera was the *Talismano*, which, thanks in a great measure to the interest taken in it by Madame Nilsson, was played nine times—each time with increasing success. It would, in fact, be unjust to deny that this

accomplished Swedish lady has been one of the chief mainstays and attractions of the season.—*Musical World*, Aug. 1.

The Masses of Franz Schubert.*

By JOSEPH BENNETT.

A full and accurate life of Schubert has yet to be written, and until it appears we must satisfy ourselves with the ill-digested work of Dr. Kreissle von Hellborn, according to which the master wrote six masses—the five named below, and another (No. 5, in A flat), still unpublished. The catalogue of Schubert's compositions mentions also a "Deutsche Messe," written in 1827; this, however, is no more a Mass, strictly speaking, than the "German Requiem" of Brahms is a Requiem, and, it follows, that we have before us, with a single exception, all that Schubert wrote for the most important solemnity of his Church. Every amateur will be glad to see these works brought within easy reach, because, thanks to the justice of Time, Schubert now occupies a position able to command attention for everything bearing his name. His compositions may not be—they are not—of equal merit, and some of them may add little or nothing to his fame, but they increase our knowledge of the man and his genius, even when they fail to enrich the treasures of art. Those amateurs, however, who are already familiar with Schubert's Masses, have a special and well-defined reason for hailing their publication in the present form. With regard to the five volumes before us, it is not so much a question of a further revelation of Schubert, though that assumes importance, as of increasing the store of classical and, at the same time, popular music. The Masses differ in point of value not less than of character, but, taking them altogether, they are, as religious music, refined and noble, as music *per se*, healthy and strong. Every effort to spread such works broadcast among the people deserves encouragement, now that well-meaning but misdirected enthusiasm is doing its utmost to establish false canons of taste. One propaganda must be met by another; and a point is scored on the right side when good music becomes accessible to all.

In estimating the works before us, regard should be had to the time and circumstances of their production. In point of date they range from 1814, when Schubert was seventeen years old, to 1828, within five months of his death; covering, therefore, nearly all the active period of the master's too-short life. They may, of course, be presumed to reflect his artistic growth from the unformed, though precocious genius of the boy to the fully-developed, intellectual, and imaginative power of the man; and this they do to a certain extent, but in a fashion which places us, at the outset, face to face with a difficulty. When Schubert wrote his first Mass in 1814, though Beethoven's lovely No. 1 had been seven years published; the prevailing taste in ecclesiastical music was that which Haydn and Mozart so largely illustrated. It is unnecessary to describe the Church compositions of those masters, or to point out the extent to which they sought musical effect, independent of just expression. The genius of the writers has perpetuated the favor of works which, on the ground of fitness for their intended purpose, have but an inadequate claim, and to know them intimately is a duty incumbent upon every amateur. Looking at the fashion of which the Haydn-Mozart Mass is an example, and the influence of great names upon an ambitious lad, we are entitled to look for the same style in Schubert's early works. It is a remarkable fact, however, that the Mass in F (No. 1) shows no trace at all of the Haydn-Mozart influence, which, nevertheless, largely characterises those in B flat and C, composed respectively, according to Von Hellborn, one and two years later. The first Mass, in point of fact, though full of Schubert's most fascinating individuality, seems to have been inspired by Beethoven's Mass in C, which it emulates in the mingled fervor and chasteness of its religious style, as well as in the beauty and grandeur of its effects. For this reason, and others based upon points of detail, we are entitled to ask whether Schubert's biographers have not made a mistake in numbering the works before us—whether the so-called first Mass did not really follow those in G, B flat, and C, and approach near in point of time to the one in E flat, which may emphatically be called its sister. Kreissle von Hellborn, it is true, enters

**Masses in vocal score*, composed by Franz Schubert. The Piano-forte Accompaniment arranged from the full score by Beethoven Tours. No. 1 in F No. 2 in G, No. 3 in B flat; No. 4 in C, No. 6 in E flat. London: Novello, Ewer and Co.

confidently into particulars about the production of the first Mass, telling us that it was written for the centenary festival of the parish-church of Lichten-thal, that Schubert conducted the performance in person, with Mayseder as first violin, and that, at its close Salieri embraced the composer saying, "Franz, you are my pupil, and will do me great honor." Moreover, we are told that the MS. now in the hands of Dr. Schneider, bears date 1814. Due weight should be given to such powerful evidence, but it deserves notice as illustrating the confusion and uncertainty connected with a life which nobody at the time thought would need an historiographer, that a second performance described by Ferdinand Schubert could never be recollected by the lady—Therese Grob—who is said to have taken the principal part in it.

(To be continued.)

Dwight's Journal of Music.

BOSTON, AUG. 22, 1874.

The Age of Music.

What is music? And what has it to do especially with this age? And why do we give it such a central eminence?

These are questions which we do not propose now to answer categorically, or systematically, or thoroughly. Nevertheless, in an off-hand and direct way, plunging right into the middle of the subject, as if you and we sat talking in our arm-chairs, reader, we think we can give an answer, substantially, if not in a complete and shapely form.

Music is, then, just what it is commonly claimed to be by its true lovers. We repeat the common phrases. To-wit: Music is a universal language.—The Fine Art of the feelings, passions, emotions.—Audible beauty.—The natural language of enthusiasm, exaltation, ecstasy.—The vehicle of the religious sentiment, of aspirations too deep, too vague for words.—The most exciting of the Arts.—The CHRISTIAN ART *par excellence*.—And so on, *ad libitum*.

These claims are all just; these definitions, if not entirely definite, all true. And why? Because Art, of whatever kind, deals primarily with Beauty; and all Beauty is the result, the form of Motion (that is to say, of all free, unimpeded, undisturbed motion); and Motion, movement, is the universal sign and undeniable assertion of force, of power, of inspiration, in a word of Life; and finally all free, undisturbed motion is vibratory, undulatory, measured, proportionate, rhythmical. Motion is the constituent element and fibre, therefore, of all that we call Music. Music, physically considered, is the direct product of Motion. Without Motion, no Music. Without free vibration, according to the natural mathematical ratios, no tones, no scale, no accords and no discords.

Music, therefore, is directly and immediately the product and the sign of free and measured Motion; as the forms, groups, colors, curves, &c., of the other Fine Arts are the "still life" after-patterns of the natural forms of motion. The shape of the waves, and the marks they leave upon the beach, are graceful, symmetrical, artistic. The beauty you admire in them is only the form, the outline, the *silhouette*, the impression of that free, undulating movement of the water. In the same way, may not this compound and perfection of all beauty of form, the human body, in its true estate, be the fixed result and form of the whole complex and harmonious movement of the soul that animates and uses it, in its relations with the outward world?

Physically, then, music is *motion*, and it is nothing else. And nothing moves that does not impress upon the air a vibration, or (which is the same thing) a *sound*, which, if inaudible to our ears, is so only because the sound is above or below the

limited compass of the sensibility of our auditory apparatus. If I sing, a vibration of my soul, my feeling, imparts itself to the atmospheric medium, and travels on until it becomes a vibration in *your* soul, your feeling.

The spiritual fact of Music corresponds precisely with this physical fact. Its business is wholly with the *moving* part of human life. It is not (directly at least) the language of thoughts, ideas, perceptions, reasonings—for all these are quiet, passive, prompted by some moving force behind them. But it is the language of the *emotions*, of the passions, of the prompting impulses of the soul, of the active and impelling principle in us, of the vital springs and forces of our conduct and our characters.

What has it to do, then, with this age in which we live? Rather ask, what has it *not* to do with an age so full of movement? an age in which humanity is all in motion, with a quicker tempo, and a wider field and object, than ever before? In the times of most excitement, most life, most progress, when aspirations are the strongest, feelings the keenest, and when pulses beat the quickest, then should music mean most, and then should its meaning be most a necessity of the human soul. Some think music a quiet, dilettante luxury, most incident to times of leisure and the wealthy courts of kings, flourishing only in conservative needs and retirement. So it may be, temporarily, and in one sense. But the music sipped in such Sybaritic leisure was only born and created amid the most earnest movement of humanity, never when society was stagnant, and if ten quaff it as a sensual, idle pleasure, as one who watches the smoke-curled of his cigar, there is usually at least one soul in which its vibration lives on and becomes a seed principle of great life and great movement in society by word or action.

We Americans know well enough that here, upon this broad Western Continent, is the future of Humanity fast building itself up. In proportion to this incalculable amount of new movement of Humanity, shall be, must be, the out-gush of new musical inspiration, the upheaval of new and mightier than Handelian mountain chains of sublime works of musical Art, here, in this practical, utilitarian, unæsthetic world.

Music is the language of enthusiasm and hates common place. All enthusiasm, we said, is rhythmical in its utterance. It rises above prose. Who would crawl and creep, if he had wings? So enthusiasm is the more animated by great ideas and great enthusiasm, the more does it find its own truest texts and prophecies in the rhythmical and universal dialect of music.

We say, universal. Do not all things in our day tend to the opening of perfect channels of intercourse between man and man, the world over? Do not universal trade, universal currency, universal science, universal fraternity, all the machinery of rail-roads, telegraphs, &c., involve the necessity of that language which is universal? And as interests, opinions, prejudices in all their diversity, give way to feelings, purposes, and hopes, which are unitary, instinctively alike in all men, shall we not find music more to our purpose, more to the social and general ends of life, than any other medium of expression? The crown of utility is Art, and the central one among the Arts is Music.

Finally (there is only room to hint it,) Music is the *Christian Art*, wholly the product of the Christian centuries, because it is the Christian law working in modern societies which constitutes the very vitality of all this mighty, multifarious, and yet unitary movement of which we have been speaking.

Music in Harvard College.

III.

We have seen what opportunities in the way of scientific musical instruction the University provides for the few undergraduates who have the taste and time for it among so many other studies. We have seen that the course covers a good deal of ground

and is perhaps as thorough as can reasonably be expected, but that, naturally enough, among young men seeking only general culture or looking forward to the usual professions, only a very few are found who care to study counterpoint and exercise themselves in the composition of Fugues. Meanwhile, as we have said, the practice of music among the students has been left altogether to the musical clubs, which do not fall under the official eye of the musical Professor. These are purely voluntary social unions, little groups who like to sing or flute together, and go serenading, and who hitherto, until within a few years, have been content with music of a very ordinary, popular character, aiming at no artistic standard, but finding pleasure in learning for themselves, after a fashion, to sing or play the glee and part-songs, the airs and waltzes, marches and potpourris, which happen at any given time to be in vogue. Moreover they consist of very uncertain material—their *personnel* is always fluctuating; one year the group is comparatively large and possibly select, the next year it may be a few stragglers at best. This plays hap-hazard with all tendencies of progress.

There are at present two clubs. One is the Harvard Glee Club, the oldest of our musical societies, which have its headquarters at the old hall, like habitation on the stream of College Ave. and this one has kept itself up since 1840, when it was founded. The other is the instrumental club, the old fluting, serenading band, which has existed ever since the year 1808, with varying fortunes, the "Pierian Society." It was among past members of the latter club that the "Harvard Musical Association" of Boston first originated in 1850. These two clubs have of late years, through association together, or separately, in various ways, been visiting cities, and have thus afforded opportunities of judging whether the musical standard and accomplishments among Harvard students have kept pace with the general progress of the age. Of the Glee Club we may say, that we listened to some of its choruses and part-songs, at a concert one evening last Spring, with a great satisfaction, as we have ever received from the best college part-songs in Boston concert halls. The number of voices was small, only sixteen, but of fresh, pleasing quality, and well balanced; and they had acquired under the training of a conductor who has just graduated, Mr. Arthur Foote, of Salem, a precision, exacting to get into a single and good expression, worthy of our older choirs whose membership is more enduring. And their selections comprised many of the choicest pieces sung lately by the "Apollo" for instance, the "Orestes" chorus from the "Maids of Honour," the "Villagers" Chorus from Mendelssohn's *Lobe, mein Gott*, Haptmann's part-song, "Smile, it is very strange, Oakes of the Winter!" Hatton's Sailor Song, and a variety of Horatian, academic, patriotic, light and merry strains, such as college youths and their young lady friends delight in. It was, to be sure, no keeping with the academic atmosphere and culture, could such works as Mendelssohn's *Lobe, mein Gott* and *of the* music be heard within the college walls from students' voices; but that requires conditions that do not yet exist; shall we ever have them?—At all events here is something quite in advance of what the old singing clubs could show in former times.

The "Pierians," in the concert to which we allude, exhibited a still more striking contrast to the old days, when the instrument of the college and their was almost invariably the flute, and when the college yard (out of study hours) was as full of the hum of flutes, and much more discordant and bewildering as the Commons with the clapping of pot-pourris. There were no more pot-pourris, no more serenades, French Horns, or brass bands, or even a

trumpet or two for that matter, brimmed brass-brazen "trumpet" had charms for your collection,—we have seen one of our musical students, lately heard with a large degree at Cambridge, England, blowing one on Exhibition day); post-horn and cornets (at one time these took the fancy strangely of the young men who played out of windows,—probably because their tones were quite as sentimental and more powerful-smooth than the everlasting flutes); now and then, too, a bass horn, or a "bass viol" (violoncello), and, *rara avis* once in a great while a—*fiddle* call it, for the violin was more despised before its day of recognition came here, than ever flute or cornet was! And so they made music—*with flutes*, when they kept it to themselves, sometimes proud with the rare complement of horns and bass, when they went serenading, and the favored belles listened with kinder ears than the bored parents. But of late years the violin has taken its due precedence as a fit instrument for gentlemen, and this of course has given a new turn to the college music, moulding it to somewhat new tones. We think the beginning of a band led by violins, with 'cello, &c., and with piano, too, to eke out the slender harmony, was made while that brave young native of the olden war, Col. Shaw, was in college, who had some mastery of the violin. That was some seventeen years ago; since then the violin, we believe, has kept its place among the "Pierians," and the tendency of the club has been ever and more toward the character and proportions of a small orchestra. In the concerts of last Spring, they numbered two first and two second violins, one or two 'cellos, two flutes, and a double bass, besides the orchestra to the orthodox pair, a clarinet, trumpet (if we mistake not), and serena-*band*, and at the piano in the background. In short the orchestra, whatever may have been *heretofore* orchestra; and their performance, under their energetic conductor of the year before, now a member of the Law School, was in point of spirit and precision creditable, although it will cost more experience to keep the wind in exact tune with the strings. Already they have gone so far as to try their powers upon a Haydn Symphony, a Mozart Overture, &c., and with encouraging results, as we are told.

Indeed this would open altogether a cheerful prospect, but for the fatality of college life, that classes graduate and go away; the happy conjunctions of Pierian stars of one year are all broken up the next year, and there may be none equal to succeed them; in any case the progress comes to a short stop, and the little would-be orchestra has each year got to re-constitute itself *de novo*. The same, too, with the singers. Now, since the college has got so far as to have a teacher of music and to give him the rank of "Assistant Professor," who may some day ripen into a full Professorship, is it not worth considering whether, under the auspices of such a professor, supposing him to be "live man" enough, and have the governing faculty, and more permanent, as well as larger, organizations may not be formed for the practice in the college of both vocal and instrumental music? Cannot the ranks be recruited from the professional schools, the resident students of the scientific school, and even from the families of the professors and the friendly neighbors of the medical University? In this way an effective chorus of *mixed* voices might be built up, and the classed teacher voices, as heard on classic ground. Societies, thus constituted, might preserve their identity from year to year, and keep on improving; the only variable element would be the undergraduates, and this could be allowed for on some system that would guaranty the integrity of the organization as a whole. But for all this, no doubt it will be said, that Alma Mater lacks pecuniary means, and where are the generous founders whom one might expect to see among heretofore musical-loving sons? As yet there is no *musical fund* even to a single class. Music! And with the hint we pause for the present.

THE LATE MR. JOSEPH A. KELLER. — Noticing the recent death of Joseph A. Keller of Boston, call for a word of praise from one who knew him well from his early coming to this country. About the year 1827, a theatre was built and opened at Salem, the little orchestra of which was under charge of a young man of German birth, whose exquisite musical taste, admirable playing on the violin and general aptness as a musician, attracted much notice. He was called upon by a leading amateur of this city and persuaded, the theatre failing of success, to take up his residence here and enter upon the profession of teaching music. Proving to be an uncommonly well educated musician, an admirable pianist, a good organist, and master of every variety of instrument, and as well versed in the science as in the art of music, with rare talent at teaching, he became a very great favorite and acquired a very large practice, having pupils in all the leading families of Salem and giving a great impetus to the cause of music. He was organist in some of our churches at various times, and pianist of the famous old Salem Glee Club, so renowned herabouts. No musician has ever taught among us whose varied excellence, joined to great loveliness of personal character and kindness of heart, secured so many attached friends, or who ever made so deep an impression as a thorough master of his art.

Through the instrumentality of Dr. Lowell Mason he was induced, about the year 1834, to remove to Boston, where he became teacher of music at the Perkins Institution for the Blind. After teaching there for several years he fell back upon an entirely private practice, his old Salem friends, many of whom had removed to Boston, gladly availing themselves of his knowledge and rare skill. The news of his death will bring sorrow to his old loving pupils everywhere, while they who knew him these many years past professionally and socially will join in their grieving and bear willing testimony to his great worth.

Salem, Aug. 6, 1874.

H. K. O.

It is doubted whether Strauss has left a manuscript life of Beethoven. It is a pity, for he was an enthusiastic admirer and student of that great master. Mr. Thayer, our consul at Trieste, has reached the years 1809 and 1810, in the third volume of his life of Beethoven, which he has been writing since 1850. The work is to consist of four volumes; two have been published in German by Weber of Berlin, and Mr. Thayer will not prepare the English edition until he enters upon his fourth volume in German. A correspondent of the Chicago Tribune writes: When I knew Mr. Thayer in Berlin, in 1854-5 and 6, he was earning a meagre support by newspaper correspondence and occasional literary work, contending with poverty on one hand, and a serious affection of the head on the other, yet pursuing his life-work with indomitable zeal. The two companions of those days have not deserted him, and his work makes slow progress. It is true his appointment as consul by Mr. Lincoln has served to keep the wolf from the door, but Thayer could not be United States consul without bringing to the performance of his new duties the same conscientious thoroughness and integrity that characterizes all his labors, and that involve time and labor that should be devoted, and were before sacred, to Beethoven. — *Springfield Republican*.

A writer in a London paper asserts that several of the melodies sung by the Jubilee Singers were popular in Dorsetshire and Somersetshire many years ago. He accounts for their revival in Virginia by the fact that the state was settled by people from the south of England.

GARDEN CONCERTS IN NEW YORK. The *Tribune*, of Aug. 7, tells us:

The Symphony chosen for this week was Gade's No. 1, in C minor — the same which Mr. Thomas produced at one of the Stenway Hall concerts early in the winter. It is almost a novelty in New York, yet it is not easy to understand why it should be so much neglected, for it is not only a work of remarkable merit, but it has all the elements of popularity. It is clear, bright, original, tuneful and vivacious, and it shows a vigor which Gade's later works have scarcely equalled. The charming Scherzo, the beautiful melody of the Andante Grazioso, and the forcible Finale, with a characteristic Danish air introduced at the close, are always keenly relished. On the same programme with this Symphony we had Liszt's free arrangement of the Schubert March in B minor, the Tristan and Isolde selections, a variety of minor pieces, and two novelties, one of these was an excellent *For-pal* to the opera of "Roswitha and Danneberg" by Landel, a

composer of the modern school, and the other was Berlioz's "Twelve Minuets," among which are gems of whose existence this generation is hardly aware.

Since we last wrote of these concerts, Mr. Thomas has brought out several important pieces. A Suite of "Scenes Pittoresques," by Massenet, consists of four spirited and graceful movements, the characters of which is sufficiently described by their titles: *Marche*, *Anglais*, *Air de ballet*, and *Pato Bohem*. Beethoven's violin Romanza in G, opus 40, has been given with fine effect by the full band, and the "Lohengrin" selections have been increased by the addition of the Bridal Procession from the close of the 2d Act. Last Monday the whole second part of the programme consisted of selections from "Lohengrin" giving almost a complete synopsis of the opera.

THE OPERA SEASON. The New York *Sunday Times* says:

Mr. Strakosch has at length recruited a company for the Academy of Music which promises to realize his recently-announced determination to present every opera with an evenly-balanced cast. That he has abandoned the "star" system, as stated by some of the daily papers, is not literally correct, for in engaging Signorina Emma Albani he deprives London of the only accepted rival of Nilsson and Adelina Patti. If Albani is not a "star" then all "stars" have gone out of the operatic firmament. Her European reputation is the growth of only two or three years, but in that brief time she has captivated the admirers of the two prima donne above mentioned, and succeeded in forcing close-fisted managers to concede to her attractive style the sum of two hundred pounds per night. As Albani is American born, we have a right to rejoice with her in this ability to charm the stamps out of the clever gentlemen who are only too anxious to pilot her over the sea of public favor.

Next to Signorina Albani in Mr. Strakosch's list is Madame Marie Heilbron, from Paris, and Signorina Potentini, from Milan—dramatic soprano of excellent local repute.

Mlle. Maresi and Miss Cary are re-engaged—a gratifying announcement, as both are fixed favorites with New Yorkers.

The gentlemanly (?) accessions are Signor Carlo Carpi, Signor Devlitch, and Signor Debosini, primi tenori. Signor Del Puente is re-engaged, and we are to have a new basso in the voice of Signor Tagliafetra.

It is given out that both orchestra and chorus are to be increased numerically beyond the strong point of last season; but as Signor Muzio is to direct the whole musical system, there need be no uneasiness felt in anticipation of such a course. Among the new operas to be brought out are the "Flying Dutchman," (Wagner), "Ruy Blas," "Romeo a Juliet," Gounod, and possibly Verdi's "Don Carlos" and Balfe's "Talisman."

Mr. Strakosch has already secured the score of Verdi's new Requiem Mass, composed last year in honor of Manzoni.

NILSSON. The *Athenaeum*, in discussing the just closed season at Drury Lane, couples her with Campanini as artists who have disappointed, and says: "It is not of their acting we complain, for both have gained in finesse and dramatic power. But, to begin with the lady: her new style of singing cannot be accepted in any other light than a loss of the signal charm she once possessed. In portions of *Marguerite*, and of *Lucia and Edith*, her former pure, simple and touching method was showed; but while striving for passionate impulse and dramatic earnestness in the *Leonora* ('*Trovatore*') and in *Valentina* (the '*Huguenots*'), she indulged in such a strain on her voice, that she was no longer singing, but screaming. Her selection of these two characters has been a grievous mistake. The amateurs who have followed the career of this gifted artist, from her debut at the Lyrique, in Paris, to the present period, are naturally distressed at finding their faith in her abilities so terribly shaken. Every prima donna of note has had a specialty: it has been given to no single artist, be her powers what they may, to succeed in all tragic operas; hence it is that we have had queens of song who have excelled, either in what is termed the light soprano parts, or in the strong or heavy soprano characters. A great *Amma* and *Lucia* failed in *Norma* at a time when her popularity was at its zenith. Mme. Lind's example was a lesson to artists not to let vaulting ambition overleap itself. Mme. Patti was ill-advised when she chose *Valentina*, *Elvira*, ('*Ernani*'), and *Leonora* ('*Trovatore*'); for, despite her fine acting, there is a limit to physical power. How could Mme. Nilsson for a moment expect that she could achieve a triumph where Mme. Patti had failed? Signor Campanini, in abandoning the suave in *mode f* for the fortiter in *re*, is quite destroying the charm of his mezzo voice, with which he so delighted his hearers at his early appearance. In straining his voice so unnaturally and forcibly, he mistakes the characters of both *Faust* and *Raoul*."

LEAVENWORTH, KANSAS, has been in a high state of excitement, judging from the following announcement in the *Leavenworth Times*, Aug. 7.

"A telegram received by Prof. Perkins, announced the arrival at New York, from Europe, of his brother, Jule E., who will come directly to this city, and will do his first singing at Leavenworth. Jule's dispatch also tells us that he was married on the 23 ult., to Mlle. Maria Roze, prima donna in Italian opera, London, and that his wife is coming with him to Leavenworth, and will sing in "Eh! di" next Tuesday evening. This is big news to the music loving portion of our citizens, and will cause next Tuesday evening's entertainment to be looked forward to with much more than ordinary interest. It promises to be the finest musical treat Leavenworth has ever been favored with, and there will doubtless be many visitors here from other parts of the state to enjoy it. Jule E. Perkins is now accorded the honor of being the world's greatest basso, and his debut on the American stage is an event of more than ordinary importance in musical circles."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- What shall I sing to thee? 3. Bb to f. *Pinsuti*, 30
"I cannot sing sad songs to-night,
My heart is far too gay and light."
A very neat, bright song, with a cheerful melody.
Birdie, rest a little longer. 2. G to q. *Johnston*, 30
"Till the little wings are stronger."
A charming child-song by Tennyson, with simple music. The high g is when the bird dies away.
The Ride. 3. G to e. *Molloy*, 30
"Sweet April courtneys as we pass,
My bonny steed and I."
Sweet, fresh musical description of a morning ride in the country.
Don't forget me. 3. C to d. *Pinsuti*, 40
"Make a shrine to hold me,
Safe and warm within your faithful heart."
A beautiful song combining the charms of sweet Italian music and good English poetry.
Beyond. 3. D to d. *Johnston*, 30
"Winter is with us,
But Spring is beyond."
There's a pleasure in singing cooling, winter songs in summer; but beside this attraction "beyond" offers the one of being a "song of consolation" and hope.
The Broken Flower. 3. F to f. *Evans*, 30
"O, wear it on thy heart, my love,
Still, still, a little while."
Words by Mrs. Hemans. Good melody.
My Heart's best Love. Song and Cho. 4. D to d. *Brockway*, 35
"My joy each day,
My dream by night: my rose in winter drear."
Mr. Brockway is author of "The Jockey Hat," and "Twilight in the Park," but this is a much better song than they.

Instrumental.

- Blue Beard Waltz. 3. Eb 25
1001 Nights Waltz. 2. Bb 25
Jolly Brothers Galop. 2. Bb 25
Orpheus Galop. 2. G 25
La Fille de Angot Waltz. 3. A 25
Five numbers of Maylath's "Spring," and are very acceptable easy arrangements of celebrated pieces.
Liszt's Concert March. 3. A min. 30
Chopin's most popular Waltz. 3. Eb 30
Chopin's " " Mazurka. 3. C 30
Three of "Six Classical Pieces" by Maylath, arranged as to bring these celebrated pieces within the reach of ordinary players.
God save the Queen. Op. 67. For Organ. 6. Ab *Hesse*, 60
For manual and pedals, and only for accomplished players. The feet have then full share in the performance.
May Blossom. Mazurka Brillante. 4. Ab *Boscovitz*, 50
Characterized by Boscovitz's known taste and beautiful style, and should be a favorite.
Pic-Nic Waltz. 3. F *Fisher*, 30
Sparkling with brightness. If a Pic-Nic should be anywhere near as animated as this, call it a success.
ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The *key* is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature. Ditson & Co., publish many such books, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music, popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the **HOME MUSICAL LIBRARY** are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS,	-	-	-	\$2.50.
PRICE OF EACH BOOK IN CLOTH,	-	-	-	\$3.00.
PRICE OF EACH BOOK IN FINE GILT,	-	-	-	\$4.00.

To understand the economy of these prices, one only needs to compare them with those of a first-rate symphony orchestra. The Organ at Home[®] can be purchased in three configurations: about 20 pieces of music for Reed Organ; the pieces separately, in sheet music form, could not be sold as well as 25 cents apiece; The 200-piece wall chart set at \$7.98. The ratio price/sheet music is

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 200 pages, and includes songs enough to fill about 350 pages of Sheet Music number) are well chosen, and such as are universally liked. *The accompaniment in this is for other vocalists, can be played either on the Piano or Reed Organ.* Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. *First Edition.* Although, as a rule, the books of this library are very compactly printed, *one* book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kücken among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet quarto size.

GEMS OF SACRED SONG. *First Edition.* A valuable and beautiful book for a "Sunday Evening Sing." It contains the notes of all Sacred Songs which have been published in sheet music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Face as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which together might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner. Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *First Memoir.* All songs, new and old, have been selected to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

OPERATIC PEARLS. The great *Messa*—The favorite songs of operas are sung over and over again, and yet again, in concert. It is difficult to find a programme of any proteins or, without one or more of the "Operatic Pearls" will even the first time you hear it. The programme is available in a special edition of the *Opera* magazine.

SHOWER OF PEARLS.

ORGAN AT HOME. The complete have been added to the selection of music for this fine book. It is the only book of the kind ever published. Neither is much of it in print elsewhere. It is a book that will be of great service to the organist who has no access to a library. It is a book that will be of great service to the organist who has no access to a library. It is a book that will be of great service to the organist who has no access to a library.

GEMS OF STRAUSS. The most beautiful and valuable of the new compositions in the world, by the great Strauss, and now interpreted at the great Boston Jubilee, bringing out such wonderful results, as have never been achieved before. The Strauss Music Co., 100 South Street, Boston.

HOME CIRCLE, VOL. I.

In the number of its pages, *Home Circle* has no equal among the musical magazines published from which to select pieces for the home circle. The first volume contains 100 pages of music, 75 Waltzes, &c.,

The first couplet of the instrumental series, well naturally includes the favorites of the years immediately prior to the date of publication—pieces which have been popular since the days of Strauss, Schumann, Mendelssohn, &c., &c.

HOME CIRCLE, Vol. II. *Published by* The 25 four-hand piano and forte and medianture in this collection with on that account a few to with tenors. I am difficult, and the rest quite easy. The collection is in the form of a book, and has 24 pages, and is published every year. It is a very good book, and is the best of its kind. The Marden's Prayer, and The Marden's Prayer.

PIANIST'S ALBUM. There's something named "Hearb Curb Vol. III." It is constructed on the same principle as the other two, but it is a little different. It is a little different in having fewer sets of Waltzes, an more of the other pieces which are very good, and a few of the other pieces which are not.

PIANO FORTE GEMS. *Ed. The same as the Vol. IV of the Home Circle.* This is a very good book. There are not very many pieces of a kind, but on the whole a great variety of good and

A Descriptive Catalogue, containing the names, authorities, and references, of the MSS. in the Library of the University of Cambridge, 1840.

For $\alpha \in \mathbb{R}$, $\alpha \neq 0$, let \mathcal{H}_α denote the Hilbert space of functions f on \mathbb{R} such that $f(x) = O(|x|^{-\alpha})$ as $|x| \rightarrow \infty$. For $\alpha \in \mathbb{R}$, $\alpha \neq 0$, let \mathcal{H}_α denote the Hilbert space of functions f on \mathbb{R} such that $f(x) = O(|x|^{-\alpha})$ as $|x| \rightarrow \infty$.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

THE BEST MUSIC BOOKS FOR SCHOOLS.

American School Music Reader,

By L. O. Emerson and W. S. Tilden.

A Systematic Graded Course in Three Books.

Book First. Price 35 Cts.

PREPARATORY COURSE. This, the lightest of the three books is intended for children of the "Primary School" age. The lessons commence with a single note, and proceed to pieces of moderate difficulty. Copious directions to teachers, are printed in very small type to save room. 70 pages, and 100 songs.

Book Second. Price 50 Cts.

This book is intended for children in the classes next beyond the Primary Schools, and will be used generally, in the lower classes of Grammar Schools. Two-Part Songs are introduced at the appropriate place.

Book Third. Price 60 Cts.

This book finishes the elementary course, and is an appropriate work for the upper classes of Grammar Schools. Some knowledge of chords is acquired, followed by practice in Two and Three parts, and in Minor as well as Major Keys. Forty pages at the end are filled with Four-Part Music.

Mr. Tilden has thoroughly and successfully tested his theories in schools in the vicinity of Boston.

Dr. Mason's Song Gardens

Has had a Very Large and Well-Merited Sale.

THE FIRST BOOK. Price 50 Cents.

Is for Young Children.

THE SECOND BOOK. Price 80 Cents.

Is for Common Schools.

THE THIRD BOOK. Price \$1.00.

Is for High Schools and Adult Classes.

Primary Elements of Music.

BY

Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr's ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Paneron's A, B, C, of Music.

Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schools," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without skips, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

THE NEWEST.

SCHOOL SONG BOOK!

CHEERFUL VOICES.

BY L. O. EMERSON. Price 50c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, therefore, its face is as that of a familiar friend. Since its issue, however, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with melodies that have made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs, more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs which are in use in High and Normal Schools.

Hour of Singing.

FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the Hour of Singing. Its adaptedness to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and in its theory has a general resemblance to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggi, which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeggios, or "Songs without Words."

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended, according to the title page, FOR BOY'S SCHOOLS AND COLLEGES. As Boys' voices and Girls' voices are, previous to change, at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is exceedingly well selected, and conveniently arranged into Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,

Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large block type, they are visible from all parts of a school-room.

The charts save much inconvenience in the way of black-board writing.

Note that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there seems to be almost a necessity for introducing Concerts and Exhibitions, into the music teaching course of schools. To give brilliancy and success to these affairs, nothing can be better than such Cantatas as are mentioned below:

The Flower Queen;	G. F. Root. 75
The Culpit Fay.	J. L. Ensign. 1.00
The Twin Sisters.	H. G. Savani. 50
Fairy Bridal.	Hewitt. 50
The Pic Nic.	J. R. Thomas. 1.00
Festival of the Rose.	J. C. Johnson. 30
Flower Festival on the Banks of the Rhine.	J. C. Johnson. 45
Spring Holiday.	C. C. Converse. 75
Quarrel Among the Flowers.	Shoeller. 35
Juvenile Oratorios. Containing "The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By J. C. Johnson 60	

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St. near
Columbus Avenue. [782—1y]

SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.

A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPO.TERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN—COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY,
BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS—RUDIMENTAL AND IN-
STRUCTIVE; TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MAXIMS" AND THE FAMOUS "CZERNY'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD," THIS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

WINNERS OF TWO HIGHEST MEDALS and DIPLOMA
OF HONOR AT VIENNA, 1873. First Medal at Paris,
1867, and GOLD or SILVER MEDALS on other highest
awards at American Industrial Competitions always.
THE ONLY American instruments of the class which even
obtained any award in Europe or are largely exported
there. Recommended by the MUSICIANS OF THE
WORLD as unequalled, employing improvements found
in no others and unrivalled in excellence.

New styles this season, surpassing all previous produc-
tions and at reduced prices. FIVE-OCTAVE, DOUBLE-
REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS
RENTED with privilege of purchase. ILLUSTRATED
CATALOGUES, PRICE-LISTS, and CIRCULARS free.
Address

Mason & Hamlin Organ Co.,

154 Tremont St., BOSTON; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
KOHN, 20 Bockel Strasse, VIENNA.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOW OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; In Boards,
\$2.50; Fine Gilt, \$4.00

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note-Reading Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS.
Is a great favorite and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority,
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.

Price \$1.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSIC HOME COMPLETE WITHOUT IT, for
it contains over 200 pieces of the most popular music
of the day, suitable for the Reed, Piano, or Pipe
Organ. Contains a variety of which is so-called "Popu-
lar," and includes of all kinds, waltzes, volantes,
Airs, etc., together with a few of the best selections of
Hector, Chopin, Schumann, etc., in fact the best of all
music from the best composers to Strauss. Double
Wife. This edition sold in 2 weeks after publication,
and FOURTH now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there is any distinction, the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$2.50.

UNPARALLELED SUCCESS OF DITSON & CO'S

CEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 10,000 copies having been sold in
10 months. Price, \$2.50, in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Fife, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either gentleman have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with the most successful exercises, exercises,
but to its admirable collection of 150 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 871.

BOSTON, SATURDAY, SEPT. 5, 1874.

VOL. XXXIV. No. 11.

The State of Music in France.*

MEMORIAL PRESENTED TO THE NATIONAL ASSEMBLY BY THE SOCIETY OF COMPOSERS OF MUSIC, JUNE 22, 1874.

II. THE THÉÂTRE LYRIQUE.

After these general considerations, we take the liberty, Messieurs, of presenting to you some observations on the subject of the Théâtre Lyrique, and we will begin by expressing our gratitude to M. the Minister of Fine Arts for the proposition made by him, to the commission of the budget for 1875, to restore to this theatre the subvention of 100,000 francs, which it formerly received, a proposition supported with a warm sympathy by M. the Count d'Osny, to whom we address our liveliest acknowledgements. We have therefore the hope of seeing the speedy restoration of a stage indispensable to Art and to French musicians.

By the lustre it has shed during twenty-five years, by the services it has rendered to dramatic music, it may be said that this theatre has become a sort of national institution. A new comer in the career, it has done more for the progress of Art and the glory of French artists, it has done more by itself alone, in this space of time, than its two elder sisters, the Opéra and the Opéra-Comique united. It is this that has played: the *Medecin malgré lui*, *Faust*, *Roméo et Juliette*, and *Mirailles* of Gounod, the *Perle du Brésil* of Edouard David, *Gastibelza*, and the *Dragons de Villars*, of Aimé Mailland; the *Troycens*, of Berlioz; *Jaguarita*, of Halévy; *S'il était roi*, of Adam; *La Reine Topaze*, of Victor Massé; *La Statue*, of Ernest Reyer. It has produced on the stage all our young composers: M. M. Barthe, Bizet, Boisselot, Ernest Boulanger, Georges Bousquet, Caspers, Cherouvrier, Dautresme, Deffès, Léo Delibes, Devin Davilier, Eugène Gautier, Ernest Guiraud, Gastinel, Hignard, Joncières, Lacombe, Théodore de Lajarte, Ortolan, Prosper Pascal, Ferdinand Poise, Hector Salomon, Semet, Renaud de Vilbac, Vogel, Wekerlin, and many more besides. In the period of twenty years from 1852 to the date of its destruction, the Théâtre-Lyrique has given hospitality to seventy French composers, and has played not less than 408 new acts, which, allowing for the annual suspension of about two months, gives an average of two new acts per month.

These facts speak for themselves and suffice to demonstrate the incontestable utility of the subvention of the Théâtre-Lyrique. Of this no one has any doubt; but the important thing will be to examine into the best conditions of its future prosperity.

We think, if this theatre is to be replaced in the salle it formerly occupied at the Châtelet, the proposed subvention of 100,000 francs will be insufficient or will fall short of its end. Experience has proved that this quarter is very

unfavorable for a theatre of music. To attract the dilettante public to it, from so great a distance, the director-impresario would see himself obliged to return to vagaries which have justly been condemned; he would see himself obliged to mount at great expense, with an excessive display of resources, the best works of the past and the operas which have acquired celebrity abroad. It would thus fail of its mission, of its reason for existence, in sacrificing the living French composers, and in giving them only *les heures de spectacle*, the "off-nights" (2), with the most feeble artists of its troupe. If, on the contrary, it is to remain faithful to its own proper rôle; if, renouncing, as it ought to do, the representation of old works and translations, it shall apply itself solely to favoring the new composers, then what we shall have to fear will be, as we have said, that, in proportion to the remoteness of the theatre, the subvention will be insufficient to sustain it. (And the Memorial goes on to suggest a better place.)

III. ENCOURAGEMENTS TO CHORAL AND SYMPHONIC SOCIETIES.

Abandoning the question of the lyric theatres, we now ask your permission, Messieurs, to consider the situation outside of the theatre. We ought first to state that, up to our time, the encouragements accorded by the State had solely for their end to further the development of dramatic music. This state of things apparently is to be changed, and we are bound to show our gratitude for it. For some years past the Minister has fixed his attention on the composers who have devoted themselves to other branches of the art; and the Minister, in granting, by way of encouragement, indemnities to Symphony societies, societies for Chamber music, and religious music, Choral societies, &c., has opened the way into which we come to pray that you will enter. We should be happy to see you adopt completely, and in a fixed manner, this principle of indemnities hitherto accorded only accidentally. There is every reason to hope that the favorable moment has arrived; and the Government no doubt believes so, since it has been pleased, in what concerns this part of musical art, to give marks of its great good will.

For the rest, our artists have, for some years, furnished brilliant proofs of their activity and their intelligence. The French musicians have shown themselves capable of succeeding, not alone in opera, but also in the other kinds of music; new institutions have been founded, at Paris and elsewhere, to popularize, at their own risk and peril, the Symphony and the Oratorio; Chamber music makes itself heard everywhere; Choral Societies cover the surface of France, and through them instruction is propagated from day to day. In fine, by the union of these societies with the Symphonic societies, we desire, in the near future, the possibility of realizing those grand musical solemnities

which have long formed the glory of the countries in the north of Europe. Music, in a word, demands only that it may diffuse itself more and more widely. You, Messieurs, will be pleased to give it the means of producing itself in the order of ideas the most elevated.

To painters and sculptors the government has accorded rights, franchises, *expositions*, which insure their existence and the progress of their art. We come to ask it to accord the same rights, the same facilities to composers, who alone, to this time, have been deprived of them. We expect from its generous solicitude a vast hall, in which the chefs-d'œuvre of our great masters and the modern compositions may be heard with all the fitting splendor of execution. Painting, statuary have for shelter magnificent palaces, worthy of the marvels they enclose; we demand a hall for concerts worthy of Paris, worthy of France; such a hall that artists, who devote themselves to the execution of masterworks, shall no longer be obliged to take refuge in a riding school; such a hall, in short, as may be found in all the countries where there is a just concern for the dignity and splendor of the art of Music.

We wish that true Art, noble Art, the Art that consoles, that fortifies, may be able to struggle against this pretended Art which corrupts, and whose manifestations keep on multiplying day by day; this art which you yourselves, Messieurs, have so often and so justly scourged, which can only deprave and pervert the mind as well as the manners of the masses. Music, you know very well, has, like painting and sculpture, its chefs-d'œuvre, the knowledge of which is indispensable to progress, to the education and the moralization of the people, and which it is a matter of the highest interest to have produced and propagated. It is for the attainment of this end, that we come to ask of you also, in favor of symphonic and choral music, the creation of a fund of encouragement to the extent of 100,000 francs per annum.

Such, Messieurs, are the observations which we had to submit to you touching the general interests of music and musicians. These observations, presented by special men, deeply acquainted with the cause which they defend, have appeared to us to merit your attention. Convinced of your solicitude, of your spirit of justice, of your love for all that constitutes the Beautiful and, consequently, the Good, we await with confidence your sovereign decisions.

Please accept, Messrs. les Députés, the expression of our gratitude and our most respectful sentiments.

President of the Société des Compositeurs de Musique, for the year 1874, A. L. VAUCORREY.
Paris, 22 June, 1874.

The Memorial is further signed by four honorary presidents, members of the Institute, viz. André-Edouard Hérold, Edouard David, Victor Massé, and by a number of the most distinguished musical names in France.

* Translated for Dwight's Journal of Music.

Richard Grant White on Fraaz Liszt and his Relations to the "Music of the Future."

(From the Galaxy for September.)

Adversed in the musical indebtedness of this country to Mr. Theodore Thomas, Mr. White proceeds as follows:

Our distinguished conductor has done so much for our delight and our benefit that he may be forgiven much; and somewhat we have to forgive him in that he has indicted upon us from time to time the orchestral works of that dearest of composers, Franz Liszt. If any musical dispensation could be more afflictive than a series of entire operas by Wagner, it would be the being obliged to sit under the stated delivery of a series of symphonies by Liszt. The compositions of this celebrated virtuoso remind us of some sermons that we all have heard, in which the doctrine was orthodox, the sentences well put together, the language pure, the illustrations scholarly, and the result barrenness and unutterable boredom—labored nothingness, and which for all their worth or interest, to gods, men, or devils, might just as well not have been. And then there was the reflection, unavoidable to the generous mind, that it would have been so easy not to write them. And so it is with Liszt's orchestral work; it would have been so much easier, as well as more humane, to let it alone.

The names of Liszt and Wagner have been for some years intimately associated. The men are often mentioned together, as if they belonged to one school. And so indeed they do—to the school which seeks to construct musical compositions upon theory and without musical ideas. The association of their names is honorable to Liszt; for it is the consequence of a spontaneous support which he has given to Wagner; and with all the Hungarian pianist's affectation and his "ceaseless hum, hum, hum, and endless bug, bug, bug," he has in this matter at least shown himself capable of taking a generous attitude towards a man whom he might have feared as a rival. Liszt's position is a very distinguished one. He has a court of obsequious admirers, largely composed of the softer sex, who in virtue of his playing, his affectation, and his "Florentine profile," have always been his worshippers. We have heard of him lately from one of these—how he enters the circle of the initiated, but is not spoken to until he speaks; how he must not be asked to play, and when he does vouchsafe to touch the key-board, how he must be allowed to leave it without a spoken word even of thanks or admiration; how he is, in fact, an awful musical fetish, not to be approached either with prayer or with praise. This is at least consistent. It is all of a piece with Liszt's behavior ever since he was coddled into fame upon the laps of countesses.

Franz Liszt is now sixty-three years old; he has been a musician from his earliest childhood; and yet for every musical deed of his not done upon the piano stool, he ought to sit upon the stool of repentance. He has probably covered more music paper with his writings than Mozart and Beethoven did together; and in all that time he has not produced one musical idea that is worth one of the buttons on one of his old velvet paletots, not one which has character enough, even in its badness, to be recognized as his. In this respect he is much inferior to Wagner, who has produced something good—in spite of his theory, not by reason of it. From his early boyhood he has inhaled the incense offered in Europe to a musical prodigy, and one whose person and whose manners made him acceptable in the highest and most cultivated society. But it was as a performer only that he was great. Even in the first flush of his dawning manhood he produced not one single melody that the world has thought worth remembering. But his command of the key-board and his conception of that kind of brilliant difficulty that good old Dr. Johnson wished were impossible, was not only prodigious,

it was monstrous. In his boyhood he found nothing in the sonatas of Beethoven or of Hummel beyond his reach, except perhaps their meaning; and happening to be in the shop of Hummel's publisher on the day when that composer's sonata in B minor was published, he astonished the musicians who were present by playing it perfectly at first sight. This was but one of the sensations that he was continually, and has been all his life continually making. His teacher, the great Czerny, refused payment for his instruction; the honor of having such a marvellous boy for his pupil was recompense enough. Thus all his life a certain number of distinguished people have fallen down and worshipped him—all but the love of music for music's sake. His soul must have been strangely impenetrable to musical influences of the higher order, even within the sphere of his own instrument, that he should study and play Hummel, and yet be able to write no real music for the pianoforte; only fireworks and mountainous difficulties. For of all composers that have written for the pianoforte, Hummel seemed to have been most possessed by the genius of that instrument. As Bach's ideas seem all to have been fitted for treatment in double counterpoint, so Hummel's seem to have been peculiarly suited to the pianoforte. Perhaps it is fancy, but Mozart impresses me as having always written with the voice in his mind, or at least the violin, the "butter-fiddle" of his boyhood; Beethoven always—even in his only opera, "Fidelio," and his great song, "Adelaide," no less than in his pianoforte sonatas, the first movement of the very "Moonlight Sonata" not excepted—to show that he conceived every thought as if it were to be executed by a grand orchestra, a band of angels and of archangels. But Hummel's ideas will come out well by percussion. The only other great and peculiar pianoforte composer, although in an entirely different style, is Chopin; I can hardly except Mendelssohn, and his gifted pupil, Sterndale Bennett. Liszt caught nothing of the true spirit of such music, and has attained only the production of stupendous fantasias, which seem as though they were written as exercises for Briarius's daughters. But the world will run after prodigies, and Liszt fooled his followers to the top of their bent. Since they were willing to worship, he graciously, but not too graciously, received their homage. To put a ridiculous couplet of Mrs. Browning's to some use, he

sat on a throne of purple sublimity,
And ground down a men's bones to a pale unanimity."

He had a way of entering a *salon*, calmly drawing off his gloves and tossing them to a lackey, sitting down on the piano stool, running his hands through his fair hair, and looking up at the ceiling before he proceeded to pulverize his instrument, and his hearers, which was thought very grand—almost godlike. It was the same man, in his semi-gay youth, who now, in his demi-religious age, must not be asked or thanked for his musical boons. It was the sublimity of impudence; and in that same sublimity he used to alter the works of Weber, of Hummel, and even of Beethoven, when he played them in public, to the delight of the gaping stupidity around him. He has had the grace to confess this in words which should make the ears of all such cattle tingle. "I confess to my shame," he says, "that to catch the bravos of a public always slow to apprehend beauty in its august simplicity, I made no scruple to alter the movement and the intentions of the composer. I went so far as even insolently to add a mass of conceits and *points d'orgue*, which, in bringing me ignorant applause, inevitably led me into evil ways, from which happily I soon disengaged myself." This reminds us of Wagner's similar presumption in regard to Gluck's "Alceste." I will add, too, that it reminds me of the manner in which some severe strictures of my own upon like interpolations by eminent virtuosos many years ago were received. They were treated by some, whose highest notions of music are

limited to such exhibitions, as if they were written by an ignorant Goth. Now a Goth I was and am; but ignorant I was not, and never less so than in the condemnation of all such impudent foolery. The enormous cadenzas and *points d'orgue* which are so commonly introduced by violinists and pianists, are rarely more than elaborate impertinence; and any intentional deviation from the actual text of a composer ought to be received with hisses rather than applause. In the height of his early popularity Liszt wrote an opera, "Don Sancho," but as he could not play it upon the pianoforte, it fell dead, and was immediately buried in oblivion. He has more recently written a mass, perhaps for the repose of "Don Sancho," although the interval was long; but even religious patience could not endure its harsh and barren crudity, and it received extreme unction on the day of its birth. His symphonies, or symphonic compositions, we have, in penance for our sins, been obliged to sit through again and again; but they are past salvation, even by a great orchestra and a great conductor. True, they are full of technical excellence; but of what other worth is technical excellence in any art than as the mere vehicle of ideas which in themselves are beautiful? and the more Liszt writes and the harder he works, the more does the stony sterility of his mind become apparent. He spends the first part of a movement in announcing that something is coming that never comes, and the last in subsiding from a climax that he has never reached. Sometimes he hammers out what he plainly means for a leading motive. But what is it? A succession of sounds deliberately put together by the rule of three, and which has no more melodic form or musical charm, or significance, than there are in an equal number of blows upon a kettle-drum. But the modulations! Yes, indeed there be modulations, and enough; they stretch all through the movement, which is as long as eternity and as tedious as eternity passed in the wrong place. Modulation is a good thing; but there are modulations and modulations. Let them be as ingenious as they may, modulations are worth nothing unless they mean something. There are the modulations in the andante of the C minor, the enharmonic modulation, and the succeeding chromatic modulations into the original key. They are masterly; and by the first the composer got his trumpets into C natural—a more important point when he wrote than it is now. But what is it to us whether the passage is in C natural or X flat, and whether we go there enharmonically or otherwise? That is a matter of mere musical grammar. What do we care in what key the trumpets stand? That is a mere technical point of instrumentation. What we are concerned with is the beauty that is thus revealed to us. When with that enharmonic change the orchestra bursts upon the dominant of the coming key, the firmament opens above us, and our souls then mount on the notes of those trumpets into the seventh heaven; and on the after modulation into A flat we float deliciously down from that empyrean. But Liszt's modulations are mere modulations. We care nothing about them as modulations, but they are welcome if they will only lead us from where we are; and when they have done so we find that our last state is worse than our first. Instead of soaring or gently floating into realms of beauty, we are only toted from hardscrabble to hardscrabble.

[To be continued.]

The Masses of Franz Schubert.*

By JOSEPH BENNETT.
(Concluded from page 286.)

We are bound, perhaps, to accept the story of the Mass in F as told by Von Hellborn, but internal evidence points so clearly in another direction that we confess ourselves perplexed. Strange indeed

*Masses in vocal scores composed by Franz Schubert. The Pianoforte Accompaniment arranged from the first score by Bernhard Peters. No. 1 in F. No. 2 in G. No. 3 in B-flat. No. 4 in C. No. 5 in E-flat. London: Novello, Ewer, and Co.

was it, and after their divergence with the rules that governed Schubert's inner feeling, to be in the noble and dignified religious school of Beethoven, passing over to that of Haydn and Mozart, and ending where he commenced, if he did this we have before us a most eccentric freak of genius wholly inexplicable by any theory of causation that mind can conceive.

Taking the five Masses without reference to numerical order, as should be done whenever they are subjected to comparative criticism, they arrange themselves in two groups, made up respectively of Nos. 2, 3, and 4, and Nos. 1, and 5. We must not be supposed to suggest by this division that the members of the first group show a family likeness equal in degree to that which undoubtedly exists between those of the second. The arrangement, however, is not wholly arbitrary, because, though the Mass in G (No. 2) is a better work, and more distinctive of the master, than its companions, all three are nearly allied in dimensions and in character, while they are not far from equal in their value relative to those in F and E flat. According to the authority so often named above, these Masses followed each other very closely, the "G" and "B flat" bearing date 1815, the "C" 1816. They may be accepted, therefore, as the outcome of one period, and no more, in the composer's career; and as they were produced under like conditions in each case, they undoubtedly reflect the influences then governing Schubert's mind. Again, curiously enough, the earliest work is the most independent, the second and third being, by comparison, no better than imitations. A good deal of nonsense has been written about the Mass in G, and in particular the poor Kreissler von Hellborn stumble over it to his extreme damage. Thus, he styles the work "the poorest of Schubert's known Masses," a statement which, in view of Nos. 1 and 6, is simply absurd. But the unfortunate Doctor goes on to demonstrate that he has very little acquaintance indeed with his subject—speaking of a "Kyrie, Domine Deus," which is a separate movement, does not exist, and of a "Kyrie," nobody else has yet been able to discover. The truth is, that the Mass in G can only rank foremost in the second class of Schubert's important works. Written for a small orchestra—two trumpets, drums, and organ, in addition to a string quartet, and numbering also other but less important pretensions by no means justify Von Hellborn's enthusiasm. Both the ideas in the work and their treatment are, however, of a high order of merit. The simplicity and devotional character of the "Kyrie," with its lovely *ripres* of the first theme, the solemn character of the "Credo," with its unending orchestral counterpoint of crotchets, the beautiful "Benedictus," a canon for soprano, alto, and bass, and impressive "Agnus Dei," are features of rare interest and attraction.

It is only when we compare the work with the confessedly noblest examples of the master, that we see its inferiority. This, however, should not blind us to the fact that, considering Schubert's age when it was written, and the influences amid which he worked, the Mass in G is a surprising effort—evidencing not only its composer's genius, but also his fine sense of the true artistic value of his work. It is only when we compare the work with the confessedly noblest examples of the master, that we see its inferiority. This, however, should not blind us to the fact that, considering Schubert's age when it was written, and the influences amid which he worked, the Mass in G is a surprising effort—evidencing not only its composer's genius, but also his fine sense of the true artistic value of his work. It is only when we compare the work with the confessedly noblest examples of the master, that we see its inferiority. This, however, should not blind us to the fact that, considering Schubert's age when it was written, and the influences amid which he worked, the Mass in G is a surprising effort—evidencing not only its composer's genius, but also his fine sense of the true artistic value of his work.

The Mass No. 3 in B flat is, according to Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor. Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

the Mass No. 3 in B flat is, according to Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor. Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

With the Mass (No. 4) in C before us, and, also, the date (1816) put to it by Schubert's biographer, we are more than ever disposed to give up chronology as a hopeless puzzle. How came it that in two years the composer should have produced a work of the beautiful Mass in F to the comparatively low level where we now find him. For, if the No. 3 was a slavish imitation, that before us may be called a slavish imitation, redeemed only in a slight degree by strokes of genius. Circumstances attendant upon the creation of the work would, perhaps, if we knew them, give us some clue to the reason for so marked a retrogression; but, in their absence, we can only wonder at the fact. After what has been said, a good deal of this Mass may pass without further comment, inasmuch as amateurs cannot go far wrong in calling upon their knowledge of the model for an idea of the copy. They will readily suppose that the work

which is in Schubert's most characteristic and beautiful style. The "Quoniam" briefly preludes a Sancto Spiritu," the working of which is attended nearly throughout by a lively violin accompaniment. For a lad of seventeen this scholastic exercise may be called clever, but Schubert appears much at ease when he safely reaches his pedal point, and launches out into a *Credo* containing some bold and striking

drums being silent. It is, however, one of the best numbers in the work, not only on the score of beauty but of invention, one example of which quality may be seen in a figure of accompaniment for wind instruments, so favorable throughout as to suggest

long upon every page of this "Credo," but it must suffice to indicate the striking impressiveness of the "Crucifixus" (in which alone the figure just referred to is used in a showy manner, and the musical port of the words. Examples of all this may be found in the work, and, on the other hand, there are not wanting

to speak, of the composer's genius and individuality. Those readers who know the Mass will at once recur to the "Et incarnatus," an *Adagio* only twenty, cited, but no amount of detail, with regard to such distinctiveness, as exists in the work, can alter the fact, that it is to all intents and purposes, a solecism in himself would hardly have concealed, even towards the close of his life. He had some pride in his 4th Mass, and took the trouble to write a new choral solo, this task, in itself, being one of the latest he accomplished. The edition before us does not contain the second movement, and we think the editor has used a wise discretion in excluding it, if only, because great beauty and originality of character put it out of keeping with the rest.

Schubert seems to have written the Mass in C for appearing in the score; provision is made, however, for two oboes (or clarionets), trumpets, drums, and more than the shortest of the five Masses, 20 min in G.

ward, in point of time, but forward in all other particulars concerning which have already been given. Here we get out of a confined place into a one large and open, and see our composer in all his native

admirable use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

inspired to employ these resources in the best possible manner, and to preserve the same

with which Heaven had endowed him. Well did the young master set out by writing a beautiful "Kyrie, Domine Deus," a work of pure and heartfelt devotion. Putting aside the temptation to exclaim "poor Schubert," we have before us a piece of music which is itself a prayer, with its plaintive, yearning melodies, and solemn, unaffected harmonies. A soprano solo gives variety and added beauty to the movement, the chorus being in one instance happily used as an accompaniment, while the orchestra lends its most tender and delicate coloring to the whole. We must not forget, however, the peculiarities peculiar to Schubert, that give his later works so great a piquancy. The return of the first theme is beautifully managed, and a new floating accompaniment for strings bestows a fresh charm upon its repetition. The "Gloria" is bold and spirited, without being characteristic in more than the use of the orchestra; and the "Gratias agimus" (*Andante con moto*) recalls, without being like, the "Recordare Jesu" (same time and key) of Mozart's "Requiem." An effective change of rhythm and character

which is in Schubert's most characteristic and beautiful style. The "Quoniam" briefly preludes a Sancto Spiritu," the working of which is attended nearly throughout by a lively violin accompaniment. For a lad of seventeen this scholastic exercise may be called clever, but Schubert appears much at ease when he safely reaches his pedal point, and launches out into a *Credo* containing some bold and striking

drums being silent. It is, however, one of the best numbers in the work, not only on the score of beauty but of invention, one example of which quality may be seen in a figure of accompaniment for wind instruments, so favorable throughout as to suggest

long upon every page of this "Credo," but it must suffice to indicate the striking impressiveness of the "Crucifixus" (in which alone the figure just referred to is used in a showy manner, and the musical port of the words. Examples of all this may be found in the work, and, on the other hand, there are not wanting

to speak, of the composer's genius and individuality. Those readers who know the Mass will at once recur to the "Et incarnatus," an *Adagio* only twenty,

cited, but no amount of detail, with regard to such distinctiveness, as exists in the work, can alter the fact, that it is to all intents and purposes, a solecism in himself would hardly have concealed, even towards the close of his life. He had some pride in his 4th Mass, and took the trouble to write a new choral solo, this task, in itself, being one of the latest he accomplished. The edition before us does not contain the second movement, and we think the editor has used a wise discretion in excluding it, if only, because great beauty and originality of character put it out of keeping with the rest.

Schubert seems to have written the Mass in C for appearing in the score; provision is made, however, for two oboes (or clarionets), trumpets, drums, and more than the shortest of the five Masses, 20 min in G.

ward, in point of time, but forward in all other particulars concerning which have already been given. Here we get out of a confined place into a one large and open, and see our composer in all his native

admirable use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we may find Schubert's use of limited means; but now, with larger resources, he comes before us as the vigorous Schubert whom every amateur loves with special fervor.

inspired to employ these resources in the best possible manner, and to preserve the same

fine examples of sacred art that genius has produced

death, and it may have been, with some presentiment of what was approaching, the Mass in E-flat is Schubert's ripest thoughts, and deepest feelings. We cannot hear it without a consciousness that it came from the heart as well as from the head of the master, who on no previous occasion touched so powerfully the springs of human emotion. Like its predecessor last noticed, the Mass in E-flat is written for a full orchestra; but in dimensions it far exceeds the "F major," containing no fewer than 1687 bars, of which the opening movement has 164. In this "Kyrie" the genius of Schubert is revealed to the full extent of its capacity for expressing deep and tender feeling. How beautifully the work opens for example, with soft sustained wind chords, emphasized by the marked rhythm of the basses, *p*. And then, the loveliness of the first vocal phrase, which might well give utterance to all the yearnings of the soul for pardon, how it strikes at once the key-note that governs the entire Mass, and shows us all the power of art chastened and ennobled by religious emotion! But the musician, as well as the musico-sentimentalist can revel in this delicious "Kyrie," and did space permit, nothing would be easier than to prove that its beauties are transcendently. The "Gloria" is quite worthy to follow the opening movement, and presents many a trait of Schubert's most charming individuality. Among these are the change on the words "Adoramus te," the treatment of the "Domine Deus" and "Miserere nobis," and especially the magnificent passage with which this part of the "Gloria" ends. "Cum Sancto Spiritu" is set as a fugue, after a much more elaborate fashion than we find in the Mass No. 1. Its character, however, apart from the contrapuntal skill shown, is affected by a large use of chromatic progressions, and the general result strikes us as more scholastic than pleasing. The "Credo" gives us a foretaste of its novelty by the two-bar roll of drums which preludes the entrance of the voices. Beethoven had shown how the tympani should be used, and Schubert here almost betters his instructions, so impressive is the effect. The drum passage more than once reappears, and is an important feature in a movement full of interest. In the "Et incarnatus" our composer resorts to his much-loved canonic form, with a success rarely, if ever, surpassed. The Canon, written for one soprano and two tenor voices, has a melody of extreme beauty; the parts flow with smoothness, and the accompaniment enriches without encumbering. This is undoubtedly the gem of the "Credo," though many subsequent passages call for hearty admiration, both on aesthetic and scientific grounds. The "Sanctus," peculiarly enterprising in its progressions, cannot compete with the "Et incarnatus" for charm, but the "Benedictus" for quartet and chorus, might run that lovely movement very hard for first place. Mere verbal description avails nothing to convey an idea of its character; we may, however, arouse curiosity by speaking of it in the strongest terms as a model of religious music. The solemn "Agnus" and marvellously beautiful "Dona nobis" are worthy of all that has gone before, and, in closing the volume in obedience to the exigencies of space, we can only express a hope that very soon this grand Mass will have the place in public esteem it fairly deserves.

A word must suffice to recognize the general accuracy and completeness of the edition before us, and to state that all the Masses have been ably adapted to the Communion Service of the English Church by the Rev. J. Troutbeck, M. A., and are published in a separate form.

Strakosch Interviewed.

Scene.—The Everett House.

Dramatis Personæ.—Max Strakosch and the Musical Critic of *The Arcadian*.

Critic.—I received the list of your engagements, which is somewhat different from what you gave when I last saw you.

Strakosch.—Yes, but you can now rely implicitly on the present one, unless any unforeseen accident happens. What do you think of the people I have secured?

Critic.—There are many of whom I know nothing, so I have come to you for some information.

Strakosch.—Well, I have three *prima donnas*, of whom Albani is the most expensive, and probably the best. You have of course heard of her successes in Europe. She first appeared at Covent Garden in 1872, and at once achieved a success. Since that she has been re-engaged each season, and was the

only rival of Patti this year. Then her Russian engagement was quite a triumph, as every one knows who reads the papers. She is young, good-looking, has a fine voice, and sings well. A great deal has been said about dispensing with a "star," but that is all nonsense. The public is not yet educated up to that point. It is very well for you and me and a few musicians to say that all that is wanted is a good *ensemble*; but audiences want an attraction. If I am asked, "Mr. Manager, where is your attraction?" it is useless for me to point to my company. I must have some well-known name to put forward. Now, Albani is the best *prima donna* in Europe after Tietjens, Patti, and Nilsson. The last we have had enough of, at least for a season or two; Patti will not come; and Tietjens is old and never was beautiful. To succeed here a *prima donna* must be young and pretty; and then it requires very judicious management to make her a popular favorite. Look at the case of Lucca; she is a really great artiste, but it will never pay a manager in this country to give her a large salary. You know I tried her at the close of last season, but I could not regain the lost ground.

Critic.—It is generally understood that Mlle. Albani is an American.

Strakosch.—Yes, she is of French Canadian parents; her real name is Emma La Jeunesse. Her education was gained at the Convent of the Sacré Cœur, Montreal. There her musical talents soon showed themselves, and she became an accomplished organist.

Critic.—An education at a convent is rather a singular preparation for the lyric stage. How naturally she would be able to act as one of the nuns in "Robert the Devil"! You had better mount that opera, and give the tenor part to Devillier.

Strakosch.—You are always chaffing me, but I don't care a straw. I have heard it said "the nearer to church, the further from God," and you seem to think that because a lady has been an inmate of a convent she is particularly fitted to associate with the devil. When Albani's parents found out how great were her vocal abilities, she was taken to Paris and placed under the tuition of the once celebrated tenor, Duprez. He was charmed with her, and, after having taught her as much as he could, sent her on to Lamperti of Milan, who is unsurpassed in his method.

Critic.—What is her repertory?

Strakosch.—I cannot tell you all, but she has been most successful in "Linda," "Sonnambula," "Lucia," "Mignon," "Rigoletto," Zerlina in "Don Giovanni," and Rosina in "Il Barbiere." I shall, in all probability, produce "Il Barbiere," because one of my tenors, Debassini, has a light, flexible voice, and can sing the Rossinian scales to perfection.

Critic.—It will be almost a novelty here; we have had so little of Rossini's music of late years. Very few modern singers study sufficiently to be able to master its difficulties.

Strakosch.—In that respect, at least, you will be pleased with Debassini, whose execution is remarkably fluent. Albani will also take the leading rôle in the "Flying Dutchman."

Critic.—Then you have decided to produce that opera?

Strakosch.—Yes; I was in doubt between that and "Rienzi," but the score of the latter would require a very great deal of alteration, and there would be much difficulty in getting the music. Besides, the "Flying Dutchman" has been tried before English audiences, while "Rienzi" has not.

Critic.—I remember seeing the "Dutchman" at Drury Lane during Wood's season in 1870, with Murska and Santley.

Strakosch.—Did you like it?

Critic.—Yes; it is far more pleasing than "Lohengrin." You know Wagner wrote it before all his extraordinary theories had been developed. There will be a good chance for you to show us some fine scenery.

Strakosch.—Well, I shall do my best. The stockholders are supplying a new set of scenery suitable for ordinary operas, and I shall mount the new ones as well as I know how.

Critic.—What will Heilbron sing?

Strakosch.—As I told you before, she was originally at the Opéra Comique, and her genius is for the lighter parts. She will appear in "La Traviata," "La Fuglia," "Faust," Gounod's "Romeo and Julietta," and she will undertake Elsa in "Lohengrin."

Critic.—Pollentini's name is quite unknown here.

Strakosch.—Yes; she is young, but has been much liked in all the principal Italian cities, and was well received last season at La Scala, Milan, an enormous house—I believe the largest in the world—and

where the audiences are extremely critical. She is a fine actress, and will undertake the heavy rôles, including Aida, and Valentina in "Les Huguenots." Maresi will also be in the company, and Miss Cary is relied upon for all the contralto parts. She knows almost every opera, is always amiable, and never disappoints the public.

Critic.—Three most excellent qualities, and I am sure the public appreciates the lady at her proper worth. Now tell me about the gentlemen.

Strakosch.—The principal tenor is Carpi, of whom I expect great things. Here is his photograph; you can see that he is very handsome. He sang last season at Cairo, where he replaced Mongini. His voice is a *tenore di forza*. I shall give him the parts in "Aida" and "Lohengrin." His repertory includes most of Meyerbeer's operas, and I hear that he is capital in Masaniello. What are you laughing at?

Critic.—Because, as his name is rather fishy, it seems only proper that he should succeed as a fisherman.

Strakosch.—Well, as you have had your joke, I will have mine. What is the difference between Carpi and a cardinal?

Critic.—I don't know, but the tenor of their ways seems entirely different.

Strakosch.—One performs mass in red and the other Masaniello (mass in yellow).

Critic.—Very good. Now about Devillier. Was he not a cooper, and did not some manager find out his capabilities by hearing him sing while at work.

Strakosch.—Yes. You see, being a cooper, he knew all about bars and staves. He did well at Paris last year, and has a good *répertoire*. I shall let him sing in "William Tell," and probably in some of Meyerbeer's operas. Of Del Puente you know almost as much as I. Then there is a new baritone, Tagliapietra, who was at Paris this season with my brother. Scolaria is a useful bass, and I have engaged Fiorini, who was also with Moritz, and who knows a great number of operas, and has a powerful, rich voice. I have aimed at obtaining a company which should be complete in every detail, and while I have no *débütantes* or untied singers, the artists are all young, and there are no worn voices among them. The older and more worn out a singer is, the more difficult he or she is to manage. Some of the people I have had gave themselves many more airs than they sing.

Critic.—Singers are, of course, crotchety.

Strakosch.—Yes, and their quavers and their turns nearly made me ill last year. I could not sleep without taking several minims of soothing medicine. When they found they could not move me, they tried to work my manager; but that was out of the frying-pan into the Fryer.

Critic.—Then, in the way of novelties, we may expect the "Flying Dutchman," "William Tell," and "Ruy Blas"?

Strakosch.—And also "L'Etoile du Nord" and Gounod's "Romeo and Julietta," in both of which Heilbron will sustain the soprano parts. I think Marchetti's "Ruy Blas" is likely to prove a success. It is quite new, and has not been heard out of Italy. The libretto is excellently arranged from the well-known play, and the music is of a grandly dramatic nature. Carpi will most probably sing in it, but the soprano, tenor, and baritone parts are all of about equal importance.

Critic.—Gounod's "Romeo and Julietta" I heard at the time of its first production in London with Patti and Mario. It was by no means up to "Faust."

Strakosch.—You must remember that then Mario had quite lost his voice, and was too lazy to learn the music, and that the tenor and soprano have nearly the whole weight of the opera. Since that time much of the music has been rewritten and several additions made.

Critic.—I remember the ball room scene. The dance music was quite equal to the waltz in "Faust."

Strakosch.—Verdi's Mass will, I anticipate, be one of the great features of the season. I am going to bring over sixteen chorus singers, eight tenors, four basses, and four contraltos. You noticed last year how weak the contraltos were. It is almost impossible to find genuine contralto voices in this country. The orchestra will also receive some important additions from abroad, and Mue. Maretzek will be the harpist, and you know how fine an executant she is. It will be my endeavor to present opera as well as it is done in any city in Europe. The standard inaugurated last year will be fully maintained, and I shall spare no expense in the dresses and scenery for the new operas.

Critic.—With what will you open?

Strakosch — Probably with "Travinta," on the 28th September. Heilbron will be here for a fortnight before Allam arrives. The fall season will be ten weeks, and in the spring I shall again occupy the Academy for six weeks. — *Araban, Aug. 20.*

Mr. William Chappell and Helmholtz.

TO THE EDITOR OF THE "MUSICAL STANDARD."

Str.—In your number of July 18 one who subscribes himself "A Reader of Helmholtz" rushes into print, before any one can have had my "History of Music" in his hands more than a few days, to charge me with a "blind ring," because I assert that Professor Helmholtz mistakenly "supposes the harmonies of a string to be simultaneously superposed." If your correspondent could have contained his zeal by showing that he had found an erratum as to the page of Helmholtz's work to which I refer, my thanks would have been due to him, but he must indeed be a careless "Reader of Helmholtz" who has not discovered that the learned physiologist contends throughout his work for the compound nature of musical tones, and that the meaning of a compound tone is one with "harmonies simultaneously superposed."

By a curious coincidence, two more attentive "Readers of Holmoltz" are quoted in the course of the *Musical Standard* which precedes the letter of your anonymous correspondent, the first as Mr. Colin Brown, and the second is Mr. Sully. Mr. Colin Brown says: "It be true that all the same are contained in a musical sound. And M. Sully: "Just as a single note and note is a combination of a complex product."

The particular passage which was under my eye when writing is the following, from Professor Tyndall's "Lectures on Sound." "Now it is not possible to sound the string as a whole, without at the same time causing to a greater or less extent its subdivision; that is to say, superposed upon the vibrations of the whole string we lay always in a greater or less degree the vibrations of its divided parts. The higher notes produced by these latter vibrations are called harmonies of the string."

To these theories, and applied demonstrations, I demur on practical grounds. It is clear to me that the nature of harmonies is not understood, and that Professor Helmholtz is particularly deficient in practical experience. No theory can be more wild than one of his, that the difference of tone between a violin and a flute is due to the difference in their harmonics. The harmonics of the two are absolutely the same, and the real causes of difference are, in the sounding bodies of the instruments, and in the different manners of exciting their tones. As to flutes and pipes, the very character ascribed to their tones by ancient writers has, and must, led to the way they were blown. If a winding pipe of reed, it must have proceeded from a pipe blown, a reed-blend reed, such as is now employed in the flutes; the brilliant tone is from the flute; the powerful and deeper tone from the reed-blend reed, and the soft and pure tone from blowing by the mouth, without assistance from the lip upon the sharp edge of a wedge, as in the flageolet, or with the flat of the tongue in the diaphanon pipe of an organ.

Harmonies have no share in the production of tone from any musical instrument, and therefore must in the least affect its quality. Harmonic sounds are never simultaneous, even with one another, but they ensue in rapid succession after the production of the principal note has ceased. So long as the force of the bow or of the plectrum to harp or is upon the string, it produces but the one note which is designed. Only when the force of the bow on the bow is expended do the vibrations of the string begin to contract, and that contraction is the cause of a rapid succession of harmonies, which continue to ascend until the string is at rest. In pipes the effect is the same. So long as the wind is of a great power the true note is produced, but when the column of air which has been projected from the pipe becomes attenuated by friction, harmonics commence. All harmonies are therefore higher notes than the first sound, and they are heard only on the break-up of the principal tone. There is no second kind of harmonies; but there are sometimes tones below the principal note, and these are due to the extra power of current over and above that of vibration. Harmonies can exist in reeds, but they never have no harmonies, because their tones are produced by the vibration of a mass of air, and this string are too stiff to subdivide themselves like a string. If such tongues or metal be bent into pipes, the pipe will yield harmonies.

And now as to the origin of the mistake about the

superposition of harmonics and of the composite nature of tone. A very few words from Helmholtz's "Tonempfindungen" will perhaps suffice to show. He says: "When several resonant bodies in the surrounding atmosphere simultaneously excite different systems of waves of sound." Thus the foundation of the argument is upon several instruments. (P. 46, l. 12.) Next: "A composite mass of musical tones may give rise to a purely periodic motion of the air, when all the musical tones which intermingle have vibrational numbers which are all multiples of one and the same whole number; or (which comes to the same thing) when all these musical tones, so far as their pitch is concerned, may be regarded as *harmonics* of the same fundamental note." ("Obertöne eines und desselben Grundtons.") (P. 49, lines 18 to 24, last sent.)

So the experiment is to be upon sounds all of which have some resonant and coincident vibrations with the lowest note. This series commences with the octave, then the fifth, the double octave, the third, and sometimes more. In the octave every alternate vibration is resonant and coincident with the fundamental note; in the fifth every third vibration is coincident, in the double octave every fourth vibration, and in the major third every fifth vibration. All these various vibrations keep time with the fundamental note 2 to 1, 3 to 1, 4 to 1, 5 to 1, &c. &c. &c. Their vibrations are equal in power of the non-coincident, just as when two harmonies are struck together by their exact difference of loudness of alternate strokes. Thus the coincident vibrations only may be heard at a distance, because they overpower the rest, and the deception is further aided by the consonant harmony of the intervals; but at a distance only we have the effect of the vibrations of the two notes, and not of the intervals.

Another aid to deception is that the wide vibrations of the fundamental or lowest note endure long or than all the others, and that the vibrations of the shortest, and therefore least consonant, sound are soonest at an end. I have commented upon this

the same subject at a distance, especially in the open air, the women's voices will seem to give brilliancy to the men's, and to die away in them, for the slower vibrations of the men's voices continue after those of the women's have ceased. See Mr. Macfarren's account of the same phenomenon in his *Journal*. Mr. A. Macfarren told me that he also had often noticed this effect. This, then, is a fact, and I must now proceed to show that it cannot be true.

was witnessed by a large number of persons at the time. Mr. L. placed the apparatus in a dark room, and placed a light upon it, so that the vibrations could be seen distinctly in the dark room. The string could not have been seen to vibrate at any other interval, to sound any other interval without it being seen, and the vibrations were not in any other direction, is great in succeeding harmonies; the harmonic of the whole note. Every musical note may be tested by the ear, and in this case the ear is supreme judge. The note may be tested by the eye, by looking at the string; also by comparing the two sounds—the first produced by the natural harmonic, and the second by the compound nature of tone. The tone of the string does not permit so much deviation or wave motion as the tone of the bell. Mr. L. has produced only by the transverse antagonistic vibrations of the string, and not by the eccentric longitudinal vibrations of the bell. The vibrations of the string are transverse to the direction of the wave.

... ..

Translations from Richard Wagner.*

And now the grand hunt for popular melodies has begun. Already WERNER, finding his native flower was wilted, had been busily turning over the leaves of

Our Frenchmen were quickly on their feet; they merely looked into the hand-books for tourists, and found in person the same old story as the guide-

¹ From the **Phonological Analysis*, 2 vols. (1969, 1971).

wherever any bit of popular *music* was to be found, both how it looked and sounded. Our grey old civilization was growing childish again, and second childishness soon dies!

There in the beautiful and much defiled land of Italy, whose musical fat Rossini had exhausted with such elegant complacency for the lean world of Art, sat the careless and luxurious hunter and looked on with a wondering smile, upon this rummaging about of the gallant Parisian popular melody hunters. One of these was a good rider, and when he got off from his horse after a lusty ride, people knew that he had found a good melody, which would bring him much gold. This man rode like all possessed through all the fish and vegetable markets of Naples, till every thing flew round about his ears, scoldings and curses followed him, and threatening fists were raised against him,—so that with the lightning-speed of instinct he snuffed the idea of a magnificent fishermen's and market-men's revolution. But there was still more profit to be made out of this! Away to Portici gallops the Parisian rider, to the barks and nets of those *maître* fishermen, who are singing there and catching fish, sleeping and quarreling, playing with wife and child and throwing knives, stabbing and killing one another and being killed. "Master Angeli, here I be confessed, that was a good ride, and better than that famous one upon the Hippogryph, which moved me in the autumn when nothing was to be gained but east winds and colds! The rider rode home, sprang from his horse, paid Rossini an uncommonly gracious compliment (he knew well why!), took the extra post to Paris, and what he there got ready in the turning of his hand was nothing more nor less than the *Muette de Portici* ("Mascariello.")

Muse of the Drama, who, sad and lonely in the midst of singing and tumultuous masses, wandered about with broken heart, only at last from satiety of life to smother herself and her irremediable anguish in the artificial fury of the theatrical volcano!—

spectacle, and when he journeyed to Paris, he thought he would just stop and rest a while under the snowy Alps of Switzerland, and listen how the healthy and brave fellows there held musical communion with their mountains and their cows. Arrived at the little post of Aigle, he found a simple inn (he knew well why), and placed before the world, with much paternal joy, his youngest child,

came now the two poles of the axis, about which the whole speculative world of opera music turned. As the opera had been found; and now the opera could live again, so long as any national peculiarities remained to be riled. All countries of the Continent were explored, every province plundered, every

burned out in glittering fire-works for the delight of the gentry, and the rabble of the great musical world. The German art-criticism saw in this a significant approximation of opera to its goal; for now it had struck into the "national," or, if you will, the "folk" world. Where the art-world is out of joint, the Germans feel the happiest; for they have so much the more to explain, to divine, to imagine, and finally—that they may feel perfectly

Miss Edith Wynne.

which resulted in the Lord's Prayer of July 29 replacing the word "Amen" in the present liturgy sung or whistled by the children at the end of the service in Boston:

There are times when the critic is only too glad to lay aside the gall, and to dip his pen in the milk and honey of unreserved praise. Such an occasion presented itself in the case of some ladies in the choir of a church where the artist sings the benedictions and the impresario the money, and sometimes, the hymns. The choir was a public "testimonial." The testimonial which was presented to Miss Letitia Williams at the conference of the London and Welsh Choral Union, at the Hansa Hotel, Bremen, October 12, 1900, was certainly of great value; but the mere money value of the marble bust, the beautiful bracelet resplendent with diamonds and drops of color, the diamond necklace

dress, formed but a small portion of the honor which was thus paid to a popular cantatrice. While the public homage thus paid by artists to artists was extremely gratifying to the recipient, there is no doubt that personal considerations entered very largely into the affair, and that the valuable gifts which Miss Wynne may with good reason treasure among the daintiest jewels of her diadem, were intended in appreciation as much of her virtues as an Englishwoman, (for England and Wales are practically one country), her exertions in the cause of charity, her ever ready, and I may add, gratuitous response to the invitations to the national festivals of her countrymen, and her kindly and sisterly help to those who are as yet on the lowest rung of the artistic ladder, as of her high professional worth. To speak of the scene of the presentation in adequate manner, would be a difficult matter. Her own countrymen and women mustered largely to render her honor, but the English element was decidedly in the ascendant; while France, Germany and Italy sent their representatives. This was as it should have been, as Miss Wynne's fame is cosmopolitan, rather than national. The Welsh orators had a field-day, and were not slow to avail themselves of it. Mr. Cornwallis West, the Rev. Newman Hall, Sir Watkins W. Wynne, M.P., Mr. Richards, M.P., Mr. Brindley Richards, and Mr. John Thomas, separately and successively held forth to the glory of the Principality in general, and of Miss Wynne in particular. One enthusiastic speaker declared he remembered the first appearance of Miss Wynne in the Principality, which, as she was born in Holywell, must have been very early in her life. He mentioned, moreover, that she then wore the national garb of Wales, which, at that tender age, must have borne a curious resemblance to the costume of Mother Eve, before the Temptation. Another speaker attempted to trace the history of the Welsh people from the Flood. Another took up the thread of the discourse at the War of the Roses; while a fourth collapsed at the somewhat modern era of 1852. Verily, the recollections of these good Welsh people are as lengthy as their pedigrees, and, in sorrow, let me add, their speeches. The Welsh Choral Union sang some songs of welcome, and Miss Wynne herself, in a voice choked with pardonable and honorable emotion, attempted to reply in that which has been aptly termed "the mellifluous language of song," but her feelings overcame her, and she was compelled to retire. And truly she had good reason for her display of emotion. It is rare, indeed, that such expressions of honor, of kindness, and of goodwill fall to the lot of an artiste, and when such tokens come from dear and devoted friends, the heart which remained unmoved would be stony indeed. Right glad am I to see an English artiste thus appreciated in her own country; so sincere a reward of merit works good to art, and serves as an incentive to "talent yet undiscovered" to work and improve. The tribute was paid to a particular artiste, but it has its influence upon the whole system of English art, and reflects as much honor upon the donors as upon the recipient.

Dwight's Journal of Music.

BOSTON, SEPT. 5, 1874.

Beethoven in Boston.

Thirty years ago! It was earlier than that when our old Academy of Music began to give orchestral concerts in what had been known as the old Boston Theatre, then transformed into the Odeon, right in the heart of the burnt and rebuilt district, as we now call it. But we have not rebuilt the Odeon! Before the year 1845 the Academy had already produced the first, the fifth, the second, the Pastoral and the seventh Symphonies of Beethoven; and in the winter of that year all of these, except the Pastoral, and with the addition of the eighth, were heard in that old theatre.

This was a bold undertaking for a New England city, and, considering all things, a successful one. To criticize those performances by the standard of European orchestras would

have been ungenerous. We have no sympathy with those who would forbid a thing to be attempted, because we cannot do it perfectly; who have so little faith in the intrinsic power of Beethoven's music, or in the capacity of a musical soul to receive it inwardly and deeply, even from an imperfect and approximate execution of it by an orchestra, that they would deny us these to us invaluable opportunities. To say the least, they are better than nothing. An oft-repeated performance by an indifferent orchestra will, if they persevere in the right spirit, bring out more and more of the true features, of the profound meaning of the composition. The musicians grow by the study of it; their power increases with the magnitude of the task upon which they engage. It can hurt no one to *try* Beethoven. On the contrary hundreds felt, by this experiment, that they were unspeakably gainers. The Academy chose a generous course; for the sake of educating the public taste to a high standard, and creating a demand for the works of the great masters, they took the risk of failure and of criticism, and gave us *studies*, so to speak, of works which no one would have the presumption to suppose could be brought out here in the most masterly manner. What was the result? The orchestra was criticized; but hundreds acquired some true sense of the meaning and grandeur of these inexhaustible creations of genius; taste was elevated; Beethoven became really known to many; and some of the symphonies were studied and repeated till the orchestra really got to feel them, and coöperate as one in the production of them. An enthusiasm was generated both in the performer and in the hearer, at the expense, no doubt, of some lame and awkward trials, which neither could have afforded to forego. And that was thirty years ago! One of our wise newspaper critics, a short time since, proclaimed that the taste for classical music here in Boston dates entirely from the advent of the Thomas Orchestra!

Some thought it was beginning at the wrong end; that Beethoven was many years in advance of our musical culture; that we should be prepared for him as the world was prepared for him by first acquainting ourselves with the less profound and difficult music which preceded him. Ah! if we only might be *so* prepared! They were great masters who paved the way for Beethoven; from Bach to Haydn there was a line of influences enriching the soil from which such a genius was to spring. But if we had not had Beethoven, would it have been Bach and Haydn that would have been given us to prepare ourselves withal? Any thing but that; the most modern of the moderns, all the opera trash of the day, all the dazzling superficialities of solo-players, and those who write "for effect,"—these would have been given us; and we might hear them forever, and never be the wiser, though the mere physical sense of music and the mere mechanical power of execution might be somewhat sharpened. The truth is, Beethoven's is the music of this age; it gives voice to the imprisoned soul and aspiration of this age. Spiritually and essentially, it can be better comprehended by unmusical Americans in Boston now, than it could in Vienna when it was born. It was prophetic of the great world-movement that now stirs so many hearts. The

understanding of it is not a matter of mere musical refinement; the question only is: are our souls ready for the soul that is in *it*? If so, it is the very music for our education; it will open our ears for us through our souls; it will inspire us, since it came from that which in the depths of our hearts most interests us. The child will study what it loves; and we apprehend it is our destiny in this age and in this land to love Beethoven.

It was an era in the life of every child who loved music, the first time he happened to hear any thing, were it only a waltz, of Beethoven played in its true spirit. It affected his mind as no music before had done, and opened a new world to him,—a new world within himself, too, which made him shudder with delight. It touched new springs, and swelled the breast with emotions which seemed as if they could only find room in another and a vaster sphere of being. Those wondrous chords, each an electric shock; that impetuous, nervous, almost angry accent; that defiant dashing out of the strong notes, which only made more affecting the tremulous melodies of a heart all melting with love, vainly disguising itself under this rude manner; that earnest pleading, as about some vast unutterable wrong, appealing to *us*, like a portrait whose eye is on every one who enters the room: and above all, that boundless yearning, compelling the very stars above to answer in sweetest melodies, as they shed glimmerings on the dark, heaving, yearning waves below:—all that, for which there are no words, made us long to know more of the man, and to listen to some of his fuller utterances of himself, to some of his great works in which he allowed himself full scope;—for *he* indeed had something to tell us! That opportunity was at last secured to us, by the performance and subsequent frequent repetition by the Academy orchestra, of one of his greatest and most characteristic works, the Symphony in C minor. From that fifth Symphony dates the history of Beethoven in Boston. How this seized upon us, how it grew upon us, how it became a living bond of union between audience and performers, an initiation into a deeper life, how in spite of imperfect means and execution, the life and soul of it did contrive to get out and inspire the souls of all, which reacted on the performance, till actually it was performed well,—all this should be told, and taken as the starting point, in any attempt to sketch the history of the taste for the higher instrumental music in Boston.

The Symphony Concerts.

The Harvard Musical Association is preparing for its tenth round of ten concerts, to begin on Thursday afternoon, Nov. 6, as usual at the Boston Music Hall. This round completed, it will have made up its first hundred of feasts of the purest and noblest specimens of classical orchestral music, consisting with but few exceptions of the acknowledged master-works,—the "consecrated works," to borrow the expression of the French composers in their Memorial which we copy on our first page,—of the great tone-poets with whom we never can become too well acquainted. It was for precisely this purpose that these concerts were originated nine years since, at a time when, after having been for years accustomed to Beethoven Symphonies, etc., until we knew not

the first, fourth and seventh of the first named composer being likely, we should suppose, to attract the attention of the committee from the comparative rarity of their presentation of late years. Suites by Lechner and Gade ("Cello" and "Rubinstein's" "Ocean" symphony, with other works by modern authors, will doubtless be taken into consideration. The novel feature of the Harvard concerts during the present year will be the first appearance and performance in public of the new vocal society known as "The Cecilia." This organization consists of a hundred singers, male and female, selected from the best Boston voices and under the special direction of an executive committee of six, whose names have already been made public, and who are gentlemen of known skill, taste and experience. The Cecilia will be trained by Mr. Lang, and it is reasonable to hope that the choicest works for mixed voices, such as "Paradise and the Peri" of Schumann, and the Walpurgis Night of Mendelssohn, with choral selections from familiar but master-works like "Euryanthe" of Weber, or the "Orpheus" of Gluck, may be given with a near approach to perfection, and with the result of an immense access of life and general interest to the Harvard programmes.

Mr. Theodore Thom also takes the field with his magnificent orchestra. He announces a set of six symphony concerts in Music Hall on Wednesday evenings, beginning October 28, and continuing, with various intermissions of two, three and four weeks, until the seventeenth of February. For the performance of the greater symphonies the orchestra will be enlarged to the full New York standard, and in the ninth symphony of Beethoven the corps will number between seventy and ninety players. As an adjunct to his instrumental forces, Mr. Thomas also promises a large chorus of mixed voices, trained by Mr. Shirland, who will take part in the fourth movement of the choral symphony, and who will also produce some very interesting works of living composers. A musical entertainment of a more popular and miscellaneous character will be given on each of the Saturday afternoon immediately following the symphony concerts.

There will be a vast array of miscellaneous concerts of varying degrees of merit, some of which are already announced by names and dates. De Vivo's concert troupe, which includes Mlle. Di Murska, Teresa Canino, M. Saurer the violinist, and others, will give three concerts in the Music Hall during the latter part of this month. The New York glee and madrigal singers, with Miss Beebe and Miss Finch, will sing on the evening of December thirty-first, and on the afternoon of January second. And Miss Adelaide Phillips will give a farewell concert in the Music Hall on the night of the thirty-first of March. Madame Urso, with Miss Doria, Mr. Fessenden, Mr. Rudolphsen and M. Saurer the pianist, are expected to give a number of popular concerts, perhaps in Beethoven Hall, within the month of October. And during the latter part of the season we may expect the regular and always welcome courses from Mr. Lang, Mr. Peralo, Mr. Leonard, Mr. Osgood, Mr. Boscowitz, Mr. Petersen, Madame Schiller and others.

An interesting incident of the musical season will be the dedication on the evening of October 5 of the new and elegant Beethoven Hall on Washington Street. On that occasion an original opening address will be read by Miss Charlotte Cushman, and music will be furnished by the Beethoven Quintette club, the Temple Quartette, Madame Camilla Urso, Madame Schiller, and Mrs. Dowland, a beautiful little English lady, whose ballad singing has made a great impression at some of Mr. Thomas's recent New York concerts. Three concerts will be given in the same hall by the same artists and Mr. Boscowitz, on the seventh, ninth and tenth of October; and Mr. Listemann's Philharmonic club will give in the same place, beginning about the last of October, a series of popular Monday night concerts, in imitation of the famous London sets which take place upon that evening of the week.

Strakoski's Italian opera troupe will have a season of three weeks at the New Globe Theatre, dating from the seventh of December, and they will return on the twentieth of April to the same house for a short time. The chief members of the company are Mlle. Emma Albini, prima donna, a Canadian by birth, who has met with great success in the chief theatres of Europe; Mlle. Hedberg, prima donna, who has gained a fair reputation in Paris; Mlle. Potentini, and Mlle. Mares; our admirable Miss Cary as contralto; Carpi, Debasini and Deviller as tenors; Del Puente and Tagliapietra as baritones; and Finini and Scolaria as basses. Mr. Muzio and Mr. Behrens are to conduct. This is not "over and above" brilliant as a list of names; but they partially atone by promising Wagner's "King Dutchman," Rossini's "William Tell," Gounod's "Romeo and Juliet," Meyerbeer's "Star of the South," and Marchetti's "Ray Briss." We wish Boscon may hear these; but we doubt. Last year "Aida" was the only novelty which Mr. Strakoski vouchsafed us. Miss Kellogg opens at the Globe on the fifteenth of February for three weeks. Her company is substantially the same as last year in its principal members, and it has been strengthened by the addition of Mr. Castle as tenor, Balfe's "Talisman," with Miss Kellogg as *Edith*, is hinted at as one of the novelties of the English season. Mlle. Anna, with a corps who includes many new names, gives two weeks of French opera bouffe at the Globe, dating from the fourth of January. Offenbach's "La Princesse de Trébizonde" and "La Jolie Parfumeuse" and M. Vassaux's "La Turlupin d'Argent" have been added, it is said, to the *théâtre* American repertoire. English opera bouffe will find its most famous English representation at the Globe on the first of February in the person of the charming Miss Emily Sol from London; and pretty Mr. Oates will gallop through the same delectable fields of the Boston Theatre at some unknown date. This dose of opera bouffe is likely to be of the "heaven" order. Perhaps this year's experience may operate on our public as three days of liberty among figs and dices does upon the grocer's boy. It would be a consummation worth some devout wishing for.

Mr. JULIUS E. PERKINS sailed from New York, yesterday, for England, where he will soon begin a three years' engagement with Mr. Mapleson. In company with his wife (Mlle. Ross), also a member of Her Majesty's company, whom he married a few weeks ago on the eve of his sailing for America, he has been over a large portion of the country, going

west as far as Leavenworth. The vacation weeks passed so rapidly that but two days could be given to the reception of his old Boston acquaintance. Some of the latter assembled on Thursday evening by special invitation, at the home of his brother, Mr. W. O. Perkins, on Ashland place. The examples which Mr. Perkins kindly gave from oratorio and opera of his proficiency and attainments, were few in number, but were sufficient to show that his time abroad had been profitably spent, and that he had acquired a brilliant style, a smooth delivery, added to which was a rare distinctness of enunciation; there are few basses who possess these qualities in conjunction. Both manager and artist may be congratulated on their compact. It is Mr. Perkins' intention and hope to make a professional visit to America at the conclusion of his engagement in 1877, when he will probably take part in the fourth triennial festival of the Handel and Haydn Society, to be held in this city in the spring of that year. — *Commonwealth*, Aug. 29.

The inaugural session of the New England Normal Musical Institute, under the direction of Mr. Eben Tourjee, held at East Greenwich, R. I., has just closed with a concert, in which Messrs. George L. Osgood, B. J. Lang, C. N. Allen, Geo. E. Whiting, and the Beethoven Quintette Club were participants. Miss Ada B. Coombs of Providence, was the lady vocalist. The school has been attended during its brief session by one hundred and ten pupils.

THE *American Register* of Paris had, lately, an interesting article on Italian opera, which reveals the manager very much at the mercy of the artist, and shows that we cannot hope to hear the best talent of that land without paying well for it. The lyrical theatres there are sustained by the government as well as the public. For a season of three months the opera houses of Milan receive 320,000 francs' subvention, those of Rome 300,000, of Naples 300,000, Florence 180,000, Venice 180,000, Turin 160,000, Genoa 120,000. None of these establishments have any rent to pay, and they are not afflicted with share holders occupying the best seats, as in London and New York. They have, furthermore, the advantage of having attached to them dancing and chorus schools, the pupils of which give their services to the theatre gratis, while the conservatories of music furnish efficient aid to the orchestra. Owing to this resource, the orchestra of the Scala at Milan, which is composed of 110 musicians, costs only some \$3000 per month, while that of New York, which numbers only 70 performers, costs more than \$3000 per week. In Italy, and even in France, the theatres are not obliged to pay for their advertisements in the newspapers, and the musical critics only receive tickets for the first performance of a piece or for the debut of a new artist. In America, on the contrary, the journalists are nightly entitled to their places, although the advertisements of the theatres are regularly paid for. With regard to the remuneration of the lyrical artists, the idea that they are underpaid in Italy is entirely a mistake, as will be seen by the salaries paid to the following artists for their season of three months: Mme. Stolz, 55,000 francs; Mme. Wisnick, 43,000; Nicolini (tenor), 40,500; Aldighieri (baritone), 36,000. Our readers may form some idea from these figures of the difficulty which an American impresario encounters in making up a troupe in Italy. The artists there are satisfied with their public and with their positions, and will not accept American engagements, except at almost ruinous salaries. The same thing may be said in regard to Paris and London, and hence it is that opera directors in both these cities are compelled to present the same artists and the same old repertoire, year after year. In general organization, in enterprise, and in orchestral and choral efficiency, the Italian theatres are vastly superior to those of the English and French capitals, the Academy of Music in New York, curious to say, approaching nearest to them in those respects. There are many excellent artists in Italy who cannot be tempted to accept engagements in London or Paris, and who prefer New York, as a better field for the development of their particular talents. The progress made of late years by our people in operatic enterprise has given the Italians a very high opinion indeed of our musical culture. Hence, in the future we shall find it easier to compete with the European capitals for the possession of the best artists, the risk and discomforts of the sea-voyage to the contrary notwithstanding. The opinions in this paragraph, like the statements, are the *Register's*, not ours.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Cool Wind, Sweet Wind, blowing o'er the Sea. *O'Grady*, 39
"Have you brought from Adelaide The kiss she sent to me?"
A merry, lively little love song, of fine quality.
Jubilate Deo. Solo and Quartette. 3. G to f. *Gordon*, 59
Has Solos for Bass, Soprano and Tenor, and will be welcomed as new and good music for church service.
Lingering Dreams of Long Ago. 3. Bb to f. *Flaegal*, 35
"Ah me! How fondly memory dwells On days that now are dead!"
Words by Eliot Ryder. Good poetry, set to music rather sad, but of excellent quality.
Love Thou! Duettino. 5. Ab to f. *Pinsuti*, 75
"Amor! L'avevi sterda!"
"Love thou! For life is bleak and bare!"
A first-class concert duet of some difficulty.
Little Stars, or God is Love. Song and Cho. 3. Eb to f. *Mayrader*, 30
"The little birds have sought their nests, Among cascading trees."
Very musical, and on a worthy subject.

- Rosabella. 3. Eb to f. *Daniel*, 40
"It is not that her face is fair,
"McLaurel of arothin ham."

It was so beautiful that it was so charming, and this sentiment, with the smooth and sweet air, renders it one of the better kind of songs.

- I dream't Elise her Troth had spoken. (Sognai.) 6. E to a. *Schira*, 60
"Sognai che il labbro io be baci!"
"I kiss her lips as love's first token."

A high-class Italian concert song, with the usual love story in the words and all sorts of artistic effects in the melody.

Instrumental.

- Leonore Grand March in E major. 5. R of. 150

It should be understood that there are three arrangements of this celebrated work, which has become especially well-known by its great success in Thomas's Concerts. This is complete. There is also an abbreviated form, and one for 4 hands.

- Heart's Wishes. (Herzenswunche.) *Illyle*, 4. Db. *Lichter*, 40

The performer cannot have a very lively time in playing this, as the delicate and quick passages, &c., require constant and close attention. For a listener the general effect is very sweet and musical.

- Faust. "Buds of the Opera." 3. *Blumtal*, 35
Freischütz. " " " 3. " 35

Favorite music of well-known operas.

- Variations in A Major. For Organ. 6. A. *Hesse*, 60

For manual and pedal. Both feet and hands have enough to do, but it is a great piece when properly played.

- Spring. *Mayrath, ea.* 35

- No. 2. Qui Vive Galop. 4 hands. 3. Ab
No. 3. Minuettina. 4 " 2 F
No. 4. Heimweh. 4 " 3 G

Easy 4 hand arrangements of popular pieces.

- Dreams of Youth. 4 easy pieces with octaves. *Behr*, ca. 25

1. Longings for Home. 3. Bb
2. Moorish Serenade. 2. A minor.
3. Ballad. 3. A "
4. Floweret in the Forest. 3. D

Of quite a classical nature, and, although easy, require careful practice, but repay it.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The 1 is marked with a capital letter, as C, B, &c. An additional letter in the highest note, if on the staff, and a lower letter the highest note, if above the staff.

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the HOME MUSICAL LIBRARY are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS, - - - \$2.50.

PRICE OF EACH BOOK IN CLOTH, - - - \$3.00.

PRICE OF EACH BOOK IN FINE GILT, - - - \$4.00.

To understand the economy of these prices, one only needs to examine one of the books in the series. The "Organ at Home." This beautiful book contains about 200 pieces of music for Reed Organ. The pieces separately, in sheet music form, could hardly be sold at less than twenty cents apiece. The 200 pieces would cost \$40.00. The same pieces as collected in "The Organ at Home," can be afforded for \$2.50 in cloth, or \$1.00 in paper.

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces, also Waltzes, Potlucks, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 200 pages and includes songs enough to fill about 350 pages of Sheet Music. The first of the Vocal series in the library, but no book is more popular, as its pieces (about 160 in number) are well chosen, and such as are universally liked. *The songs, extremely rich, as are the other vocal collections, are played either on the Piano or Reed Organ.* Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. *Vocal Music.* Although, as a rule, the books of this library are very compactly printed, one book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kücken among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. *Vocal Music.* A valuable and beautiful book for a "Sunday Evening Sing." It contains the cream of all Sacred Songs which have been published in sheet music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Flee as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which, together, might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner.

Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *Vocal Music.* All prominent collections of Scottish music, new and old, have been ransacked to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

Many of the airs have been popular for a century, and are still so. The "Gems of Scottish Song," of course, is considerably used. 200 pages, full sheet music size.

OPERATIC PEARLS. *Vocal Music.* The favorite songs of operas are sung again and again, and yet again, in concerts. It is difficult to find a program of any pretension, without one or more on "Operatic Pearls." Now this volume contains all of our valuable songs, as it is impossible to find them elsewhere. It is a beautiful volume, and a fine addition to the library. 200 pages, full sheet music size.

SHOWER OF PEARLS. *Vocal Duets.* The best vocal duets in existence. There are not many songs that "take kindly" to being made duets of, and the number of really good songs for two voices is not great. Here, then, that can be put to use in the most profitable manner. It is a beautiful volume, and a fine addition to the library. 200 pages, full sheet music size.

* * * The accompaniments to all the above series are in the hands of the best composers, and are of the highest quality.

ORGAN AT HOME. *Instrumental.* The composers have been indeed fortunate in the selection of music for this fine book. It is neither a difficult, nor a very classical, nor a dull. Neither is much of it in strict organ style. The whole is easy enough for a young player, and even a child, to play. It is a beautiful volume, and a fine addition to the library. 200 pages, full sheet music size.

* * * In consequence of the great popularity of the "Organ at Home," the publishers have decided to issue a new volume, "The Organ at Home, Vol. 2d," which will contain all the best music for Reed Organ, and a few new pieces, especially for Piano, may be performed with good effect on a Reed Organ.

GEMS OF STRAUSS. *Instrumental.* 250 large pages filled with the most popular brilliant music in the world. "There is only one Strauss," and when he appeared at the great Boston Jubilee, bringing out such wonderful results by his pipe orchestra, it was not without reason. "Gems of Strauss" has had a sale almost unprecedented, and is now just as popular as ever.

HOME CIRCLE, Vol. I. *Instrumental.* The first compiled of the Instrumental series, and naturally includes the favorites of the year immediately previous to the date of publication. In the number of its pieces, it is a volume of 100 pages, and contains 144 pieces of music, mostly for Piano, and a few for Reed Organ, and a few for Piano and Reed Organ. It is a beautiful volume, and a fine addition to the library.

HOME CIRCLE, Vol. II. *Instrumental.* The 25 four-hand pieces constitute a fine feature in this collection, which on that account is a favorite with teachers. It is a beautiful volume, and a fine addition to the library. 100 pages, full sheet music size.

PIANIST'S ALBUM. *Instrumental.* This is sometimes named "Home Circle, Vol. III." It is constructed on the same plan as Vol. I and Vol. II, from the latter of which it differs in having fewer sets of Waltzes and more of Pieces, which are very agreeable pieces, and not especially difficult. 100 pages, full sheet music size.

PLANO FORTE GEMS. *Instrumental.* The same as the Vol. IV of the Home Circle. This is a very easy book, and contains 100 pages of music, mostly for Piano, and a few for Piano and Reed Organ. It is a beautiful volume, and a fine addition to the library.

A Descriptive Catalogue, containing the above and about 150 other books sent free on application. The books are sold everywhere. Any book mailed, post-paid, for the retail price.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

THE BEST MUSIC BOOKS FOR SCHOOLS.

American School Music Reader,

By L. O. Emerson and W. S. Tilden.

A Systematic Graded Course in Three Books.

Book First. Price 35 Cts.

PREPARATORY COURSE. This, the lightest of the three books, is intended for children of the "Primary School" age. The lessons commence with a single note, and proceed to pieces of moderate difficulty. Copious directions to teachers, are printed in very small type to save room. 70 pages, and 100 songs.

Book Second. Price 50 Cts.

This book is intended for children in the classes next beyond the Primary Schools, and will be used generally, in the lower classes of Grammar Schools. Two-Part Songs are introduced at the appropriate place.

Book Third. Price 60 Cts.

This book finishes the elementary course, and is an appropriate work for the upper classes of Grammar Schools. Some knowledge of chords is acquired, followed by practice in Two and Three parts, and in Minor as well as Major Keys. Forty pages at the end are filled with Four-Part Music.

Mr. Tilden has thoroughly and successfully tested his theories in schools in the vicinity of Boston.

Dr. Mason's Song Gardens

Has had a Very Large and Well-Merited Sale.

THE FIRST BOOK. Price 50 Cents.
Is for Young Children.

THE SECOND BOOK. Price 80 Cents.
Is for Common Schools.

THE THIRD BOOK. Price \$1.00.
Is for High Schools and Adult Classes.

Primary Elements of Music.

BY
Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Church Music books, but with the Dr.'s ideas impressed upon them, and also numerous examples and exercises, in all keys and of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panseron's A, B, C, of Music.

Abridged, \$1.00.

Quite valuable, as giving the theory of Primary Instruction, from a French Professor's point of view. All teachers should become acquainted with these various "Schools," whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

BY JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England on the subject of teaching music to the masses.

Every good teacher will study all methods, and adopt the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are, and must be composed of the sounds of the scale, arranged with or without skips, in runs, or in slow time.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

THE NEWEST.

SCHOOL SONG BOOK!

CHEERFUL VOICES.

BY L. O. EMERSON. Price 50c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 150,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To that number of persons, therefore, its face is as that of a familiar friend. Since its issue, however, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way into many communities, with melodies that have made many a child's heart glad.

THE GOLDEN ROBIN.

BY W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Well chosen and good songs, more than two hundred of them, and the usual elementary course with attractive exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs which are in use in High and Normal Schools.

Hour of Singing.

FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Still the Instructor in Music had no proper text book until the appearance of the Hour of Singing. Its adaptability to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEMS'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and in its theory has a general resemblance to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggios which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book, in which case it will serve as a collection of useful Solfeggios, or 'Songs without Words.'

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended, according to the title page, For Boys' Schools AND COLLEGES. As Boys' voices and Girls' voices are, previous to change, at the same pitch, there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is exceedingly well selected, and conveniently arranged into Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,

Price \$8.00.

These charts have each a surface of about a square yard, and as the exercises and illustrations are printed upon them in large block type, they are visible from all parts of a school-room.

The charts save much inconvenience in the way of black-board writing.

Note that they are too large for mailing, but may properly be sent by express.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there seems to be almost a necessity for introducing Concerts and Exhibitions, into the music teaching course of schools. To give brilliancy and success to these affairs, nothing can be better than such Cantatas as are mentioned below:

The Flower Queen;	G. F. Root. 75
The Culprit Fay.	J. L. Ensign. 1.00
The Twin Sisters.	H. G. Saroni. 50
Fairy Bridal.	Hewitt. 50
The Pic Nic.	J. R. Thomas. 1.00
Festival of the Rose.	J. C. Johnson. 50
Flower Festival on the Banks of the Rhine.	J. C. Johnson. 45
Spring Holiday.	C. C. Converse. 75
Quarrel Among the Flowers.	Scheller. 25
Juvenile Oratorios. Containing "The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By	J. C. Johnson. 60

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

OLIVER DITSON & CO., CHAS H DITSON & CO,
Boston, 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 872.

BOSTON, SATURDAY, SEPT. 19, 1874.

VOL. XXXIV. No. 12.

Even-Song.

[WRITTEN FOR THE DAILY ADVERTISER.]

O birds so dark and silent,
Far in the evening sky
Tiptoeing from the noon towers,
How earnestly ye fly!

Finished is all your labor,
Vanished is all your care
And like souls that wait to be given
Ye rise in the yellow air.

I would my labor were ended,
I would it were done then,
And at even, in the spring time,
Would I fly on the amber light.

(For Dwight's Journal of Music.)

The Oberammergau Passion Play in 1871.

It would be difficult to add much to the many descriptions already given by others of the Passion Play as given at Oberammergau. Yet there was so much that was novel in the play, the place and the people, that it seemed worth diarizing at the time, and perhaps of reproducing for summer reading at this time.

Crossing the beautiful Lake of Constance, I took to the railroad at Lindau, whose picturesque harbor is guarded by a gigantic lion in stone facing the lighthouse on the breakwater. Leaving the cars at Kempten, I saw drivers' vehicles labelled "for Oberammergau," at the station, but fifty guldens was demanded for a two horse carriage, which I meekly resigned to a stately English couple, and thirty guldens (\$75) for a crazy looking one horse concern which I disdainfully declined and left to his proprietor. But consulting my *Bellevue* (the infallible guide book of the present day) I found that Oberammergau looked farther away than I had fancied it, and began to doubt a little whether I could accomplish the rest of the journey, as I had expected to do, mainly on foot. However, without meditating long, I took the bull by the horns, shouldered my pack after a good meal, and started at five in the afternoon, on foot and alone bound to get, at least, as far on the way as Nesselwang, a town some fifteen miles off, or four good hours walking. (They measure distances here by *Stunden*, or the walk of an hour, and not by miles, as with us). I thought the lusty young soldier who informed me of the distance, meant by the twinkle of his eye, that I should find it nearer to five hours than four. For an hour or so I enjoyed the light of the setting sun and then the shades of the deepening twilight were not unlovely, but twilight, in September, soon deepens into darkness, and before long I could but faintly see the outlines of the mountains, ever growing a little higher and the stars growing ever more brilliant, as I busily plodded on, going up some pretty steep hills over an excellent road, however, for all roads are as good here in Germany, as Beacon St. in Boston is between the State House and the Mikken, or as the

best drives in the Central Park.) I came sometimes to a little village, dimly seen in the dark, as I walked through, rousing only some drowsy dog, the inhabitants being all safe in bed before I had got very far on my way. After nine o'clock, in a dark night, in a strange land the road seems long to a solitary traveler, and I found my soldier was right, for it was not far from ten when I at last discovered that I had reached Nesselwang, finding to my joy the "Gasthaus" invitingly open and a jovial crew of villagers sitting over their sour wine in the front room, while a selecter company of the principal inhabitants were holding an equally jolly session in an inner room, over choicer viands and, I hope, a better wine. The sleepy Hebe with immense difficulty comprehended my modest order for supper, for which I had acquired a good appetite. While I devoured my rations the good boors attentively examined the "Engländer" which I was not permitted to find they considered me to be, from such of their comments as I could understand. But the conversation of a party of German boors does not convey much information to one who has picked up his little knowledge of the tongue in more select circles and the German language, as spoken in the guest chamber at Nesselwang, bore little resemblance to that taught me by Bernard Roelker, years ago, in old Harvard.

When I, at last, got hold of the landlord, I was pleased to learn (or think I did), that a vehicle of some kind or other would leave his house for Oberammergau at half past three o'clock, and that the fare was two and a half guldens. Quite a coming down from fifty, I thought, though the hour was a little early. So, asking to be called in season, I retired in a bedroom furnished with six beds, happily all empty to all appearances and, in one of these covered in lieu of all other bedclothes, with a feather bed so large and heavy that I could scarcely throw it overboard, still less sleep under its portentous weight. I bestowed myself for the night. What "dreams would come" in a sleep so warm I did not dare ascertain, but it seemed as if I had scarcely closed my eyes, when the sleepy barmaid was pounding at my door and I heard the wheels of my chariot and the clatter of the horses' hoofs as the vehicle drove up to the door. There was not much to pay for my entertainment and I groped my way out of doors and then, aided by the driver, climbed up and was seated in something on wheels what, I could not tell, so profound was the darkness. We went off at a good trot and soon, my eyes getting used to the obscurity, I found that the vehicle was a country wagon with a board seat on each side, like an omnibus and that some half dozen rustics, men and women, were my companions. As we trotted along, the stars grew dimmer, and the light of dawn brighter, the figures of my fellow travellers gradually became more

distinct, till at last the forms, faces and features began to be visible of the good rustics who, like myself, were bound to Oberammergau while at the same time, the outlines of the mountains grew more distinct, and in the fields by the roadside I saw long rows of sheaves standing upright in the thick mist, looking like columns of nuns or like soldiers in long overcoats in the dim uncertain light. But the sun soon dispersed the fog, and the phantoms were attacked by brawny armed peasant women who bore the sheaves away on their backs, while others, with broad keen scythes went to work in the meadows, cutting a swath that would do credit to any man. As we went on, we added to our company, a cheerful, good-natured set of people, who, as the sun grew warmer, divested themselves of shawls and coats and began to throw out, soon getting very friendly among themselves and well disposed towards me, though, of course our conversation was limited in extent and in topics. An hour later at Reutte to put the horses, and to breakfast the passengers, was not unpleasant. Going into the church, I saw some bare footed and bare headed capuchin monks near whom was also our driver, on his knees, praying I hoped that we should arrive safely and in due season at Oberammergau. Leaving the pretty towns in the valley we now began to ascend, going for hours sometimes on foot up the steep hills, through a wild picturesque pass, the mountains growing higher and bolder in outline as we proceeded. Surrounded by some of the highest and grandest of these, we rode by the side of the *Plausee*, a lovely mountain lake whose waters are as green as those of Lucerne. At a little roadside inn we halted again for wine, and found there many loaded vehicles of every kind bound to the same destination and, as we advanced, the number of vehicles increased, so that when we made our next halt for dinner, the people could be counted by hundreds seated at the tables eating *chamois* and drinking beer, but we were too late for the *chamois* stew and had to be content with ordinary mutton. So on, through woods and through ravines, creeping along at the base of lofty mountains, in scenery very like that in the Franconia region of our White Mountains, save that it was grander in its scale, we at last became aware, by the increasing throng of carriages that we were drawing near to Oberammergau, and at length, towards four o'clock rode along through lovely meadows at the foot of the bold and picturesque mountain, with its lofty rocky peak, at the base of which lies the valley and village of Oberammergau. The multitude of vehicles here became dense, for they were all hastening, towards the close of the day, anxious to obtain quarters. Many, indeed most people, write or telegraph days in advance for lodgings and tickets, those who do not, failing often to get any quarters at all. We met almost as many coming away from the

village on their way to another; there were going with us toward the place. When we halted, in the middle of the village, I set out to endeavor to find quarters, and soon found that I had but a forlorn hope. Repulsed kindly from many doors at last a happy thought led me to the dwelling of the old Schneider Lang, (Carpenter Lang) as he introduced himself to me. The handsome daughter of the house told me that they could only give me a place on a carpenter's bench, and invited me to look at it. The old man's workshop was as clean and neat as it is possible to imagine, ornamented on the walls with his tools hung in pretty forms and devices, a monstrous green crockery stove nearly filling one side of the room. I was well pleased to say that I should stay here, joyfully dropped my pack, and sallied out to find a ticket which I was told, it was not easy to obtain. The street of the town was literally crowded at the further end with carriages of every kind and people of every sort; the carriages varied from the rough country wagon like mine to the elegant carriage of the Queen Mother, with its liveried postillions blowing "God save the Queen" as they picked their way through the throng; the people were a motley crowd of every nation, there were Germans of every kind, and it seemed almost as many English and Americans as there were Germans. Such a medley of costume I never expect to see again; there were black coated priests and hooded monks, there were fashionably attired young men and women from the Fifth Avenue from Unter den Linden and from Piccadilly, there were the peasants of the neighborhood young and old, in the most astounding costumes that I had ever seen, old women with wonderful gold crowns on their heads, young ones with black or colored handkerchiefs tied over their hair that were wonderfully becoming; there were old men in three cornered hats, leather breeches and long scarlet waistcoats bedecked with many rows of great buttons made of silver coin; (it was easy to tell what their clothes were worth;) there were women stuffed and padded in skirts and sleeves to an extent that nothing but pictures can adequately represent, wearing quaint ornaments of silver and gold, colored scarfs and gay ribbons and gorgeous petticoats and wonderful stockings, garters and shoes that I attempt in vain to describe. It was a strange crowd that filled that remote mountain village, drawn together from every part of Europe and America and from every class of society. In the street were many stands where pretty peasant girls sold luscious grapes and plums; there were booths of cake and bread, there were booths of photographs and of carved wood work for the Oberammergau people are all wood carvers and much of the most beautiful of this sort of ware comes from this village. At last I found the theatre at the upper end of the town, constructed of boards, and somewhat resembling our Boston Coliseum, save that it was only partly roofed over, and of course, was much smaller, holding I believe about six thousand people. I could get only a fourth class ticket and was lucky to get even that, costing 30 kreutzers equal to 20 cents of our money.

Having secured my ticket, I strolled about the town again. Nowhere have I seen such a

thrifty, neat, pretty village as this, in all Germany; the houses were pretty and well cared for and neatly kept; indeed it seemed to me something like some of our own country towns, compared with the filthy appearance of most of the German *dorfs*. Equally noticeable was the remarkable personal beauty of the inhabitants who seemed more like a community of artists or scholars in their faces, than like a population of mechanics of a remote Bavarian mountain village.

Returning to my home I was invited to take supper with my fellow lodgers, a jolly German family, who slept in the loft above me, ascending and descending, like Jacob's angels, by a ladder. There was much fun at the plentiful meal among the young ladies of the party, the gentleman appropriately answering to the name of "Seraphin," as he told us, though he was sure he could not tell how he came by the mystic appellation. The daughter of the house showed us her photographs, in the character of "Queen of Vashti," whom she was to represent in one of the tableaux of the play, and of her sister who so admirably assumed the character of "Martha." The intelligence and refinement of these Oberammergau people, as shown in their manners and conversation, is as remarkable as their appearance. This young woman and this old man conversed as gracefully and pleasantly and intelligently as possible with their guests and would put to shame by their natural ease and refinement of manner, many who had come from the great centres of civilization to witness their performance.

As it was necessary to go to the theatre at half past six in the morning, "Seraphin" and his family soon ascended their ladder; a comfortable bed was neatly prepared for me by Queen Vashti on my carpenter's bench, and the household were soon all sound asleep, the old father Lang being provided with a bed comably close to, and partly upon the enormous stove in the shop where my quarters were.

As the good people of Oberammergau went all early to bed, so they carried out the proverb faithfully, and were early to rise. Before six o'clock the handsome Queen Vashti had prepared breakfast in my apartment, having first cleared away the sleeping arrangements; Seraphin and his host came down their ladder from the loft and we quickly disposed of the delicious coffee and rolls and butter, which all over Germany makes the "breakfast" of the whole population. With my thirty kreutzer ticket of the fourth class, giving me no "reserved seat," it behooved me to be early on the ground, so, taking leave of my more than kind and hospitable hosts, (such good and worthy people they all were), I went towards the theatre. On my way I looked into the church, an elaborately decorated edifice, as large as many of our city churches. Mass was being celebrated, an excellent choir performing the music, and the church was crowded with worshippers; among them great numbers of priests and monks and many of those who were about to take part in the performance in the theatre. The doors of the theatre were to open at seven and already at half past six, round all the doors leading to the unreserved seats, a large crowd was assembled, and such a crowd as I never was in before. I coveted Darley's pencil then, that

I could perpetuate some of the wonderful faces and figures and dresses that were collected around me; near me in the crowd was a jolly country priest surrounded by some of his flock, the women gray in silver chains and brooches in high colored scarfs and the men in wonderful long scarlet waistcoats and great round buttons of silver as big as two ounce bullets, their endless coats too, "all buttoned down before," like old Grimes's, with these precious fastenings. Taking out my watch to see how the time passed, the old priest cautioned me, in a green horn, I suppose, not to display my valuable chronometer in such an assemblage; I had been in rougher and bigger crowds than he had ever dreamed of, however, and had already well scanned my neighbors, who had very little the air of pick-pockets. As the crowd grew denser the sturdy rustics of both sexes began to push and be pushed a little; one or two old women prudently retired, and they did well, for, when the doors, at seven, were opened, the jam among these athletic boors was something tremendous; I got well into the current, having had long experience of such things, and floated into the very place, which I had in my mind "reserved" for myself, a few seats back from the stage and nearly in the middle of the theatre; when I had fairly settled myself, I discovered my good priest and his companions, very far in the rear of me.

The stage was about one hundred feet wide only roofed in the central portion which alone had a curtain; above most of the theatre was only the bright blue sky, over the side walls we looked up at the trees and on the beautiful mountain tops; a part also of the seats in the rear of the theatre was roofed. The drop curtain in the centre of the stage represented the city of Jerusalem, on each side of which were the balconies of the houses of Pilate and Caiaphas, and streets of Jerusalem on either side leading to the rear of the stage. At eight o'clock, when the cannon were fired, the theatre was full in every seat, with the most remarkable audience that I have ever seen, from every rank in society, from the Queen Mother of Bavaria down to the humblest of her subjects, in the quaintest and queerest costumes that can be imagined. All around me in front, behind, on each side, were figures and faces most wonderful, some of the costumes seeming to attract attention, as being strange, even from the peasants, who were themselves scarce less oddly attired; very queer too, did the conductor of the orchestra look, as he took his place in the regular black dress coat of society and white cravat and a broad brimmed straw hat worn to shade his head from the noonday sun.

The sweet and solemn overture ended, the chorus moved gravely in, from either side meeting in the middle of the stage; about twenty in number, men and women, all alike attired in delicately colored flowing garments, with graceful muslin surplices above and gilded crowns upon their heads; they looked like the Angels of Fra Angelico, wanting only the instruments that these hold in their hands. The music of the opening chorus was sweet and solemn, of simple and well arranged harmony, and singularly appropriate. It seemed to me very like some of the movements in some of the

concerted and symmetrical, and yet another essential is that it shall not violate the laws of harmony and phrase as abruptly from one key into another, divergent key. And another thing that the described nondescript is not is a song. For it is the first condition of a song that its metrical structure shall not be obscured, but illustrated and enforced, by the rhythm of the music to which it is adapted. As to the beauty and the melodious character of the disjointed snatches into which the Able Liszt's lyric compositions disintegrate themselves, there may, of course, be two opinions. But I have yet to hear an original musical phrase produced by that awful and eccentric virtuoso, in which there is the remotest approach either to beauty or to melody.

Liszt, however, having yet to write his first four original bars which as melody or as harmony have any charm or significance, is as a composer not worthy of a moment's consideration, except for his connection with Wagner and "the music of the future." This music of the future is an almshouse for poverty-stricken musicians, who in their barrenness of musical ideas are compelled in self-defence to set up this charity hospital, into which those only are admitted who are not possessed of a single musical inspiration. Really the paupers and vagrants of musical society (however respectable or distinguished personally), they establish an order wherein the members hide their leanness of melody and their marrowless harmony, with the assumption of vows of poverty and the forsaking of all the lusts and vanities of musical beauty; and this order they call the Music of the Future. That this is not an overstatement of the conditions of membership of the new order, shall be shown by an example which they, not I, shall choose. "Tannhäuser" preceded "Lohengrin," the latter having been performed for the first time at Weimar in 1850. Now we are told by Heller that, compared with "Tannhäuser," "Lohengrin" marks a further stage in its authors' progress toward the ultimate aim of pure dramatic [musical] expression. This is just what we might expect to hear, and it explains just why "Tannhäuser" has so much more musical value than "Lohengrin." The latter marks a more advanced stage on the dreary road to the goal of musical desolation, on which these men have started. It was to the energetic and sympathetic action of Liszt that Wagner owed the production of "Lohengrin." But even "Lohengrin" has some rare relapses into the sinfulness of melodic beauty and symmetrical form, over which the devotees of the new musical religion mourn (as to which something hereafter); and fifteen years later Wagner produces "Tristan and Isolde," which has yet to be heard in this country. The step again taken in advance is proportionate to the time occupied in taking it. "According to his own assertion, Wagner wrote it with the full concentrated power of his inspiration, freed at last from the fetters of conventional operatic forms with which he has here broken definitely and irrevocably." Now "Tristan and Isolde" may be full of beautiful music. We cannot say that it is not, because we have not heard it; although, judging by its composer's previous works, we should not infer such a probability. But here is the phrase, or "melody," as it is called, which is, we are told, "a prominent feature of the musical drama, and appears as a leading motive whenever the composer wishes to suggest the idea of the love potion, or, as we have seen, of irresistible passion;" and we can judge for ourselves:

Slowly and languishingly.



* Heller, as before, p. 89



Now with regard to any succession of single notes, there is no scientific rule by which its melodic beauty can be determined. As to harmony, the progression of chords, counterpoint, there are rules; but even they are only rules of musical grammar. We can determine by them whether harmony is correctly written, but nothing at all as to its beauty or its effect. But as to the melody, except as melody supposes a harmony upon which it is based, rules do not help us at all; and whether a phrase written as melody is really melodious, and whether the melody is good or bad, lovely or unlovely, can only be determined by the general consent of those who have finely organized and highly cultivated musical natures. I desire to treat with respect anything which a critic of Hüffer's knowledge deems worthy of admiration; but as to this phrase I can make nothing of it but unmeaning rhythmical—and not very rhythmical—modulation. I can imagine no musical experience more grievous than to listen to an opera composed of such phrases. And again to refer to the central, radical difficulty of this whole matter, the composer in this phrase attempts that which is altogether without the province of music. Music cannot "suggest the idea of a love potion," nor even the idea of its operation, any more than it can do the same with regard to a dose of ipecac. Passion, irresistible or not, it can express; but it must be passion pure and simple, as felt by the personages who utter it, or by ourselves; but it cannot express relation of passion to a physical fact or object. It cannot be too often repeated, or at least too constantly borne in mind, that music is purely an emotional art. Its limitations are narrow.

We speak of comic music; but there is no such thing. Comic songs there are, and comic operas; but no comic music, although this art, like all others, is capable of the grotesque. But music can express neither wit nor humor, neither satire nor raillery, not even the ridiculous. It can express jollity, which is a mood of mind, and animal spirits, another mood, hardly of mind. But in this direction its limit is a phrase the spirit and form of which make it a not inappropriate vehicle of comedy. I remember but two musical jokes. One is in Cimarosa's "Matrimonio Segreto," an opera which I have never heard, and which I believe has never been performed in this country, never at least within my memory. In this, upon the father's announcement of "un matrimonio nobile," there is a brief silence, and then two horns are heard in the orchestra. It can hardly be that this musical hint of the probable consequences of a noble marriage in a plebeian family is accidental. But after all the joke is not really musical; for it depends entirely upon the name of the instruments by which it is perpetrated, not at all upon the musical idea to which they give utterance. If the horn had happened to be called a trumpet, or horns (*corni*) had not been the accepted sign of a certain marital calamity the world over, this brazen joke would have been impossible. The other instance was a monstrous *portamento* or glide in the performance of the air of "The King of the Cannibal Islands," in a *polpotter*, by Jullien's orchestra. This air opens by a passage from the dominant to the third of the scale, and whenever it recurred the stringed instruments, instead of taking the leap of five notes, slid up, with a prolonged and wailing *crescendo*, and then dashed off rapidly. The effect was very ridiculous, and always provoked shouts of laughter. But here again the comic effect was produced, not by the musical idea, but by the caricature of the not uncommon exaggeration of a grace in vocalization.

On the most serious side of music, the religious, the writers of hymns, and those who select sacred verse for collections of hymns, err often from an ignorance or a disregard of the cardinal truth as to the nature of music and its capacity of expression. Three-fourths of the hymns in our hymn-books are entirely unfit to be sung. Their motives are not within the range of musical capability. All doctrinal religious verse, all that is narrative, in fine, all that is not emotional, giving rhythmical utterance to praise, or to prayer, or to some religious feeling, is absolutely unfit for musical treatment. For example, one very sound and orthodox piece of

metrical verse I have often heard sung, but never without temptation to laughter. It begins:

How from a fountain, sweet, of life and love,
Is laid for you faith in his excellent word!

Now it is as impossible to express, or to illustrate, or to intensify the idea in those lines by a melody, as it would be to express by a triple fugue of two short subjects and one long one, that the square described on the hypotenuse of a right-angled triangle is equal to the sum of the squares described on the other two sides. The thing is impossible in the nature of things; it can't be done. The "Gloria in excelsis" is a model of writing for religious musical expression. So are most of the Psalms chanted in the Episcopal service.

It is remarkable that the passages of "Lohengrin" which elicit all the praises that I have heard from its admirers are just those which set at naught the Liszt-Wagnerian theory. They are those in which there is form and symmetrical melody. In a word, they are lapses into musical sanity. Chief among them is the concerted piece with chorus near the end of the first act, which in style and in effect—although not all in a phrase—is so like the famous finale "O sommo Carlo" in "Ernani," the germ of the latter being, as I again remind my readers, the more famous quartet with chorus in "Lucia de Lammermoor." Now the cause of the fine effect of all these three concerted pieces will be found to be, apart from the melodic value of their musical phrases, the expression of tumultuous passion in strictly rhythmical form. Take away the rhythmical form, break down the barriers of symmetry which all art sets up, and the music becomes as lacking in musical beauty as the shouting of a mob, or the singing of a tree-full of birds.

Nor does the example constantly appealed to by Wagner and the other apostles of the music of the future—Beethoven's Ninth Symphony—sustain them in their breaking away from musical form (a very different matter, be it observed, from the establishment of new forms of dramatic musical construction in operas), more than in their assertion that Beethoven wrote the last movement of that symphony with a chorus because he felt that he had in his previous works reached the limit of purely musical expression, and that hereafter music and poetry must work together. For in the first place, no more rhythmical, no more absolutely limited melodic form of melody is known; nothing in music is simpler or (I say it with unbounded admiration) homelier than the "tune" to which Beethoven set Schiller's verses. This any one who can read music may see:

Allmo.



Was ever jig or "down, derry down" chorus more absolute or more simple in its rhythmical form? The fact is none the less, but, in this relation, all the more important, because the movement of which this melody is the ruling motive is one of the grandest in the whole range of music. In these last bars of his last great perfected work, Beethoven left—invaluable legacy to after-coming musicians—a record of his recognition of the value and beauty of simple and regular melody—in a word, of the absoluteness of musical form.

Next, and finally, this movement adds nothing whatever to the previous range of musical expression. Its effect, its expression, is not poetico-musical, but truly and purely musical. It adds voices to instruments, but it does nothing more. Both voices and instruments are used in a very grand way. But the difference between the combination here and the same by other composers is one of degree, not of kind. And as to the poetry, it might just as well be any other joyful poetry in the same rhythm as Schiller's. Here Beethoven is the poet, and Beethoven only. Schiller, if not out of sight, is at least out of hearing. To a person of the finest musical organization and capable of the most perfect appreciation of Beethoven's work, and who did not know the significance or non-significance of the nursery jargon, the musical effect would be just the same if the voices sang

High ding diddle,
High ding diddle,
High ding diddle,
Ding dong bell -

words which fit the melody perfectly.

In the previous article and in this the main purpose has been a discussion of the function of music and the law of all art, of which Wagner and his

theory were the mere occasion—I have neither the wish nor the willingness not to say the presumption, to lay even the light of a candle of my pen in the way of any man who is trying to give the world a new delight. If Wagner, or any one else, will but give us some really good new music, what folly to trouble ourselves upon what theory he fancies he composes it! But unfortunately there are people who may for a time at least be led to think that music is good because it is composed on a new theory—a theory radically bad. In the end, however, all this rubbish would be surely swept away, although even out of this evil some good may come. If Wagner and Liszt were endowed with a copious flow of beautiful musical thoughts, then their inspiration might float a various theory of art. But to suppose that any theory will float musical compositions which are built upon a denial of the essential condition of music, and which are barren of inspiration, which are the work of musical machines, would be to reverse the natural order of things. These strictures are written in no conservative spirit; it is not that the music of the future violates rules that I at least am among its censors, but because there is a rebellion against common sense, because it sets at naught the laws of physics and psychology, because, Peter-like, it denies its master and ignores the principles and purposes of art.

RICHARD GRANT WHITE.

Chappell's "History of Music."*

Mr. William Chappell's *History of Music* possesses all kinds of merit. It is learned, accurate, thoughtful, simple, and thoroughly interesting. Few, indeed, can be expected to read it with interest. Mr. Chappell; but no reader of ordinary intelligence can fail to see that his history is the work of a man who is completely master of his subject. He does not simply disagree with Hawkins and Burney as regards their notions, acquired at second or third hand, of Greek music; nor does he content himself with proving them to be entirely in the wrong. He also makes it his business to show how it was they went wrong; how, indeed, considering their slovenly and delusive method of inquiry, they could not very well have gone right. He demolishes, too, the pretensions of the arch-imposter Fétis, whose charlatanism, divined by Heine, is now demonstrated. We feel personally obliged to Mr. Chappell for slaying this dragon who, from behind the volumes of his interminable but very incomplete *Biography of Musicians*, has defied the world too long.

To write the history of music among the ancients, which is the task Mr. Chappell has set himself in the present volume, a combination of gifts and acquirements is necessary, which few authors and few musicians would be likely to possess. The late Mr. Grote, for want of critical judgment, could make nothing of Greek music nor of Greek writings on the subject of music. Mr. Chappell, with all his knowledge of music and the history of music, found himself impeded, when Mr. Grote urged him to study the music of the Greeks, by comparative ignorance of their language, which he had in a great measure forgotten. But an accident, apparently of a severe character, left Mr. Chappell with much leisure time on hand; and this he devoted to a renewal of his acquaintance with the Greek authors. With regard, however, to some of the number, it may be safely said that he introduced himself to them for the first time. In any case he has discovered, what Hawkins, Burney, and Fétis never suspected, that the number of notes in the Egyptian musical scale was precisely the same as in the Greek, and that it was the same also with the Chaldeans and among the Jews. What indeed more natural than that when Miriam "sounded the loud timbrel" she should have done so to a tune learned in Egypt; and that when the Hebrews "sat down and wept by the waters of Babylon" the song which they refused to sing in a strange land should have been one which the people of the strange land would have understood? The direct evidence as to the identity of the Greek and Egyptian scales was, says Mr. Chappell, "altogether in accordance with my expectations, because no Greek writer alludes to any difference between the Egyptian and Greek systems of music, although the best Greek works on the science of music, saving the problems of Aristotle, were written on the soil of Egypt, and the Egyptians were undoubtedly the teachers of musical science to the Greeks." Next Mr. Chappell ascer-

tained (through an astronomical comment which "as usual appears the history of the planets to be regulated by musical intervals") that the Chaldeans had the same scale or scales (diatonic, enharmonic, and chromatic) as the Egyptians, and thence inferred that the Jews, situated between and communicating with Egyptians and Chaldeans had no separate musical system of their own. The Jewish writers who wrote in Greek speak of no difference of system, though they frequently refer to music. The musical instruments named in the Book of Daniel, if Jewish, seem wonderfully like Greek; and Mr. Chappell found lyres of unmistakable Greek forms upon Jewish coins. Finally, a Hebrew scholar, Dr. Ginsburg, assured Mr. Chappell that the names of the musical instruments in the Book of Daniel were derived, not from Hebrew, but from Greek roots; and further, "that he had found proofs in the Talmud of the use of the hydraulic organ by the Jews." The general conclusion arrived at is that the musical system of ancient Asia is no longer a mystery, and that it is simply our "A, B, C, D, E, F, G."

To the question whether the Greeks were acquainted with harmony, Mr. Chappell answers positively in the affirmative; while to Dr. Burney's assertion that such Greek melodies as have come down to us cannot be harmonized, he replies by handing the said melodies to Mr. G. A. Macfarlane, who, with harmonizes them. The grand error into which Burney, Hawkins, and Fétis have fallen—every one, in fact, whose opinion has hitherto been accepted as of value on the subject—consists in their having taken Latinized Greek words, or Greek words with Latin terminations, to mean the same thing as the Greek words from which the Latinized words were derived. Thus because the word "*harmonia*" did not mean what we call "harmony," they concluded that the Greeks had no such thing as harmony. Mr. Chappell thinks the three great musical historians might have looked out the original meanings of the words in a lexicon; but such was never the practice of Burney, who acquired all his erudition at second or third hand; still less of Fétis, who, though he does not hesitate, on the basis of his own innate ideas, to correct Greek historians writing on Greek music, was, according to Mr. Chappell, unacquainted even with the Greek characters.

Of the three modern musical historians, Mr. Chappell shows most tenderness for Sir John Hawkins, who, notwithstanding his sometimes meaningless, sometimes absolutely misleading, habit of reproducing Greek words in an English dress instead of translating them, worked with more good faith than either Burney or Fétis. He may exhibit some learning, but he imparts little information in the passage cited by Mr. Chappell, in which he defines a monochord as consisting of "one string stretched over two magades." If he writes "magades" instead of "bridges," he calls "intervals" "*diastems*," and "harmonia" "*synharmonia*." Sometimes he added notes to explain his imported Greek words; "but these," says Mr. Chappell, "were not always intelligible." Thus, having enriched the English language with a new adjective, "hemiolian" (to express the ratio of three to two), he observed in a note that this was "but another name for *sesquialtera*," as Andreas Orithoparcus asserts in his *Micrologus*, lib. ii., on the authority of Aulus Gellius." In elucidating the pretended explanation, Mr. Chappell shows that the more Sir John's erudition, the more obscure his meaning. Why, he asks, rely upon the authority of Aulus Gellius, a Roman of the second century, for the meaning of a Greek word? Why, above all, quote "Andreas Orithoparcus" on the subject?—a German writer of the end of the fifteenth century, whose real name was Vogelsang. Sir John's erudition, however, is not only uncomprehensible by the author himself, was rendered ludicrous by Dr. Callcott's ingenious but insulting parody.

- 1st. The History of Sir John Hawkins' History?
- 2nd. The History of Mr. Chappell's History?
- 3rd. The History of Mr. Chappell's History?

When each singer has sung his couplet, the first exclaims, "Sir John Hawkins!" the second, "How d'ye like him?" the third, "Burney's History!" ("Burn his History!")

Burney wrote much better English than Sir John Hawkins, and when he was wrong, he was so whenever he touched upon the music of the ancients—was wrong in an intelligible manner, whereas Sir

John Hawkins was unintelligible, and wrong at the same time. Both had obtained their knowledge of Greek music from Latin treatises, in which Greek technical language was misused. Indeed, to unriddle the subject, the student, says Mr. Chappell, has "first to unlearn all that he has been taught as to the meanings of musical terms, and then to begin again, trusting only the Greek authors"—which, we have seen, was done neither by Hawkins, by Burney, nor by Fétis. Burney, though not unacquainted with Greek, had learned all he knew of Greek music from the Latin treatise of Boethius, which has proved a source, not of knowledge, but of ignorance, to all modern Europe. Boethius knew nothing of music, except theoretically as a branch of the science of numbers. He not only could not tell whether a Greek scale began at the top or the bottom, but actually mistook one end for the other. Thus he understood "highest (or longest) string" to signify "highest sound," and "lowest (or shortest) string" to signify "lowest sound," whereas in point of fact the longest string would give the lowest sound, the shortest the highest.

The great result, then, of Mr. Chappell's labors in connection with ancient music has been to establish the fact that its history has been continuous from the earliest ages; that the white keys of the modern pianoforte form the "Common" Greek scale; that the intervals of tone and semitone are precisely the same in every Greek "diatonic" scale, and that, as our pianoforte keys are borrowed from the keys of organs, so our organs are derived from those of the Romans, who derived theirs from the Greeks, who derived theirs from ancient Egypt.

It will be very satisfactory to the generality of amateurs, who have neither time nor knowledge for pursuing such investigations as Mr. Chappell has engaged in, to learn on such authority as his that the music of the ancients was not altogether different from the music of the moderns, and that, as regards fundamental points, it was identical with it. An octave has always been an octave, the human ear has always been the human ear; and to suppose that a given note, sounded simultaneously with its third, its fifth, and its octave, produced different effects in the early days of the Pyramids from what it produces now, and was differently appreciated, has always seemed to us more than questionable. What, however, was to be said on the subject when such pundits as Burney, Hawkins, and, finally, Fétis had all decided that harmony properly so called was unknown to the ancients, and that such combinations of sounds as offend our ears were agreeable to theirs—that their consonances, in fact, are our dissonances? The ignorant pedants who pretend that harmony was unknown to the ancients may now be classed with those who are of opinion that love is a modern invention—which would imply that Andromache had no affection for Hector, that the son of Creon did not really care for Antigone, and that Dido never regretted the departure of Æneas. Mr. Chappell evidently started from the sound position that the modern man is a good deal like the ancient man; and that, whatever Burney, Hawkins, and Fétis might say, the ancients, whose ideas in regard to poetry and painting are quite intelligible to us, and whose poetry can be appreciated by modern minds and modern ears as if it were of modern origin, must have cultivated a music not entirely dissimilar to our own. Greek architecture and the Greek drama are surrounded by no mystery; and music is the only one of the arts known to the Greeks about which it has been possible to circulate absolutely and fundamentally false ideas. To dispel these ideas and re-establish the truth—simple enough when it is once set forth—it was necessary the subject should be taken in hand by a writer who, in addition to the indispensable critical and constructive faculties, should possess a full knowledge of music and the Greek language; and such a writer has been found in Mr. William Chappell.—*Pall Mall Gazette*.

A NEW ROMAN COMPOSER. The following account of a new composer, Edward Grieg, is taken from *The North American*.

Among the new young composers who have made most noise beyond the Rhine, and attracted most sympathy during the last few years, we must name in the first rank Edward Grieg. A child of the North, in all the force of the term, brought up in an atmosphere not yet impregnated with the corrupting elements with which our own is unfortunately so permeated, he deserves a place by himself in contemporary musical history; a place which, by the way, the first rank of composers of his

* *The History of Music*. Vol. I. From the Earliest Records to the Fall of the Roman Empire. By W. Chappell, F.S.A. London: Chappell and Co. 1874.

nature, his well marked individuality, and the strong invention wherewith he is endowed, have conquered for him.

Edward Grieg, born on the 15th June, 1843, at Bergen, in Norway, of parents in easy circumstances and distinguished position (his father was consul), received, in his father's house, and especially from his mother, a most careful education. It was from his mother, a woman of elevated mind and artistic nature, in the best acceptance of the word, that he received, as soon as he was six years old, his first pianoforte lessons. From that period he manifested a remarkable aptitude and a special predilection for music. One day, when still a mere child—he was then nine—he handed his school master, instead of the exercise which had been given out, an exercise of his own, a composition which he had pompously and naively entitled Op. 1, and which consisted of variations on a German melody. The poor little fellow was soundly scolded by the schoolmaster and sent home. From that instant his vocation was decided. Some few years later, in 1858, when Ole Bull, the violinist, visited Bergen, Grieg was introduced to him, and Ole Bull, struck by the boy's powers, wisely advised his parents to send him as a student to the Conservatory at Leipzig. No sooner said than done. At the end of the same year, Grieg was inscribed among the pupils of the most celebrated school of music in Germany. He set courageously about his work, and even exerted himself with such ardor as to bring on inflammation of the chest, of which, unfortunately, he has never been able to get cured. For a short time, in the spring of 1860, he returned, by the advice of his doctors, to Norway; but he was soon afterwards back again in Leipzig, and stayed at the Conservatory there till the end of 1862. In 1863 he went to Copenhagen, where he contracted a friendship with Niels Gade, and where his talent was developed in all its originality, thanks more especially to Richard Nordraak, who sang him his celebrated melodies to Bjornson's works. His relations with this man of genius exerted a great influence on his talent. Numerous Scandinavian melodies and characters, Norwegian legends and fables, subjects for operas and symphonies—in a word, an entire new horizon was opened before his eyes, and was a revelation for him.

"After some years spent in Copenhagen, Grieg paid several visits to the South. In 1867 he settled definitely at Christiania, where he has since held the post of director of a musical society he founded, and where he gives lessons of piano and musical theory.

"His works, about twenty in number—piano forte compositions for two or four hands, *Lieder*, romances, choruses, &c.—are all remarkable for their coloring, the exceedingly marked originality of the rhythm, and of the harmonies full of interesting ideas and fine poetry, and precious, moreover, for the life and animation which pervade them. Two sonatas for piano and violin, 'Les Humoresques,' Op. 6, and the concerto for piano are those of the young composer's works which have created the most sensation. The concerto for piano is especially worthy of attention, on account of its warmth, spirit and dash. It may well justify the name of 'Chopin of the North,' which has been applied to its composer.

"However this may be, after what he has done, we may fairly expect from Grieg works still more important, and build upon his great talent the highest hopes."

BEETHOVEN IN THE KITCHEN.—At the time of the commemoration of the birth-day of the great composer many anecdotes concerning his life and character came to light, among them the following amusing story, which is given in a German paper. The great artist exercised his genius even over the affairs of his household, which was a perfect chaos, for he was the very genius of disorder. He strictly forbade that anything should be disturbed in his apartment, so that, only by special permission, could the broom ever attack the floor of his room, which he used as a waste paper basket, throwing on the floor all envelopes and very often the torn fragments of the letter contained in them. On every chair lay books or notes; the dishes used in his meals remained in the room from breakfast time till the next day. If he had occasion to look for any thing, the chaos became animated; scattered manuscripts fell apart all over the floor, full and empty wine bottles rolled forth from the corners, but what he looked for, he naturally rarely found, for the confusion became ever more complicated through his unsystematic and impatient manner of conducting his search and,

as he always had something lost, this searching was one of his habitual occupations.

At these times he severely scolded his house-keeper, whom he facetiously called Frau Schnapps, whom he considered responsible for every vexation and for all disorder, inasmuch as he himself was strictly orderly and could find again every single pin, even by night, if every thing in his room were not perpetually put away by her into some other place.

One of the chief causes of this disorder lay in the everlasting changing of quarters by the dissatisfied and irritable artist. He changed his lodgings as often as one does their linen, never taking the time to arrange his affairs in order again.

At one time the score of his favorite symphony, which had been all fairly copied, a truly priceless manuscript, was nowhere to be found. The wretched Beethoven spent a fortnight in searching and swearing. At last he found it, but alas, where? In the kitchen, used as a resting place for butter, bacon and other provisions!

Utterly beside himself with rage, the composer threw all the eggs, that lay conveniently at hand, (for, above all things, he liked fresh eggs, and every day ate many raw) at the cook's head, and then drove her out of the house. He resolved never again to have such a female cannibal in his house, and her cooking had, for a long time, been no more to his liking; henceforth, he would himself take charge of the kitchen.

"Cooking cannot be more difficult than composing," said he, and went, well pleased, to the market, to make his purchases. Delighted at his selections and at the cheapness of provisions, he invited some of his friends to dinner, and set to work himself upon the necessary preparations.

When the guests appeared they saw, with some astonishment, their host in the kitchen. He wore on his head a white cap and an apron, no longer white, like a professional cook, and looked like a Cyclops in a smoky smithy. The kitchen fire flamed in a wild glow, the pots were bubbling and boiling over, the butter sizzled (as it always does when it is ready to burn); nothing seeming as if it would be ready at the proper time, and Beethoven was standing in a rage of despair threatening the disobedient pots, now with the cooking spoon and now with his knife; he knocked them over, picked them up again, he burned his fingers, burning the roast still more, the guests waiting the while, impatiently and with aching stomachs, for the results of the hellish confusion over which Beethoven presided in the kitchen, the prospect of getting anything to eat growing ever less, as more pots cracked and more of his concoctions were burned.

At length Beethoven appeared from the kitchen triumphant as a warrior from the field of battle; but his victory was truly lamentable. The soup had a muddy weak appearance—a real beggar's broth; Beethoven did not know that it should be skimmed, and he had let it boil like mad, perpetually pouring in fresh water. The vegetables, on the contrary, had come only too little into proximity with that beneficial element; they were full of dirt, and they swam in fat. But most fearful of all was the roast! It looked as though the Prince of Darkness himself had cooked it, and then had poked it over to a chimney sweep, so sooty was its appearance.

Nobody could eat anything, and Beethoven alone did honor to his artistic cooking. He devoured and praised everything. The guests requested bread and butter and cheese, so keeping themselves from suffering, with the aid of the good wine which had been provided for the wretched dinner.

The next day Frau Schnapp made her triumphal re-entry into Beethoven's kitchen; he had discovered that the art of cookery must be learned and practised, like any other art, and felt that it was plainly revealed to him that he should meddle with it no more.

PARIS. No less than 1,604,000 francs has been voted by the National Assembly at Versailles for certain lyric and dramatic theatres and other institutions in Paris, the majority of which, time out of mind, have been accustomed to the Government "subvention"—a privilege unknown to this country. The Grand Opera gets 800,000 francs, with 20,000 additional for its "Caisse des retraites;" the Théâtre Français, 240,000; the Opéra Comique, 140,000; the Théâtre Lyrique, 100,000; the Odéon, 60,000. To the Paris Conservatoire and its provincial branches a sum of 220,000 francs is awarded; a fresh subvention of 4,000 francs accruing to the Conservatoire at Dijon. The other items are of less interest; but the whole shows how, after all her recent trials,

France still looks after and encourages the highest enterprises in that direction of art appealing most to the taste, and contributing most largely to the gratification and amusement, of the capital. The performances of the Théâtre Lyrique company will, it is understood, be given this year, and for some time onward, at the Théâtre Ventadour. A certain number of representations in Italian are to alternate with those devoted exclusively to French Opera—but this not until 1875. About the new Grand Opera, which is to open in January, under the direction of M. Halanzier, it only remains to add to what has already been said, that the first unknown work to be produced is the long expected *Don Quixote* of M. Mermet, sometime in the autumn of next year. What with M. Gounod's cantata, the pianoforte sonata of Sir Sterndale Bennett (dedicated to Madame Arabella Goddard), and the forthcoming opera of M. Mermet, the Maid of Orleans would seem to be recovering all her pristine importance, not only as a poetic symbol, but as a public figure.—*Lond. Mus. World.*

Dwight's Journal of Music.

BOSTON, SEPT. 19, 1874.

The Religion of Music.

It is common to speak of Music as a "universal language." Walls of nationality, diversity of tongues, have no power to make any of its true utterances obscure to any. For it is at once the freest and the most exact and clear expression of what is common in all souls:—that is to say, of what is deepest, most divine in us, relating us to other worlds as well as this, and to eternity as well as time. The same tones coupled with whatever words, or no words, wake the same vibrations everywhere alike, of corresponding chords within the breast of Man. And it is not at all inconsistent with this statement, but, on the contrary, the best proof of it, that among the admirable distinctions of pure music (i. e. without words) we may count this:—that it binds the hearer to no special interpretation. A dozen deeply stirred, delighted hearers of the Fifth Symphony, eager to convey an inkling of the glories that have flooded them to others, will give as many different interpretations, each according to his nature and experience. That would be very poor and shallow music about which all should talk alike! Yet all these interpretations, philosophically reduced, would be found to agree at bottom, in a deeper and far more important sense than any in which they differ. The really musical person, who is sincerely musical and steeped in music, sinks more and more into this deeper meaning, which is inexpressible in words, and feels, with Mendelssohn, that it is absurd to ask an explanation of a piece of music; for what words shall explain that which has already told its story in its own way, with a precision of which no words (nor even word-thoughts, are capable? Now it is just this universal part of us, just this which we have most in common with all souls, that holds the exclusive patent to this subtle language which, beyond all other media of expression, is so beautifully exact. The Babel of tongues begins with *thinking*, which attempts to clothe itself in words. We flee to music, for that we are sick of Babel.

Music, while it meets and satisfies the longing for expression, respects the privacy of every soul; is never cruel to our shrinking from exposure. It confesses for us, while it delicately veils, the inmost secret. To it, as into the ear of perfect sympathy, one may confide all, and feel that the whole truth is out, without the martyrdom of any modest instinct. How willingly we all confess "under the rose" of poetry, through some flower alphabet, through all imaginative protecting hints and emblems of the Beautiful, dreading exposure in bald

prose! Not even to the all-knowing perfect Friend, whose Love is infinite, does it come natural to us to address ourselves in literal phrase. A poet's prayer or shocks; so a prosaic interpretation of a great life as that of Jesus, is offensive. Only emotion unifies expression; and all emotion tends to become lyrical, as surely as the air, set in intense vibration, begets tones. And here we make bold to claim, in spite of more or less received metaphysical aesthetic classifications of the Fine Arts, upon a comparative excellence, that if Speech, impelled by great emotion, rises to Poetry, so, ascend we one step higher, to the "third heavens," and we are in Music. Music begins where Speech leaves off.

Now the most private of all human concerns, that conscious or unconscious portion of a whole, the most wronged by advertisement or exposure, the most shy of profession, just when it is most in need of deep, and which, to be true at all, must be original, is what we call Religion. The experience, like the kind of mystery of love, refuses to be, or to owe account to no one. Its reserves are sacred. You have no right to violate its privacy, to drag it out into the politics of faith and force it to wear a badge. Who gave you that liberal right? Of what church or creed? What if I have *nothing to speak of*? Such as I have, it is an affair between me and my maker, and the relation cannot be vitiated by any external or public consideration, convention, or outward authority of any sort, however venerable with age. For to the Religious Sentiment its very vital air is freedom. The soul in its inmost, deepest feeling and experience, where it knows God, if anywhere, resents, though with no stronger weapon than the maiden blush of honest indignation, any rude demand that it define its position among formulated heresies and make professions of its faith. Religion is *free*, or else is more or less a sham. Religion quickens, warms, irradiates, transfigures; authority transfixes, freezes, authority is at war with the very essence of religion, which is Love, Aspiration, "the desire of the soul for the star," the passion for the True, the Beautiful, the Perfect, and therefore also Freedom.

Yet it has deepest longing for expression, for in its heart of hearts full well it knows that what it hides there as its most sacred treasure, is the same time *universal*, and that in every heart, throughout all human kind, the answering chord awaits its every least vibration. It longs to embody itself in life, in action; but, to satisfy the instinct, it must be alive in action, in the life of the world, in variety, with all other lives, together realizing, manifesting, glorifying the divine. Shrinking from profession, the privacy of religion is not the privacy of egoism; jealously guarding the God-given *tomb* of its individuality, it is that it may blend with all human life, in the great symphony of all humanity united, harmonized in true society. Therefore some idea of common worship, one soul seeking others in the collective effort to draw toward the ideal, and the sense of common aspiration symbolizing the far-off ideal of divine society, is native to the religious sentiment. For in this sense religion is the summing up of all true culture. It underlies all culture, and prompts us, lifts us toward universal culture, where there is fitting of each self to its sphere, where a sense of the harmony and unity of the whole tones down all rampant personalities.

Therefore the Religious Sentiment, if it is to come out into public expression, or common act of worship, needs a more universal, subtle language than mere words; a far more reconciling, delicate, in words undefinable, but in itself unmistakable expression than such as serves for creeds, opinions, controversies and problems,—in utterance, in

short, in which one risks no misconstruction or exposure. If it would give its *Credo*, it must be in a form as non-committal, as sincere and modest, as reverential and regardful of the probabilities of other equal or worthier conceptions in other minds, as the inscription on that altar to "the unknown God."

Consider, then, the close affinity of the Religious Sentiment for Music, with which it ever has been coupled from of old. And the first remark to make, is

Music takes religion for granted. It is said of Beethoven, that there were two things he never would talk about—Religion and Theology. These things he took for granted, as beyond proof or argument, equal to either of them as well as might be, and illustrate the spirit of the one, the theoretic laws and canons of the other, in his own life and musical creation. This we may suppose is what he meant. Or, if by Religion he meant doctrinal Theology, bearing about the same relation to the religious life, that dry, disputed rules about the use of fifths and octaves, bear to the warm, living products of the composer's genius, then might he well refuse to trouble himself about theory and dogma, filled with the spirit as he was, and realizing the result. We think that Beethoven here exemplified the usual and natural attitude of minds much steeped in music toward religion. Music deals in no negations; all its statements are positive. It is prone to accept all that has heart or beauty in it; it quarrels with no forms or symbols, but lovingly transmutes all into a more subtle essence and invests them with a higher and more human meaning of its own. It has tones for every aspiration, every feeling, mood or passion; is at home in scrupled raptures; is "acquainted with grief." But with doubt, with unbelief, it has no acquaintance; these questionable spirits it knows not at all. Its attitude is ever one of trust and reverence, of willing, sympathetic service; but what it serves, it also uses, and interprets to a heavenly purpose of its own; uses the words, the ritual as opaque bodies, or notes in the air, for its own blessed light to shine upon, reflect itself from, and show itself in all its wondrous ever-shifting play of colors. These words and rituals may be of like divine origin with itself; so far as they are, it only intensifies their power and gives it quicker entrance to the soul; so far as they are not, the music saves us from some of the harm they otherwise might do. Can you recall any piece of music that expresses *doubt*? Passing discords, ambiguity of keys all music has in plenty for brief moments, when they come; and in the resolution lies the very life and charm and triumph of the harmony. A seeming *discord* is but a passing moment, a passing interest to a composition, as in the first movement of the Fifth Symphony of Beethoven, where some have seemed to find an emblem of the struggle of the free and genial soul with Fate; but always is the victory of the good genius, in such cases, close at hand; for it is in the very nature of music, which cannot leave a discord unresolved, nor pause until it round its period to a happy point of rest.

Yes, Music takes Religion for granted; it is in fact the natural language of the Religious Sentiment. In its simplest forms and snatches of mere melody, is it not the running over of hidden springs of faith and aspiration in the soul? True, most of the people's tunes of early ages in all lands are sad and plaintive, in the minor mood, because the people was sad; but the more genuine the sadness, the more ready to hand to sadness to lift it up into expression, does she not hint a heavenly hope and comfort too? Is not the sadness that can put itself into a song, a sal-

ness that so far has healed itself? Goethe's mother wrote of him: "My son has said, that when anything lies heavy on us, we must work it off; and that whenever he has had a sorrow, he has got a song out of it." And Heine sings: "Out of my great sorrows make I the little songs." Heine's stanzas end despairingly; but Robert Franz has wedded them to fitting notes, which, while they sing the sorrow, do they not also take the sting out?

Indeed Music could not *be* if there were not a religious sentiment innate in man.

Music is religion felt, *lived*, realized; it is actual communion with the highest, rest in the ideal home. It is *eternity expressed* in the passing moment. Most fluid, restless, transient of all arts, it shows us that the very form of the Eternal is the Transient; that life itself, like melody, is ceaseless going on, and that there is no Death.

—♦—

SYMPHONY CONCERTS. The programme of the opening (Nov. 5.) of the tenth Harvard Season is substantially agreed upon. The Symphony will be the Seventh by Beethoven; besides which the orchestra will play two short works new to Boston: the Overture to "Faust," by Spohr, and a very effective one by Mendelssohn, "The Hebrides." Mme. M. URSO, who will perform the Chopin Concerto of Chopin. Also, to render the opening concert still more attractive, it will probably introduce the "Dance of the Hours" by Liszt. Mrs. AMY WHISKEY, who brings warm testimonials from Santley and Carl Rosa. She is a native of Ohio, has studied for several years in Paris and in London, and has sung with success in the Monday Popular Concerts of the Academy of Music. On Wednesday afternoon, before a select company of experts, she sang, to Mr. Lang's accompaniment, "With verdure clad," "I know that my Redeemer," "Dove sono," with the Recitative, from Mozart's *Figaro*, and "Jerusalem," from St. Paul. All were charmed by the power and beauty of her voice, her excellent style and method, and by her unaffected, chaste, pure, and yet warmly musical expression. It may be considered almost certain that she will sing in the Christmas Oratorios.

The Second Symphony Concert will offer (unless it should be thought best to have "The Cecilia" make its debut at that early date), the short "Oxford" Symphony by Haydn (2d time here); Beethoven's "Pastoral" Symphony; and, for novelties, the Orchestral Suite in D minor, by Fr. Lachner, and Reinicke's Overture to Calderon's "Dance Kobold."

—♦—

A GOOD EXAMPLE. From Glasgow we hear that a guarantee fund, amounting to £4,000, has been raised in order to maintain a permanent orchestra there. The principal instrumentalists will be selected from the bands at the two Opera houses, the Crystal Palace, the Philharmonic, and other metropolitan orchestras, and the remainder from local sources. These gentlemen will reside at Glasgow during the four months from November to February, taking part in the instrumental and choral concerts which will be given under the auspices of the City Choral Union. They will also be available for playing at Edinburgh, Dundee, and other northern towns where no resident orchestra exists.

The first event of the season, we suppose, will be the concert given by the orchestra, the programme so far as the names of artists are concerned has been already given. We learn that Mme. URSO and Mme. SCHILLER will appear together in the "Kreutzer" Sonata, and in the great Quintet by Schumann.

WILLIAMS, who, after a long stay in Brussels, has at length, notwithstanding the efforts made by the Belgian Government and the director of the Brussels *Conservatoire* to retain him, decided upon removing to Paris, where he will in future take up his permanent

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Books of Musical Literature. Ditsen & Co., publish many such books, including charming Examples of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music popular at the dates of publication, that could be printed in three large books. Other volumes have been added, as popular pieces accumulated, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the **HOME MUSICAL LIBRARY** are uniform in size of page, (large sheet music size,) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS, - - - \$2.50.

PRICE OF EACH BOOK IN CLOTH, - - - \$3.00.

PRICE OF EACH BOOK IN FINE GILT, - - - \$4.00.

To understand the economy of these prices, consider the fact that one of the books, "The Organ at Home," The first of the series, contains 200 pieces of music for Reed Organ. The pieces are mostly of the latest style, and are all of the best quality. The same piece would cost \$1.00 if published separately. The same piece as included in "The Organ at Home," can be obtained for 12¢ if ordered by mail.

MUSICAL TREASURE. Vocal and Instrumental Music. Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, half with Vocal and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, waltzes, and Nocturnes and a few well arranged Four-hand pieces, among them the very popular overture to "Poet and Peasant."

SILVER CHORD. Vocal Music. Contains 200 pieces and includes song enough to fill about 30 pages of Sheet Music, (number) are well chosen, and such as are unversal. Indeed, *the Silver Chord* is the only book of the series which is suitable for the Piano or Reed Organ. Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of choice Sacred tunes.

WREATH OF GEMS. Vocal Music. Although, generally, the books of this library are very compactly printed, the "Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Richard, and Kuhn among the Germans, and Glover and Hatton among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. Vocal Music. Available and beautiful book for a "Sunday Evening Sing." It contains the best of Sacred Song, which has been published in sheet music form, with Piano or Reed Organ accompaniment. Here you will find such gems as "Face as a Child," "Wings of a Dove," "Angels in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. Vocal Music. A beautiful collection of German "Gems" which, together with the "Silver Chord," are the only books of the series which are suitable for the Piano or Reed Organ. Both German and English words appear in the text.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kuhn, Meyerbeer, Franz, Abt, and Kuhn.

GEMS OF SCOTTISH SONG. Vocal Music. A beautiful collection of Scottish songs, new and old, filled with pure, sweet melody from beginning to end.

Many of the most beautiful Scottish songs are included in this volume, which is, of course, a collection of the best of the kind.

OPERATIC PEARLS. Vocal Music. The favorite songs from the most popular operas, and yet new, in it. Now this volume contains the best of the kind, and is a most valuable addition to the series. "Operatic Pearls" was one of the first books of the series, and is still one of the best.

SHOWER OF PEARLS. Vocal Music. The best of the latest in song. There are many songs that "showers" of the best of the kind, and is a most valuable addition to the series. "Shower of Pearls" was one of the first books of the series, and is still one of the best.

* * * The new edition of the "Shower of Pearls" is now published, and is a most valuable addition to the series.

ORGAN AT HOME. Instrumental Music. The only book of the series which is suitable for the Piano or Reed Organ. It contains 200 pieces of music for Reed Organ, and is a most valuable addition to the series. "Organ at Home" was one of the first books of the series, and is still one of the best.

In consequence of the large number of pieces included in this volume, it is a most valuable addition to the series. "Organ at Home" was one of the first books of the series, and is still one of the best.

GEMS OF STRAUSS. Instrumental Music. The best of the latest in song. There are many songs that "showers" of the best of the kind, and is a most valuable addition to the series. "Gems of Strauss" was one of the first books of the series, and is still one of the best.

In the number of its pieces, the "Gems of Strauss" is a most valuable addition to the series. "Gems of Strauss" was one of the first books of the series, and is still one of the best.

HOME CIRCLE, Vol. I. Instrumental Music. The first example of the "Home Circle" series, and is a most valuable addition to the series. "Home Circle, Vol. I" was one of the first books of the series, and is still one of the best.

HOME CIRCLE, Vol. II. Instrumental Music. The 25 four-hand pieces included in this volume are the best of the kind, and is a most valuable addition to the series. "Home Circle, Vol. II" was one of the first books of the series, and is still one of the best.

PIANIST'S ALBUM. Instrumental Music. This is sometimes named "Home Circle, Vol. III." It is a most valuable addition to the series. "Pianist's Album" was one of the first books of the series, and is still one of the best.

PIANO FORTE GEMS. Instrumental Music. This is a very good book, and is a most valuable addition to the series. "Piano Forte Gems" was one of the first books of the series, and is still one of the best.

A Descriptive Catalogue of the Home Musical Library, and other books, can be obtained by mail.

Oliver Ditson & CO., BOSTON. **C. H. Ditson & Co.,** 711 BROADWAY, NEW YORK. **Lyon & Healy,** CHICAGO.

THOMAS'S SACRED QUARTETS and ANTHEMS,

COMPOSED, SELECTED AND ARRANGED BY

J. R. THOMAS.

Price, in Boards, \$2.50; Cloth, \$3.00.

In introducing this Very Superior Collection, the Publishers would call attention to the following points:

1. The Quartets are admirable ones for Quartet Choirs. Without being, on the whole, very difficult, they are in perfect taste, and contain abundance of the "finished" style of Solos, Duets, &c., required by first class performers.
2. For larger choirs, and musical societies, the book has a special adaptation, as here are large numbers of attractive opening pieces, hymns, anthems, and the like, and in them many passages like: "Thine, O Lord, is the Greatness, and the Power and the Glory and the Majesty," requiring the full strength of the Chorus. There are also pieces with music both sweet and full, as in "In Heavenly Love Abiding," and there are some old hymns like "Gently Lord, O Gently," so wonderfully freshened and changed by the new setting as to appear like new creations.
3. The grace and beauty of these compositions commend them to the notice of musical families, and the majority are not too difficult for singers of average talent.

For further insight into the variety and richness of the selections, please read the

TABLE OF CONTENTS:

AS DOWN IN THE SUNLESS RETREATS.....	Auber	NOW THE SHADES OF NIGHT ARE GONE.....	J. R. Thomas
AS PANTS THE HART.....	J. R. Thomas	O BE JOYFUL IN THE LORD.....	J. R. Thomas
BE NEAR US, O FATHER.....	J. R. Thomas	O LORD OUR GOVERNOR.....	Marcello
BLESSED BE THE LORD.....	Mozart	O LORD GOD, BE THOU NOT FAR FROM ME.....	H. Farmer
BLESSED FOREVER ARE THEY THAT DIE TRUSTING IN GOD.....	Spahr	O LORD, VEIL NOT THY FACE.....	Beethoven
BLESSED IS THE MAN.....	Barnby	O PRAISE THE LORD.....	Mozart
COME, THOU FOUNT.....	J. R. Thomas	O PRAISE THE LORD, ALL YE NATIONS.....	J. R. Thomas
COME, WEARY SOULS.....	Sir H. Bishop	O SING UNTO THE LORD.....	J. R. Thomas
FATHER, OH HEAR US.....	Hawdel	REJOICE IN THE LORD.....	Beethoven
GENTLY, LORD.....	J. Concone	ROCK OF AGES.....	Horsley
GIVE EAR, O LORD.....	Ch. Oberthur	SAVIOR, AGAIN.....	Rossini
GLORIOUS THINGS OF THEE ARE SPOKEN.....	Kreutzer	SOFTLY NOW THE LIGHT OF DAY.....	Abt
GOD IS NOT UNRIGHTEOUS.....	J. Barnby	SING AND REJOICE.....	J. Barnby
GOD BE MERCIFUL.....	J. R. Thomas	TARRY WITH ME.....	Abt
GOD IS A SPIRIT.....	W. S. Bennett	TEACH ME, O LORD.....	T. Attwood
GRANT TO US, LORD, WE BESEECH THEE.....	J. Barnby	TEACH ME THY STATUTES.....	H. Farmer
HEAR WHAT GOD THE LORD.....	V. Novello	THE LORD IS MY STRENGTH.....	V. Novello
HEAVENLY SHEPHERD.....	J. R. Thomas	THERE IS A BLESSED HOME.....	Abt
HIGH IN THE HEAVENS.....	J. Concone	THERE IS A GREEN HILL FAR AWAY.....	J. R. Thomas
HOLY LORD GOD OF SABAOOTH.....	Haydn	THINE, O LORD, IS THE GREATNESS.....	James Kent
IF WITH ALL YOUR HEARTS.....	H. Farmer	TO THEE, GREAT LORD.....	Rossini
IN HEAVENLY LOVE ABIDING.....	J. R. Thomas	TO THEE BE PRAISE FOREVER.....	Sir M. Costa
LAY NOT UP FOR YOURSELVES.....	J. Barnby	THY WILL BE DONE.....	J. R. Thomas
LET YOUR LIGHT SO SHINE.....	J. Barnby	WHEN I CAN READ MY TITLE CLEAR.....	J. R. Thomas
LOVE DIVINE.....	Bayley	WHY ART THOU CAST DOWN, MY SOUL.....	J. R. Thomas
MY SONG SHALL BE OF MERCY.....	J. R. Thomas	WORSHIP THE LORD.....	J. Concone

POSTHUMOUS WORKS OF L. M. GOTTSCHALK, FOR THE PIANOFORTE.

Many geniuses have died almost unknown, and have afterward become famous. It was reserved for Gottschalk, after a successful artistic career, to earn a double measure of fame by his posthumous works.

These compositions, put together at various times, and perhaps played to select audiences, were not published during the lifetime of the master, who, it will be recollected, died young. The manuscripts were committed to the care of N. R. ESPADERO, who faithfully preserved them, and now brings them to the notice of the public.

Her appreciative and enthusiastic account of the manner of their composition will be found on the page commencing each piece.

These pieces are characterized by a beautiful delicacy of thought, and by great variety of arrangement, and need only to be heard, to become favorites of the concert room.

MAZURKA RUSTIQUE.....	\$ 75	SCHERZO ROMANTIQUE.....	\$1.00
CAPRICE POLKA.....	1.00	CHANT DE GUERRE (WAR CHANT).....	1.00
SOUVENIR DE CUBA, MAZURKA.....	75	MARGUERITE, GRAND VALSE BRILLANTE.....	75
EL COCOYÉ, GRANDE CAPRICE CUBAIN.....	2.00	RAYONS D'AZUR, (SHADES OF EVENING).....	90
CELEBRE TARANTELE, DE BRAVURA.....	1.50	OVERTURE D'OVERON, A QUATRE MAINS.....	2.00
2ME BANJO (SECOND).....	1.50	LE PAPILLON, DUETT, VOIX ET PIANO.....	1.25
SOUVENIR DE LIMA, MAZURKA.....	1.00	AVE MARIA, (VOCAL).....	75

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO., NEW YORK.

LYON & HEALY, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—1y]

SINGING AND PIANO.

Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO METHODS, MAINTAINS THE FRONT RANK, AND ITS SALE ECLIPSES THAT OF ALL OTHERS. FOREIGN OR AMERICAN—COMBINED. THE PUBLISHERS CLAIM ITS ANNUAL SALE OF 25,000 COPIES IS INDISPUTABLE PROOF OF POSITIVE AND INTRINSIC MERIT, AND ITS SUCCESS IS NO MATTER, BUT DUE TO THOROUGH EXCELLENCE IN ALL ITS DEPARTMENTS. FUNDAMENTAL AND INSTRUCTIVE TO ITS VALUABLE EXERCISES AS WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHUMANN'S MAXIMS" AND THE FAMOUS "CHERNY'S LETTERS ON THE ART OF PLAYING THE PIANO." "RICHARDSON'S NEW METHOD." THIS CONTAINS OVER 200 PAGES FULL MUSIC SIZE AND IS JUSTLY CLAIMED TO BE THE BEST PIANO METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Vienna, 1873.



MASON & HAMLIN CABINET ORGANS,

winner of TWO HIGHEST MEDALS and DIPLOMA OF HONOR AT VIENNA, 1873. First Medal at Paris, 1867, and GOLD or SILVER MEDALS or other highest awards at American Industrial Competitions always. The ONLY American instruments of the class which ever obtained any award in Europe, or are largely exported there. Recommended by the MUSICIANS OF THE WORLD as unequalled, employing improvements found in no others and unrivalled in excellence.

New styles this season, surpassing all previous productions and at reduced prices. FIVE-OCTAVE, DOUBLE-REED ORGANS, \$110 and upward.

Lowest prices printed, fixed, and invariable. ORGANS RENTED with privilege of purchase. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS free. Address

Mason & Hamlin Organ Co.,

154 Tremont St., Boston; 25 Union Square, NEW YORK;
80 & 82 Adams St., CHICAGO; METZLER & Co., 37
Great Marlborough St., London; Bernhard
Kohn, 30 Becker Strasse, VIENNA.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gift, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!
Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., O. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular"—melodies of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c.; in fact, the best of all music from Beethoven's Adagio to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and Fourth now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's >1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Fife, Accordeon, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books, sent everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. PALMER has double the merit, and is likely to have double the sale of common books by one composer. The works of other authors have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Convention are supplied. Price, 15c.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense need this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the necessary exercises and studies, but to its admirable collection of 130 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 873.

BOSTON, SATURDAY, OCT. 3, 1874.

VOL. XXXIV. No. 13.

For Dwight's Journal of Music.

The Oberammergau Passion Play in 1871.

(Continued from page 79.)

Although I had read carefully very many descriptions of this performance, and of which none, in my judgment, gives a more vivid account than the one to which I have referred above, I found that none of them prepared me to realize the wonderful and truly artistic manner in which it was carried out, so that no professed actors or singers, it seemed, could have been substituted for any of the performers to advantage, or could more effectively have sustained their parts. The leader of the chorus, for instance, throughout the performance delivered long passages, sometimes spoken, sometimes in recitative, sometimes in song, with the fullness of voice, the admirable expression, the grace of gesture that you would look for only in a first-hand professional singer of a high rank, yet he is a simple villager in this remote Bavarian mountain village. So also, it was truly wonderful, in the scenes representing the trials before the Sanhedrim and before Pilate and Herod, to observe the force and vigor and naturalness with which the various characters were acted, from the most insignificant of the rabble to the High Priests and the Roman Governor. Every thing was appropriate and in keeping. The costumes were carefully copied from well-known paintings, as were also individual attributes and the groupings of masses of persons appearing, sometimes 3 or 400 at the same time, upon the stage. Wonderful too, was it not, even in those characters requiring the very highest qualities, undertaking, as they did, to represent the most sublime personages and characters known to us, there was nothing anywhere to shock the sensibilities of the most devout. Bear in mind that this audience was almost all Roman Catholic; that, almost without exception, the doctrine of the Trinity was the central point in its belief, and that here on this stage, they undertook to present the Virgin Mary, and the inexpressibly venerable person of her Son, and that these characters were not only so given by these actors as not only, not to offend any but, on the other hand, so as to produce the most wonderful effects upon the hearers, to draw tears of sympathy and emotion from eyes not given to weeping and to quicken the hearts and to stir the souls of all, to a pitch of exaltation altogether unknown, and it will be seen, that this representation of Oberammergau is altogether without an equal or a parallel in the history of the dramatic art.

The most wonderful feature of the Passion Play is the remarkable, the incredible success with which Joseph Mair represents the character of Christ. It would seem almost like a profanation of the most sacred things for a man to attempt this; one can hardly believe that the attempt would be anything but shocking to the

feelings of all, and yet the testimony is all but universal. (The exceptions are so rare as to be scarce worthy of thought; that this man not only succeeds in the effort, but even produces impressions that reading and study of the Scriptures, and familiarity with the masterpieces of art have failed to excite. He makes real to you so many things in the life of the Savior, as no reading and no preaching and no pictures have ever done; gifted by nature with a rare, rare personal beauty of body and of face, of expression and of voice, your whole attention is riveted upon him from the moment when in the entrance into Jerusalem, he descends from the ass, with a look, a gesture, a tone, could be changed for the better, in this wonderful attempt to represent the most sublime character and person of all history. Throughout he uses the very words of the Savior, which come to you with a force and truth of meaning that you cannot but feel. The surroundings, the scene, the characters before you all combine to give an interpretation and effect to the written word that has come to the minds of but very few of those who witness the performance. The dignity, the grace, the meekness, the patience of the divine character are wonderfully represented, by this self-taught actor.

All the great events of the history are represented; the entry into Jerusalem, the driving of the money-changers from the Temple, the washing of the disciples' feet, the agony in the garden of Gethsemane, the Crucifixion, Resurrection and Ascension. Can higher subjects be conceived to tax the powers of the actors? Can one cease to wonder at the genius that makes it possible for a man to attempt these things and not fail? Such a representation of the character as Joseph Mair has shown to be possible, in the history of the Passion Play of the present year, I believe must stand alone in the history of Oberammergau, and almost in the history of dramatic art.

Essaying to be critical at the beginning of the performance the hearer, comparing it with other performances, can only perceive that the vocal parts being within the limits of the powers of execution of the singers, are almost faultlessly rendered; that the spoken parts are throughout given with most remarkable propriety and effect; that the acting, the stage management, that the costumes, and the groupings are arranged with a truly artistic effect, down to the most insignificant personage who takes a part, down to the humblest detail.

But the power to criticize is soon lost and the spectator must abandon himself to the current that is sweeping every individual down, and give himself up entirely and unreservedly to the

emotions aroused by this vivid presentment of the most solemn and effecting scenes of all the world's history.

The *tableaux vivants* which all along were interspersed, from Old Testament history, as a sort of commentary upon the acted scene which was to follow, were the least successful part of the whole representation, and did not correspond in their effect with the musical and the spoken parts of the Passion Play, although the same care and study was evident in the arrangement, and the execution was very perfectly done.

The climax of interest was in the scene of the procession to Calvary and the Crucifixion, and were it not for the necessity of completing the sacred story by adding the Resurrection and Ascension, it would have been better that the representation ended with this remarkable scene. It was a wonderful scene, and one that they should so succeed in their endeavor. The testimony however, of all who have seen this representation of the Passion is so nearly unanimous, that the success of the attempt cannot be doubted. I have seen one who was not glad to have seen it, and who did not look upon it as one of the unique events of life to have been there.

The morning breeze was cool when we took our seats; the broiling heat of the noon day sun saw the performance only half finished, and the long shadows of the mountains in the west cooled us again towards sunset, before the representation was completed, at about five o'clock in the afternoon, which was a long time for soul and body to be so kept upon the stretch, exhausting to the mind and not a little wearying to the bodies of the six thousand spectators, who at the close, gladly left the not over comfortable seats which they had occupied through the livelong day.

It was a relief to leave the seats in which we had sat closely packed during all these hours and to find ourselves in the moving multitude that, in a few moments poured through the narrow streets of the village. The booths and stalls for the sale of photographs, wood-carvings, and mementoes of the performance of various kinds were quickly crowded by purchasers about to leave the place and anxious to carry something with them, the sight of which far away would bring back to mind the memories of this day. Every one wanted the wood-carving of Joseph Mair, but the demand was far beyond the possibility of his supplying it; and every one would take away with him a photograph of the lovely face of Franziska Flunger, the beautiful daughter of the drawing teacher of the village, who had personated the Virgin. The venders of beer and cakes were well patronized by the almost starving crowd, and the pretty peasant girls, who sold luscious grapes in the streets could scarcely quickly enough deal out the purple

bunches to their eager customers. The streets were crowded with vehicles all harnessed and ready to start on the return journey in all directions, and waiting only to be filled.

Not intending to return the same way that I came, I was lucky to find a seat in a sort of covered wagon, seated omnibus fashion, that was bound for Weilheim.

When at last the company was got together of those who had come from Weilheim in this vehicle, we started. The "insiders" were not so pleasant company as the good-natured rustics with whom I had journeyed to Oberammergau, but were an inferior kind of city folks who devoted a good deal of time to berating the driver and his vehicle. The vehicle, I should say, appeared to be covered with sheet iron, in lieu of leather or cloth, for, after we had slowly wound our way through the closely packed main street and were fairly started, at a round trot, it seemed to me, that I was never shut up in anything better entitled to the name of an "infernal machine." If one could be bottled up in a steamboat boiler, as we sometimes see them, on wheels, and trotted off over a cobble stone pavement, as fast as horse flesh could travel, one could have an idea of the torments of a six hours' ride in this springless and entirely abominable vehicle.

The way was crammed with carriages of every kind, and, as far as we could see, was an interminable profusion of vehicles and a great multitude on foot, priests, students, peasants, men, women and children of all ages and in the quaintest of costumes, all intent on making their best time, for night was coming on apace, and all were anxious to be as far as could be on their way before it should be really dark. We left behind us the pretty village lying at the foot of the rocky cliffs and soon saw the imposing dome and the stately buildings of the abandoned monastery of Ettal, only a few miles off. It was indeed a surprise to see this vast and beautiful group of buildings worthy of a great city, buried here in this remote valley among the Bavarian hills; but no monks are there and the stately edifice is used now as a beer brewery. To one of the old monks of Ettal the people of Oberammergau were indebted for the composition of the libretto, if one may so call it, of the Passion Play.

It was an odd sight, when, at the top of an immensely long hill, with a dense forest on both sides of the road, the long procession halted, and all were compelled to alight and walk down the steep descent for an almost interminable distance. It did not take long to find countrymen in this crowd and I fraternized with some young Americans, students, whom I discovered, and was glad to exchange a few words with, in the good old mother tongue. Again all ascended and rode along in the dark, coming, after some time, to another hill, (but this time it was "berg-auf," up-hill work for a good mile. Arriving at the halting place, I waited for my vehicle; I waited, but it did not come, and waited still, till the diminishing throng of foot-men and chariots made me a little suspicious that my carriage might have passed me unnoticed in the darkening evening and still I waited, thinking some accident might have detained it, until at last I found myself alone on this Bavarian highway at about

ten o'clock of a dark night, where I did not know. Satisfied that I was indeed abandoned, I proceeded at a lively pace for a mile or so, and to my great joy came into a town its streets all alive with vehicles whose horses had been taken out, and whose "Wirthschafts," were bright with lights and all alive with hundreds of hungry guests, and glad enough was I at last to recognize my sheet-iron carriage, and join my fellow travellers in the inn of the "Post" and sit down to a hearty meal and a foaming glass of Bavarian beer.

An hour's halt here, in Murnau, refreshed both man, womankind and beast, so that all started off with better heart to endure the rest of that midnight ride, which, in two hours more, brought us to Weilheim, a large town which, until recently was the terminus of the railroad to Munich. Right glad were we, after six hours of torment, to drive up to the arched door way of the inn, to get out and stand upon solid ground again.

Addressing an individual who appeared like one of the authorities of the house, the "gentlemanly clerk" I thought he might be, he assured me I could have a bed, and invited me to the coffee room where I found again my young fellow Yankees and the whole caravan besides drinking coffee. It was a mystery where this multitude expected to sleep, for the house was very small and the company very great. But I and my friends were promised beds, *recht schöne Betten* "right beautiful beds," by the wandering Bavarian whom I had mistaken for the clerk, who sat and drank coffee with us, disappearing at intervals, for some minutes, and on his return assuring us, over and over again that we were to have "right beautiful beds," where, we could not guess, for we gradually found that our Bavarian friend was slightly elevated by his Sunday evening potations and evidently had nothing at all to do with the housekeeping of the inn of the "Blue Grapes" — no more than ourselves, and at two o'clock we came to the conclusion that our fate was to sit there and drink coffee till morning with the rest when, to our delight, the wandering Bavarian returned, after another temporary absence and announcing, so well as we could understand his Bavarian speech (as modified by drink) that all was ready; "the beautiful beds" awaited us, if the *Herrschaffers* would follow him. So we followed him out of the "Blue Grape" to a house not far away, which he averred was his, and as his key, (somewhat uncertainly adjusted to the lock,) had a tendency to prove a title in him to the mansion, we followed him a little dubiously into the house.

The beautiful beds of my friends were on the lower floor, and they took possession of their apartment, as I saw, with not a little suspicion; but whatever doubts I had entertained, were entirely dispelled by a glance at the lovely face of the young girl who lighted me up two flights of stairs to a large and pleasant room all full of quaint old furniture and pictures; children's clothes and playthings, a workbasket, and some indications of young womanly proprietorship of the apartment. All this set me at ease and I tumbled into the beautiful bed and quickly forgot my long days' adventures in sleep.

In the morning my Bavarian knocked at the

door, "clothed and in his right mind," full of kindness and hospitality; coffee was ready in the next room whenever I pleased to take it. It pleased me to take it forthwith, and never was there more fragrant coffee, sweeter bread or more delicious butter than were offered me by the pretty young woman whom I had seen the night before, the sister of our host. It seemed, that, availing themselves of the chance to make a few florins, the family had abandoned their usual quarters and taken us in for the night, stowing themselves I know not where. Of course we remunerated their hospitality, for which they would fix no price, so as to fully repay them for their trouble, and which was none too much, as we all agreed, to pay to the pretty damsel who seemed to be the head of the household.

Then a little walk about the town; a few moments spent in the old church, and a few minutes lingering at the quaint fountain guarded all round by statues of cherubs, and we were on the way to the station accompanied by the Bavarian and his pretty sister, and were soon rushing in the old familiar way, by rail, past the margin of the lovely Staßberg Lake, and in a few hours more, were in beautiful Munich.

Apart from the special interest attaching to Oberammergau from the "Passion Play" which will not be performed again for ten years, this place is of itself worthy of a visit from all travellers, who enjoy the pleasures to be derived from journeying among a quaint and simple rural people and a country whose natural beauty cannot be overpraised. Fresh as I was from seeing the grandest and the most beautiful scenery of Switzerland, some regions of which had become as familiar as home to me, I enjoyed to the utmost, every moment of this beautiful journey, which, all the way, from the Lake of Constance to Munich, possesses attractions and charms that amply repay the traveller for the time and trouble of the tour.

H. W.

(For Dwight's Journal of Music.)

Beethoven and the Sonata Form.

BY W. S. E. MATHEWS.

The musical composer who writes a sonata is very apt to get snubbed for his pains. If he be true to the spirit of the past he is charged with tawiness. If fresh in ideas and allowing himself a fuller participation in the musical ideas (modulations and traits of melody) now current, he is rebuked for his want of the "discreet reserve" always observed by the classic composers.

Let us go further. If he writes a quartette, he shows himself at home in the sonata form, and not infrequently makes an important contribution to musical literature. If he undertakes a symphony, his want of spontaneous imagination betrays itself, (as well as his distrust of the public) and he feels impelled to explain himself by poetic and characterizing titles of the separate movements. But in composing for the pianoforte his avoidance of the sonata form is in the exact ratio to the freshness and vigor of his musical life. The pianoforte composers of the present day who have real originality find themselves compelled to adopt some other form than the sonata. When they write sonatas they do so against their own instinct, merely out of regard to the tradition of their schooling wherein the sonata held the highest place among instrumental forms, and in deference to the voice of critics. In support of this fact I need cite only Mendelssohn.

the monster "created" by Handelstein. At the Royal Italian Opera, "Il Corsaro," "Luisa Miller," and "Crispino e La Comare" can scarcely be considered Operas to "draw," and yet we find them in the repertoire of the season. We are told that the Lessees of Opera houses must consult the taste of their subscribers, but we have endeavored to prove that in reality they consult the taste of their singers. If the supporters of these establishments please to be thus ruled, we have nothing to say, but whilst families are nightly bowing before their idols in the fashionable temples, the worship of the true art will unquestionably grow up outside their walls, and though toleration of creeds is one great proof of civilization, there are few persons, we think, who do not long for the time when a belief in the real mission of music shall universally prevail.

Our task of recapitulating the principal features of the past Operatic season will this year be unusually light. At Her Majesty's Opera Madame Nilsson has reigned almost supreme, even "Ernani" and "Roberto Devereux," in both which Operas Madlle. Titiens was, according to the prospectus, to sustain the principal characters, having been set aside in order that the favored *prima donna* might be heard in such parts as *Lucio*, in "Il Trovatore," and *Valentina*, in "Les Huguenots." Of Madlle. Lodi, who was unfortunately compelled, by illness, to quit the establishment, we must speak in most favorable terms, and cannot dismiss her name without expressing a hope that she may return to us renewed in health and strength next season. Madlle. Singelli may be said to have achieved a decided success, her pure soprano voice and facile execution, in spite of a certain coldness of manner, securing for her a large circle of admirers. From the new tenors, Signor Gillandi and M. Achard must be selected as having obtained a high, but not the highest position; and Signor De Reschi, Signor Galassi, Herr Behrens, and Signor Perkins (the last named gentleman having done as much as he can to Italianize his name, according to our Operatic requirements) have added much strength to the department of baritones and basses. The merits of Balfe's Opera "Il Talismano" have already been fully discussed in these columns; and we have little doubt that Time will endorse the justice of the verdict we have pronounced. In his opening prospectus the Lessee says: "He trusts that neither the lovers of 'classical' nor of 'popular' works will have cause to complain of the result." We know not whether the upholders of the "popular" school have reason to be satisfied; but as lovers of the "classical," we desire to place upon record that we do complain.

The season at the Royal Italian Opera has been even more barren than that at the rival establishment; for, with the exception of the production of Verdi's "Luisa Miller," we have had nothing beyond the usual works, of which any person not belonging to the class of "Operatic subscribers" would have been weary years ago. The Lord Mayor's "Queen of Song," Madame Patri, has however been as prominently put forward as she was at the civic banquet to the representatives of "literature and art;" and, as the majority of people go to hear singers and not Operas, the maxim of administering to the "greatest happiness of the greatest number" has been steadily adhered to. We may speak in high terms of Madame Vilda, although both this lady and the tenor, Signor Marini (who may yet live to discover that shouting is not singing), have been heard in this country some years ago. Signor Bolis and Signor Piazza have also succeeded in establishing a fame as reliable tenors, a department which has been occupied for whole seasons by far worse singers. Madlle. Albani has materially increased her reputation this year, and Madlle. Marimon has at least sustained the position she occupied at Her Majesty's Opera. The subject of "pitch," which has recently been so extensively discussed, appears to have unsettled the minds of our Operatic Conductors, without bringing them to any definite conclusion on the matter. Meantime some singers have decided the question by singing at the pitch most convenient to them; and, although at Covent Garden a recognized standard has prevailed during the season, at Drury Lane the poor chorus-singers have been so at the mercy of the principal vocalists that they were compelled to inquire what was to be the pitch for the evening; and if disastrous results followed, we should hardly, therefore, throw the blame on them. Surely some definite system should obtain, for it can scarcely be expected that an Opera can be sung in tune whilst the pitch is to be settled by the *prima donna* for the night.

Giving precedence, by virtue of its age, to the Philharmonic Society, we must express a hope that

it will not rely too entirely upon its former position in the world of art. True it is that it has done much for the progress of the highest class music in this country; but to maintain a reputation is as hard a task as to acquire one, and all who have the interest of this Institution at heart must see that it is too apt to ignore the necessity of any reform in its management. To take solid ground in the present day it must lead, instead of follow, public taste; and we are only echoing a widely spread opinion when we say that the orchestra needs renovation if the Society would compete successfully with others that are growing up around it. Mr. Cusins, the Conductor, is too good a musician not to be aware of this fact; and although he has satisfactorily led his forces to the end of the season, it behoves him, like an efficient General, to make the best use of the time which must elapse before they are again called into active service.

The Crystal Palace has been unusually active during the year, and Mr. Manns deserves the utmost credit for his unwearied exertions in the cause of good music. To Sydenham, indeed, we are now accustomed to look for novelty in orchestral and choral works; and foreign artists of reputation seem to consider an appearance at the now celebrated Saturday concerts a positive necessity before quitting our shores. The illustrations of National music were a severe test; for, like all public exhibitions of the progress of various countries, they must show weakness as well as strength; a mere display of wealth may blind us to the presence of poverty, but when both have to be dragged forward into the light of day, the result is at least hazardous. What was done, however, was well done; and if more attention were paid to the solo vocal music; or, better still perhaps, if the choir were placed under vigorous training, and only pieces requiring chorus and orchestra given, the concerts would be everything that could be desired. The Handel Festival, too, must not be forgotten in the record of important musical events. Upon the tampering with the scores of a composer, who unquestionably knew best what he meant, we have already spoken freely in our report upon the performance. We hold our opinion even upon the question of "additional accompaniments;" but, passing over this matter, we cannot admit that putting a few bars of symphony where Handel has purposely commenced with the voices, and altering his own treatment of various instruments can be justified, especially when such innovation is not previously submitted to a competent jury of musicians. The success of the Festival, however, is a proof of the steady worship of the great master's works in England; and we sincerely hope that we may look forward with confidence to the periodical recurrence of a musical demonstration which reflects so much credit upon the Sacred Harmonic Society, and its talented and indefatigable Conductor.

The steady improvement of the Royal Albert Hall Choral Society, under the systematic training of Mr. Barnby, has been sufficiently evinced by the execution of the works given during the past season. Handel's "Theodora," and Bach's "Christmas Oratorio," are compositions demanding not only the faculty of singing the right notes, and a blind obedience to the Conductor, but a loyalty to the cause of high class music which, with so large a body of executants, is not always to be relied upon; and the thanks of all, therefore, are due for so efficient a presentation of two specimens of their composers' genius hitherto almost unknown in this country. The Oratorios in Holy week, too, have been again given, Bach's "St. Matthew Passion Music" once more asserting the supremacy of its power to move the hearts of thousands to a due appreciation of the solemnity of the occasion, and increasing our wonder that such a work should for years have slumbered in obscurity.

The Sacred Harmonic Society, by the production of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," for the first time in London, has proved that it has at least its moments of wakefulness; and we believe that we speak the feelings of the subscribers when we say that a performance of this work next season will be anxiously looked for. May we also hint that if a little of that spirit which prompted the resuscitation of "Israel in Egypt" many years ago should be still left in the Society, it may be exercised in making the public acquainted with several sacred compositions the excessive beauties of which have long been the admiration of students.

Of the objects of the "British Orchestral Society" we have before spoken; and see no reason, from

the experience of the past season, to modify our opinion. If better concerts are given by this Association than can be found elsewhere, there will be no occasion to complain of want of patronage; but that the public cares one bit where the members of the orchestra were born we take leave to doubt, and indeed should be extremely sorry if it could be proved that such a feeling existed. The "Monday Popular Concerts" are fast justifying the title assumed when the compositions performed were by no means "popular," and the growth of the public taste for chamber-music is still further shown by the patronage accorded to those excellent concerts given at St. George's Hall, under the name of "Musical Evenings." The "Wagner Society" has succeeded in intensifying the desire of the admirers of this composer to hear his works on the Operatic stage; but we cannot believe that the yearly presentation of the same pieces can further serve the cause. All praise, however, is due to Herr Dannreuther for the zeal and energy he has invariably displayed in conducting the concerts of the Society. The performances of Mr. Henry Leslie's Choir must be mentioned as having a distinctive feature, which has this year been more than usually kept in view; and special praise should be given to Mr. William Coenen, whose "Chamber Concerts of Modern Music" have been steadily persevered in, to the great delight of the chosen few who favored him with their patronage.

A great deal of virtuous indignation has been publicly expressed respecting, as it appears to us, the right of delivering an opinion upon pianists as they severally appear before a London audience; and we are told that we should admire both the conception and execution of certain works of artists who have made their fame, because their departure from a preconceived ideal of perfection is a proof of their "individuality." Now this appears to us a repetition of the very injustice complained of; for although a variety of readings of a composition may be freely admitted, surely a particular reading may offend, more especially when the effect is that the individuality of the performer is infinitely more prominent than that of the composer. No person who has heard Mendelssohn would deny that there was an "individuality" in his playing; but the charm exercised over his listeners by this very peculiarity was due to the fact of his placing himself *en rapport* with his author, and earnestly endeavoring to expound his meaning, irrespective of any desire to exhibit himself. We have no wish to disturb the equanimity of those who can listen with pleasure to wrong notes, eccentric alterations of tempo, and passages tortured from the original to show the dexterity of the player; but we claim the like indulgence to ourselves if we cannot do so; and when we express dissatisfaction at the apparent victory of the "wonderful" over the "beautiful," it is only because we see that the progress of truth is temporarily impeded. We have too much faith to doubt the result, and therefore can afford to wait patiently, convinced that if a "higher development" of pianoforte playing should ever permanently obtain, it will be by raising the artist to the level of the art, and not by pulling down the art to the level of the artist. After these few preliminary observations, we may perhaps be credited with sincerity when we say that Dr. Hans von Bülow, Madlle. Krebs, Madame Essi-off, and M. Duvernoy should receive a cordial welcome as artists of the highest rank. Their various readings of the standard works ought to command our earnest attention, because they are all the result of profound study; but if the impression produced upon the hearer by their several styles is not to be honestly recorded, the duty of the critic will sink to that of an artistic court-newsman, whose employment it will be merely to chronicle the doings of those who rule for the hour, accompanied by as much flattery as loyal subjects usually demand from such an official.

The formation of the "Musical Artists' Society," for the trial of new works, and of a Society for the study of the art and science of Music, where Papers are to be read by the members, must be mentioned amongst the events of the year, especially as the constitution of both these Associations seems of a sufficiently solid character to lead us to anticipate good results. We may also say that the Festivals given during the last autumn at Bristol and Glasgow, and those which are to take place this year at Gloucester, Leeds, and Liverpool, afford abundant evidence that the demand for good music is now widely spread; for there can be no question that, although Charity is a powerful incentive to action, those who promote these gatherings would be loth to undertake the task were they not confident that

they could rely upon a pecuniary as well as an artistic success.

Mr. Bellasi, by the publication of his interesting book on Cherubini, has recently reminded us that, whilst forming a Society for the preservation of the music of the future, we are ignoring such excellent music of the past, and we may reasonably hope that so able an advocate may produce some good result. The chronological list of Cherubini's works, included in the volume alluded to, must astonish persons who know this author only by the few specimens ever heard in this country, and we believe that those who arrange the programmes of our greatest musical performances might consult their own interest by presenting some works by a composer who has earned the extraordinary admiration of such men as Mendelssohn and Spohr. We sincerely hope that the narrow policy of excluding any but universally accredited compositions pursued year after year at the two Italian Operahouses, will be rigidly confined to the *Leçons* of these establishments, and that the Directors of our numerous Societies will see that with them alone rests the responsibility of either adding or retarding the healthful progress of music in England.

The Montpensier Pictures.

This noted collection of paintings is now open to the public at the Athenæum gallery. Mr. Charles C. Perkins, the art critic and lecturer, who has been active in the establishment of the Museum of Fine Arts, is the reputed author of the following descriptions of the pictures, which originally appeared in the *Boston Journal*:

The collection of pictures led to the transfer of the Museum of Fine Arts at Boston to a new building in the Museum of Modern Art, where he had been put in charge of the collection of the last of September. When the announcement was made of the acquisition of the *St. Louis*, the duke had offered to make his collection of pictures, lovers of art throughout the country would be the first to know of this we cannot forget to mention the following paragraph from a letter written by Charles Sumner to a friend in the city of New York in March 1857:

"The then hit of those pictures has changed about this feature. I wish they could take pictures of a vessel as Thorwaldsen was caught from being near a pirate frigate."

[illegible][illegible]

"I have received, with great satisfaction, the letter which you did me the honor to write to me, on your name, and in the name of the trustees of the Museum of Fine Arts at Boston, concerning the loan of a certain number of works of art to your country for my private use. I am, I think, the first time these pictures have left the place where they belong; it will be a happy day in the American museum. It will afford me an opportunity to think that I have thus been able to do a little for the art of my country, a noble privilege, if it be not too great to be so abused."

in my bonds have so far comforted the members of my family. These gentlemen of the magistracy led the way good before to adhere on the spot, and to defend the free institutions of the United States, and I shall never forget the generous offers which were made to me in critical times by worthy representatives of your good country."

Scève's letters to the printers of the *œuvre* (1574), namely, the period of the highest development of the Spanish school, are represented by important works in the Montpensier collection, and one, Murillo, who stands prominently in Velázquez's portraits of Spanish artists, by a master piece of illumination. This is "La Virgen del Lirio," said to have been the wedding clothes worn by the infant Christ. It is taken to the count of Aranda, it is reported by the Earl of Seville, and then, when it is taken by Baron de La Tour to the Spanish king, it is given by Philippe IV to the Louvre. After the death of the king, it was purchased by the Duke of Montpensier, who brought it back to Seville. Lady Herbert refers to it in her "Impressions of Spain" as one of "two most exquisite Marbles" which she saw in the city of Seville.

Another of the great (Spanish) painters, Peter Paul Rubens, when Sir Wm. St. John Mordaunt directed the "pensioner painter of monks" and Raphael of Molayns and Robert of martyrdoms, and when Paul IV, called "Painter to the King and the King of Painters," contributes five pictures. One of these is a praying monk, which we remember to have seen in the Spanish gallery at the Louvre many years ago, and which has always stood out as a masterpiece of light and shade in the management of light and shade. The other four pictures by this Spanish Caravaggio, formed, with two smaller pieces now at Berlin, the great altar piece of the church of San Giovanni in Laterano, Rome, and remained at the Louvre until 1819, and were bought at London in the year 1820 by the Duke of Devonshire. The Duke's collection was afterwards sold to the Emperor of Austria, and the pictures were sent to Vienna, and are now in the gallery of the Emperor of Austria.

Of the three pictures by Velasquez, the greatest of Spanish artists, one, long supposed to be a portrait of himself, Philippe; the other two, said to be the original studies for the *Infanta Margarita*, were given to the Museum of Art from the banker of Salamanca by Queen Isabella, and presented to her sister, the Duchess de Montpensier. The

gallery at the Louvre, speaks of it in his "Lives of the

ful to be remembered without a shudder." This verdict might be rendered upon many of Rubens's pictures, which would be often unbearable on account of their subjects, were it not that the vigorous way in which they are painted is so interesting.

[illegible]

The two other Spanish masters represented in this collection are the Flemish painter Peter Paul Rubens and the Italian painter Giovanni Battista Tiepolo. The exhibition will also feature a reproduction of a tapestry by the celebrated artist, Leonard de Launages, first directed by Francis I, in the sixteenth century. Visitors to the exhibition will do well to examine the very beautiful

One of the most famous of these is the *Refractory* by Francois Granet, written in 1544, and given by Louis Philippe to his son, the Duke de Montpensier, in 1846, and "The Sirens seeking to entice Phryxus," afterwards printed expressly for the Duke's private use.

The twenty-two other small pictures which form the complement of the collection, are: "The Fall of Man," "The Fall of Lucifer," "The Fall of the Angels," "The Fall of the Giants," "The Fall of the Titans," "The Fall of the Gods," "The Fall of the Heroes," "The Fall of the Kings," "The Fall of the Emperors," "The Fall of the Popes," "The Fall of the Priests," "The Fall of the Monks," "The Fall of the Bishops," "The Fall of the Cardinals," "The Fall of the Nobles," "The Fall of the Knights," "The Fall of the Soldiers," "The Fall of the Sailors," "The Fall of the Merchants," "The Fall of the Farmers," "The Fall of the Laborers," "The Fall of the Peasants," "The Fall of the Slaves."

pals" and that of the "Imitation of Christ," issued by Carter, the well-known publisher of "The House of David Bible," and other spiritual and religious works.

From it we have seen and heard that it looks to the liberality of the Duke de Montpensier, an American city is for the first time to possess, for a year at least, a very valuable collection of pictures by some of the best masters of the Spanish school. Although it would be absurd to pretend that they are represented in it by the finest works, which are only to be found in the Spanish galleries, these pictures add an opportunity and enjoyment to the general public hitherto unattainable on this side of the Atlantic; and to American artists a chance for study such as they have never before enjoyed in Europe. We need not dwell with a sorrowful regret on the opportunities which have thus been lost to Sir Richard Wallace offered to the English public of seeing their splendid pictures, and of the loan collections temporarily formed at Kensington, at Manchester, and at Leeds, and had never dared to hope that any one would be found willing to set an example of still greater liberality to the world by sending pictures across the wide ocean to delight the multitude in France. Nevertheless, such a Museum has been found in the person of a prince of the house of Orleans, to whom the Museum of Fine Arts of Boston will be able to boast that it first among American institutions exhibited to the citizens of the United States a finer collection of pictures by the old masters than any hitherto seen in this country. *How glad in rotis*, and we should be glad to see some of the pictures have been well exhibited, and the same exhibition visited from a number of cities, and the great value of this equality is fully appreciated, and encourage others, who are in a position to do so, to follow the example.

Spanish Painting.

It is a well-known fact in the history of art that the existence of the Spanish school of painting was practically unknown beyond the Pyrenees up to the middle of the nineteenth century. At the end of the war of 1808, and Marshal Soult, who was then in Spain, did not even know the name of Velázquez. In 1814, after the battle of the Pyrenees, the French Emperor, Alexander I, who was then at the head of the coalition crushing his countrymen from their unmerited obscurity, sent the painter, Don Sebastián de Morúa, to Paris, to show the French artists the power of the Spanish school, and to tell them what he would like to see in the place of what they were to be told by the French painters of the day, the Marshal Soult, Napoleon's "plunder-master-general," when, a few years later, he became the conqueror of the French in the south of the peninsula. Armed with "the sword of truth," he was to tell the French artists that the Spanish school was not only a reality, but that it was the greatest of all schools.

many of the noblest works of Murillo, Zurbaran and Ribera. The collection is particularly rich in the work of the great Spanish Baroque masters, and includes a number of the finest religious paintings in the world. The collection is also rich in the work of the great Spanish Baroque masters, and includes a number of the finest religious paintings in the world.

pensier, who placed them in the Louvre. These two collections, which included the choicest treasures of the French and Italian schools of the seventeenth century, were considered to have claimed a rank, by virtue of its merit, second only to that of Italy. So rapidly did it rise in the public estimation, that the collection, which had been brought over £60,000 at auction, one picture alone, the *St. John the Baptist*, by M^r. de la Tour, was sold for more than a single painting.

[illegible]

drawn wholly from religious sources, and, like the architect of the middle ages, he became "the exponent of the religious sentiment of his age." So long as the religious sentiment of the people remained strong, the religious art of the middle ages was preserved, and the religious art of the Renaissance was preserved. So long as scenes which were religious followed the principles of representation. During the Renaissance, religious art and early forms and prototypes were maintained because associated with the people's reverence from their cradle." Inspectors visited the studios from time to time with powers to enforce the moral law and order. The reform was opposed in principle, as it had already happened in Italy through the glowing graces of Titian and Correggio, and the religious art of the middle ages was preserved, and the religious art of the Renaissance was preserved.

This iron despotism confined the genius of the artist within narrow channels. But it was not a restraint under which he chafed and rebelled, but one which developed and gave full play to his powers. All his strength being concentrated, as it were, upon a single theme, he treated it with a strength and truthfulness which the artist of no other school could equal. His aim, from his first rude sketches to the highest efforts of his matured powers, was to paint, not for a single class, but for men of every rank and condition of life. And it is his crowning glory that he has produced works "which appeal to the feelings and perceptions of all men." He has few rivals in giving an intense devotional expression, in his "power of submitting to those who could see and feel, but could not read, a faithful, matter-of-fact impersonation of the Spanish faith." That which characterizes Don Quixote and distinguishes it from all else in literature equally characterizes the paintings of Spain's noblest artists. The Spaniard needs neither education nor culture to feel the power of Cervantes, Velazquez and Murillo.

Of this, then, we may be assured,—that whether the pictures at the Athenæum please or not, they are intensely truthful representations of Spanish thought and belief. And as such, leaving out all view of æsthetic enjoyment, they are worthy of the closest study.—*Advertiser, Sept. 24.*

Dwight's Journal of Music.

BOSTON, OCT. 3, 1874.

The Religion of Music.

[Concluded from page 302.]

A musical man is less likely than another to quarrel with the Churches, any of them, unless with their intolerance. Music readily accommodates itself. Asking no questions, it lovingly associates itself with whatever of true feeling, aim and aspiration it may find in any of their forms; it is with their Humanity, with the common religion at the bottom of them all, that it has to do. When it sings the words of hymn or Mass, it sings something better than the words; a *Credo* of its own, as broad as all Humanity; a prayer in which all souls may join. The *spirit* of the service, not the letter, not the doctrine, is all with which its tones can have affinity. If there be bigotry in any church, it is in spite of its good music; to that bane music, true and truly felt, is just so far an antidote.

Music cannot be sectarian. It will be seen that sects, as they grow musical, begin to get rid somehow of the sectarian virus. The sternest orthodoxy of the music-loving German congregations does not prevent a much more genial, happy, free and hearty life, than our unæsthetic Calvinism dared to trust itself withal, until quite lately, (and still reluctantly and timidly), now that, with the other liberalizing, humanizing influences of the age, music too has acquired a certain respectability in most eyes, and music schools and choruses and concerts furnish eager occupation for so many thousands. Here is a new instinct of a new culture springing into life; the gloomy old faith opens the windows of its narrow rooms to let the air and sunshine in; it lets in music; it courts acquaintance with the other arts, and begins to have some dim ideals of a "beauty of holiness," where there was thought to be a virtue formerly in making all repulsive. These are good signs. Even our hearty, devout friends, the Methodists, the Puritans *par excellence* in discipline, as they are strictly orthodox in doctrine, are drifting into a beautiful dilemma. With prohibition and denial for the very key note of their education, they too seem latterly inspired with an ambition for æsthetic culture; they court acquaintance with Fine Arts, above all with Music. Which will prevail: the Puritanic glacier pushing its cold foot down into our happy valley, or the all-melting genial sun?

It is common to distinguish between "Sacred"

and "Secular" music,—music in the Church, and music outside the church. But music of the highest, inspired kind does away virtually with the whole distinction between secular and sacred. It sings the heart's deepest prayer and its most glowing faith in whatsoever form or place, in hymn, anthem, oratorio, mass, opera, symphony or song. Coupled with the words of any creed, it still insinuates its own generous interpretation; it knows no scheme of doctrine; it knows love, trust, penitence, hope, gratitude and praise; can roll out the *Magnificat* from a full heart, through all the diapason, but has not considered the question of the Trinity. So too, when professing nothing sacred, when wordless altogether, like a Symphony or String Quartet, it lifts the thoughts away into the life eternal, and gives experience of religion. It makes the Sunday as free and happy as the week day; it makes the week day just as good as Sunday. There is always a calm Sabbath of the soul in the complete enjoyment of true music, filling the breast with light and love. The one condition to it is that the music shall be Art—sincere, true, earnest, what Mr. Ruskin has called "modest" Art. It is the same with all the Arts. And herein lies the explanation (mainly) of a fact which has to be confessed: that artists and musicians, notably the best of them, rather as the rule than the exception, are but indifferent churchgoers. It is not from want of veneration, of respect for the ways and opinions of others; they do not noisily decry that which they do not feel themselves the need of;—it is simply that their Art is to them religion; they are preoccupied with something quite as good. They also serve the highest in their own way, quarrelling not with others' ways, and having as little sympathy with rude iconoclasm, as they have with the opposite intolerance.

The great men, too, of warring sects, while rank and file may quarrel, find that they can afford to meet each other on good genial terms; for they have *lived* enough to find out that better than the best of doctrine is it to be nobly, generously human.

Now Music in the church, accommodating itself to all the words and forms, either interprets all in its own larger sense, brings out the feeling in which all honest hearts may share, eliminates the Religious Sentiment from statements and traditions overlaying it, using the words merely for a vehicle,—which it always does when it is *great* music, when it is true Art, really inspired;—or, if the fetters of the creed and service are too rigid, its free spirit becomes cramped and tamed into monotonous, dull formula, as in some established churches, where the *Te Deum* and the chant, reduced to mere dull pomp and dignity of *style*, yet lack the spontaneity and charm of genius, and music, after so long playing second fiddle, has become stiffened into *ritual*, losing the vitality of Art. Heirloom from Palestrina it may be, this Church of England music, but at each remove, weaker and weaker variation upon its great original.

In the Roman Church, which has done so much for all the Arts, the instinct of its own preservation, the hope to maintain itself in all the fullness of its old claim against the freer spirit of the age, seems to have led more and more into the employment of music as a temptation to entice the idle masses in, upon the older Roman principle of "*panem et circenses*," bread and games, a plenty of amusement; so that the music of the Mass has grown sensual, sensational, operatic, sentimental, with too rare exceptions.

In our plain Puritanic meeting houses, where music—only yesterday beginning to be treated with much more than Scotch Presbyterian indulgence—is kept strictly secondary to the pulpit, and indeed down to a low depth of insignificance, and very stingily provided for, Music offers but a barren prospect across endless monotony of endless multiplicity of psalm tunes, made to pattern by machine, chiefly for the benefit of those who trade in such, and whose cue it is to make the market that they

may have the business of supplying it. Improvement is beginning here and there, in single choirs; exceptions, quite refreshing, are becoming frequent. Yet how little of great music is there in the churches!

Far more genuine is the German Chorale, which is *not* multiplied indefinitely without religious or artistic motive. These old tunes, of the Lutheran Churches, born out of the depths of religious experience, sung by old and young, dear in every house from infancy, where they have always been associated with the verses of the same hymn, have genius in them; and an unescaping sweetness. Each is a pregnant germ of music, which great men like Bach developed into the largest, most imposing forms of Art. Far greater music has been written for the church, than any church is rich enough in piety to feel that it can afford to hear.

Has Music ever yet fulfilled its highest function? Hardly. It has only been foreshadowed. It never can be realized until the greatest music written, or to be written, may be produced under the same conditions of respectful, undisturbed, devout attention that are found in public worship in the churches. We need, besides the separate sectarian churches in which so many different parties of believers seek religious comfort severally, and which may still go on as long as they are needed, we all need, in each community, a central universal temple, what we might call a church or temple of all souls, where meeting in the name of the Religious Sentiment in its broadest sense and undefined, ignoring all partition walls of doctrine, we may simply worship and aspire to truer life and full communion, each with all, and with the common Father, solely through the medium of the common language, which is Music. Here listening to the grandest and divinest music, now plain chorals, now a Bach's Passion, now a Symphony of Beethoven, now a Handel's "Messiah," or whatever else has sprung from great souls blessed with the faculty of musical creation, we should feel drawn nearer to one another, nearer to God, conceive Him as we may. It should be a temple in the rearing and significant adornment of which Art in every form should do its nearest to a perfect work, each Art exhaust its possibility with a divine, disinterested fervor. The old Gothic Cathedrals, miracles of Art, dating from a period when Art realized its mission as entirely holy, never come again; another age cannot produce them; the genius is faded out and gone; such wealth, and multitudinous long labor, cannot now be concentrated upon any public work, as moved then at the bidding of that middle-age religion, intolerant and superstitious as it was. But the new faith which needs no dogmas, broad as Humanity, Catholic in the complete sense only typified, foreshadowed by the old Church which wears the name, will it not awaken a yet greater genius and invent a richer *Unitary* architecture, and kindle an enthusiasm and devotion to accomplish its designs? There day by day might noblest music wake the spirit of the place, and thrill the souls of any who might feel the inward call to enter.

This is a dream, no doubt, and its accomplishment far off. But is not the whole progress of Society,—like that of Science, which shall reach its crown in Social Science, much already talked about—in the direction of unity of man with man, with nature and with God? Meanwhile, as the religious sentiment is always in advance of actual life, why may not all who long to worship in no narrower sense or name than that, begin already in some humble way to blend their prayers and aspirations in a service purely or mainly musical, ignoring dogmas and divisions, and arching over all the walls of difference like the blue dome of the universal heavens? Then perhaps it would be realized how *all* great music, whether composed for the church, or for the concert room, or even for the theatre, may be equally religious. For all good music has religion in it, being in itself divine.

Harvard Symphony Concerts.

The Concert Committee of the Harvard Musical Association have nearly completed the arrangements for the Tenth Series of Ten Symphony Concerts. They will begin on Thursday afternoon, Nov. 5, at the Music Hall, and will be continued at intervals of a fortnight, with the exception of one of three weeks, and one concert which must come on Friday.

The price of season tickets (for ten concerts) will be \$8.00,—single admission \$1.00. The public sale of season tickets will be opened at the Music Hall on Monday, Oct. 19. As heretofore, the members

of the Association and those who have joined with them in guaranteeing the concerts beforehand by their several pledges of season tickets, will have already had the first choice of seats (taking their turns by lot). But it may interest many music loving people to know that *any* person may secure a chance in this preliminary private choice of seats by giving his name (before the 15th of October) to any member of the Association, either directly, or, if he does not know any member, through Mr. Peck, at the Music Hall, Mr. Prüfer in West St., or through the editor of this Journal.

Mr. ZERRIN will conduct the orchestral works, as heretofore, and Mr. LANG the vocal works in which "THE CECILIA" club will sing. Mr. BENJAMIN LISTEMANN will return to his old place at the head of the violins, bringing with him, as further valuable accessions to the orchestra Mr. F. LISTEMANN, and Mr. GRAMM (violin), Mr. HARTMANN (cello), Mr. WEINER (late first flute of Theo. Thomas), and Mr. BELZ, who probably has no superior in this country as a hornist. The orchestra will consist of *sixty* instruments;—12 first violins, 10 second, 8 violas, 6 violoncellos, 6 double basses, with the usual reeds and brass, &c.

The whole scheme of programmes cannot yet be set forth in all the details, but some of them are in the main definitively settled, and some of the leading features of the rest may be with confidence announced,—liable, of course, more or less to accidents. The Committee charged with the selection of the music hope to be able to produce all of the following works at least, while taking time to fill the gaps in various programmes in the most interesting way that circumstances will permit. The pieces marked * are given for the first time in these concerts; those marked **, for the first time in Boston; and some of them for the first time in this country.

1st Concert, Thursday, November 5.

1. *Overture to "Faust" *Symphony*
2. *Concert Aria, "Inferno" *Mendelssohn*
3. Piano Concerto, E minor, *Chopin*
MADAME MADELINE SCHILLER
4. *Chaconne, orchestra from "Orpheus" *Grieg*
1. Songs.
2. Seventh Symphony, *Beethoven*

2d Concert, November 12.

1. *The First Walpurgis Night. Ballet, for Chorus of mixed voices, songs, and Orchestra, the property of the music by *Mendelssohn*
(First appearance of THE CECILIA, Conductors, R. J. LANG.)
2. Symphony, No. 1 in D. *Mozart*
3. *Old English Madrigals, 16th. *Waldteufel*
4. Overture to "Les Voleurs." *Cherubini*

3d Concert, December 2.

- *Orchestral Suite No. 1, in D, Diabelli. Prelude, Menuet, Variations and March, introduced by the Fugue. *Fr. Liszt*
- *Overture in F *North-Burgmüller*
No. 2, &c.

4th Concert, December 9.

- (a) Christmas Hymn, *Prætorius*
(b) Hymn of Shepherds from "Lullaby," *Beethoven*
Chorus.
1. *Pastoral Symphony and Chorus, from "Christmas Eve," *Beethoven*
THE CECILIA and Orchestra.
2. *Three Short Pieces. *Mozart*
(a) Flute, "Elegance."
(b) "Mazurka."
(c) "Trio."
THE CECILIA.
3. *Overture to "Children's Game," *Reverke*
1. Chorus of Elves, Lullaby from "Orpheus" *Wagner*
THE CECILIA.
2. Symphony in D minor. *Schumann*

5th Concert, Jan. 7, 1875.

1. Overture *Beethoven*
2. *Piano Concerto, C minor, *Beethoven*
L. PERABO.
3. Aria.
1. *Unfinished Symphony, in D. *Nikolai Burgmüller*
1. Adagio. 2. Allegro. 3. Scherzo.
Completed by SCHUMANN.
2. Songs.
3. Overture "Meeresstille," &c. *Mendelssohn*

6th Concert, January 27.

1. Overture.
2. Violin Concerto *Beethoven*
1. Allegro. 2. *Larghetto. 3. *Rondo.
BERNARD LISTEMANN.

1. "Oxford" Symphony. (Second time in Boston) *Haydn*
2. Piano Concerto.
3. Overture.

7th Concert, Friday, Feb. 5.

- *Schumann's Cantata: "Paradise and the Peri," entire, for solo voices, chorus, THE CECILIA, and orchestra.

8th Concert, Thurs. Feb. 18.

- Beethoven's Fourth Symphony, B flat. Arr. &c. by Miss CLARA DORIA. *Origin Toccata, by Bach, (J. K. PAINT), Overtures, &c.

9th Concert, March 2.

- Robinson's "Ocean" Symphony, with the additional movements, &c. &c.

10th Concert, March 18.

1. Overture.
2. *Piano Concerto, "The Fairy," *Mozart*
or "Mazurka" in B flat, and introduction. *Beethoven*
THE CECILIA.
3. Symphony in C minor. *Schumann*
4. *Toccata "Lullaby" for piano solo, for voice. *Mendelssohn*
5. Overture to "Eurydice." *Wagner*
6. *Piano Concerto, "The Fairy," for voice, for voice. *Wagner*
(Lullaby, peasants, &c.)

The Ilma De Murska Concerts.

"The famous Hungarian Nightingale," as Mr. De Murska is sometimes called, is a wonderful piece of composition, the first with the intention of making the Concert Room a permanent institution, such as is needed in this country (what ever that may mean,—we were under the impression that we had concerts and concert rooms in plenty everywhere), has given us this week two concerts in the Music Hall, which, though they were chamber concerts essentially, and would have been better in a smaller room, were yet, as miscellaneous "star" concerts, very valuable. Mr. De Murska, as we heard of him, and perhaps have heard of him, is one of the most high-sounding, brilliant, finished vocalists in the most florid and bravura style that we have had a chance to hear; as perfect a music box, in fact, as Carlotta Patti, but with a richer voice, and more of the intellectual, if not the soulful quality of Art. On Monday evening no one could fail to be delighted by her rendering of the Cavatina from *Linda*, and astonished by her bird-like virtuosity in Benedict's variations on the "Carnival of Venice." But most satisfactory of all was her singing of Schubert's "Serenade," with violoncello, by CARL S. BRAGA. The latter, indeed, so well worn, came out fresh in all its soulful beauty, and came so home to every one that he was loath to part with it, and it will be repeated. It was not in the programme.

Sig. Braga, by the way, for many years well known in Paris, is a master of his instrument, with a good singing tone, precise style, and great vigor and finesse of execution. His solos, mostly graceful and tender little compositions of his own, were quite acceptable; and the part he bore in the Mendelssohn Chamber Trio, with which the concert opened, proved him a true artist in the classical school. Joined with him in this work were the interesting couple whom we have known separately, now happily united. Miss TERESA CARLENO SAURET, the charming pianist, and M. SAURET, who had before made so excellent an impression here as a violinist. The worst that could be said of the Trio was, that it was out of place in the great Hall; could it have been heard as well as it was played, it would have been all right. The second part was to have been opened also with a piece of classical chamber music, "The Fairy Piano and Violin Sonata of Beethoven," but, probably from

their own misgiving of the unfitness of place, a Fantasia on themes from *Don Giovanni* (by Viennetemps and Wolff) was substituted. Near the close of an altogether too protracted concert (mainly the fault of those nuisances, the *chaqueurs*) Mme. Sauret played three solos: first, and best of all, the Andante in F by Beethoven, which was admirably rendered; but less satisfactorily the "Spring Song" of Mendelssohn, and Rubinstein's version of the March from the "Ruins of Athens." Mr. Sauret played for a solo David's Andante and Scherzo—the same which Miss Liebe played last spring in a Harvard concert, and played it in a masterly manner, only it needed very much the orchestral accompaniment (So indeed does any concert in the Music Hall).

Herr THEODORE HAMELMANN seems to have regained very much of the freshness and the beauty of his tenor voice, and sang "Adelaide" charmingly, as well as some by Ad. W. S. FERRARI, the hearty, childlike buffo, was in all his glory,—overdoing the fun of the thing in a way which you can not help laughing to, and yet rich and fresh in voice as ever, and provoking any quantity of laughter and good feeling, which is a blessing almost away from the second concert in our next.

Miss AMY FAY (the writer of those enthusiastic and most readable letters in the *Atlantic*,) who is concluding her musical studies under one whom many consider the greatest piano master in Germany, Herr Concertmeister Deppe,—gave her first concert in the fashionable watering place of Pyrmont, near Hanover. We copy the programme:

Pyrmont.
In School Hall, B. M. H.,
Monday, Sept. 4 August, 1874.
Abends 6½ Uhr.

Sängerin: KAMME-MUSIK
VON
FRAU AMY FAY.

unter gefälliger Mitwirkung der Herren Nolte, Saupe, Meyer, Kranert und Quednam.

1. Overture, "The Fairy" *Händel*
2. Piano Concerto, in B flat, for Violoncello and Cello, *Haydn*
3. Quartet, for String Instruments, G major, von *Haydn*
4. Sonata for Klavier und Geige, op. 12, Es dur, von *Beethoven*

Musical Correspondence.

New York, Sept. 28, 1874. The Central Concerts are ended and the Thomas Orchestra has taken flight with the summer birds, and disappeared like the warm twilight evenings which it helped to make delightful. The last days of the concert season were gloomy enough, and the last week went out in storm and wind; but Tuesday evening, Sept. 22nd was bright and clear, and the greatest assemblage which ever came within the walls of the Central Park Garden gathered there to bid farewell to our favorite conductor and his orchestra. So great was the crowd that there was little comfort, save for those who went very early and secured seats, which they did not venture to quit for an instant until the close of the concert. To those who came late, even standing room in the auditorium was denied, and so the late comers were obliged to sit on the benches and shivered in the keen autumn air, listening for the music which they could not in the least, hear. Inasmuch as the programme was entirely made up of the productions of Richard Wagner, the Journal will, of course, parenthetically observe that those in the garden had the best of it after all; I, being a convicted Wagnerite, cannot be expected to approve of such pleasantries.

The programmes of the season just ended contain so much that is new and interesting, in addition to the strictly classical music which forms the ground-

work of all the concerts, that I am tempted to add to the record of the symphonies which formed part of the Thursday evening programmes a list of those pieces with which Mr. Thomas has enlarged his repertoire during the summer. All of these selections are of signal merit, and Mr. Thomas deserves the thanks of his audiences for bringing familiarly before them, not only the time-honored symphonies and overtures which they have learned to love, but also numberless beautiful and interesting works which, a few years since, were known, even by name, only by the few who made music a special study or profession.

SEASON OF 1874.

Hungarian Suite, New	Hofmann.
Meditation	Gounod.
Overture, La Medee in madregat, 1st time	Wagner.
Minelle	Wagner.
Abu Hassan	Neustadt.
Gavotte	Schubert.
Andante	Gradenier.
Capriccio, op. 4	Beethoven.
Twelve minutes	Beethoven.
Overture, The Legend of Don Munio	New.
Scherzo, a vision	D. Back.
Overture, An Adventure of Handel	H. Stuhl.
In Memoriam	Remcke.
Overture, Alphonso and Estrella, 1st time	Schubert.
Tone Picture, to Schiller's poem, "Song of the Bell"	Stoer.
Entr' Actes, Merchant of Venice	Mühlbauer.
Reverie, op. 6	New.
Symphonic Poem, Julinacht	Riemenschneider.
Hellow Melody	R. Franz.
Suite, Scenes Pittoresques	Masnet.
Overture, St. John the Baptist	Macfarren.
Vorspiel, Rosamund and Don Quixote	New.
Melodie, Five symphonic pieces	Zeller.
Overture, Triumphant, op. 43	Rubinstein.
Meditation	G. Orlando.
Scherzo	Diaseke.
Symphony, No. 2, No. 5, No. 4, No. 6	Beethoven.
" " " " " " " "	Schumann.
" " " " " " " "	Haydn.
" " " " " " " "	Mendelssohn.
" " " " " " " "	Schubert.
" " " " " " " "	Schubert.
" " " " " " " "	Gade.
" " " " " " " "	Raff.
" " " " " " " "	Gounod.

Some account of our operatic prospects has already been given in the Journal, so I need only say that there is great confidence felt here in the new departure which Mr. Strakosch promises to take. Every candid mind must own that it is a long step in the right direction. If the Opera is, of necessity, an absurdity, as one writer of our day affirms it to be, let it be at least a dignified absurdity. Most of us are willing to acknowledge that the star system is far from meeting the requirements of a cultivated musical taste. And yet as we sit in the Academy to-night we shall think—a little sadly perhaps—of a voice or something more than a voice whose echo has scarcely ceased within the walls; this is not a star, but one pure and perfect chrysolite. Mr. Strakosch is a manager of experience and great ability; he has gained the confidence of the community by fair dealing and a liberal policy. He has a way, rare indeed among operatic impresarii, of keeping his word to the public; and the prospect of a successful season of Opera was never better than at present.

The initial performance this evening will be a representation of *La Traviata*, in which Mlle. MARIE HEILBRON will appear as Violetta. Sig. BENFRATELLI will take the part of Alfredo; and Sig. DEL PUENTE that of Germont.

On Wednesday evening next there will be a revival of *Aida*, with debut of Signora PORENTINI, Sig. CARLO CARPI and Sig. FIORINI, and reëntree of Miss CARY. Sig. DEL PUENTE and SCOLARA will also take part in the representation.

On Friday evening, Oct. 2, *Faust* will be given with Mlle. Heilbron, Miss Cary and Sigs. Carpi, Del Puente and Fiorini.

A. A. C.

HARTFORD, CONN., SEPT. 16. Last evening Mr. H. C. EDDY, the well-known Chicago organist, gave an organ concert in the Asylum Hill Church in this

city, which was thoroughly enjoyable, and furnished a rich treat to all lovers of good music. The following was the programme:

1. Toccata and Fugue, in E minor J. S. Bach.
2. Pastorale Mr. Eddy.
3. "He was desposed," (From the "Messiah") Handel.
4. Marche Celebre (From Suite No. 1) Franz Lachner.
1. Sonata in C minor (New) G. Mettel.
2. Canonische Variationen A. Haupt.
3. "On Thee I call" in Lachner.
4. Theme and Variations in A flat L. Thiele.

Though containing nothing which the strictest could call unclassical, it nevertheless furnished enough that the uneducated ear could enjoy, as well as that of the musician.

As two of the compositions are new to the American public I will speak a word concerning them.

The Merkel Sonata, only recently published, was played on this occasion, probably for the first time in public in America. It is very pleasing and the first and last movements contain many immense effects; the middle movement is very sweet and pleasing, but lacks something of the vigor displayed in that of his G-minor Sonata. The Canonic Variations of Haupt were exceedingly interesting, and an acquaintance with them only gives one still greater respect for the already renowned name of Haupt. Bach himself might acknowledge them.

Mr. Eddy proved himself in this concert, what Franz Abt has designated him in his musical journal, "one of the most remarkable organists of modern times."

FREDERIC G. GLEASON.

THE new Grand opera house of Paris was opened to the public on the 20th ult, for their inspection of Baudry's frescoes, which were admired mightily as a piece of work such as Paris has never had done, and will be lucky if she equals in the proposed decoration of the Pantheon. Edmond About writes warmly about their glories to the Athenæum. The work covers a surface of 500 square meters, but About thinks that, for all its immensity, it will be yet more remarkable "from the scale of the compositions, the elevation of the style, the purity of the design and the sweetness of the color." He even thinks it worthy of the palace of the Doges of Venice. Paul Baudry is a friend of About, who introduces him as the son of an artisan burdened with a numerous family, now 45 years old, below the middle height, lean, nervous and brown, with large, handsome eyes, refined mouth, beard and mustache a brilliant black, and so youthful in looks that people have taken him for About's son, though the two were born in the same year. At 21 Baudry carried off the "grand prix" at Rome, then came to the Paris academy, and in 1857 leaped into sudden fame at 28. He has a true artist contempt for wealth, and having provided for his parents' comfort, portioned his sisters and educated his brothers, has made small endeavor for money. Baudry was a soldier in the Prussian siege of Paris. The commission to decorate the foyer of the Grand opera house was given him at 140,000 francs, but when he learned that there was a talk of giving the ceilings and the spaces above the doors to another, he offered to paint the whole himself without increase of pay. "Before drawing his first sketch, he made two journeys, one to London and the other to Rome. At the Kensington museum he copied the seven cartoons of Raphael. At the Vatican he copied eleven enormous morsels of Michel Angelo, all to endue himself with the spirit of the masters, and to catch for himself *le bon pli*. That done, there only remained to shut himself for eight years in the damp building of the rising opera house. There he occupied three studios, one on the sixth story, another on the tenth, and the last quite at the top, under the cupola, whence neither cold nor heat could dislodge him. His whole life was there. He slept and ate in a *loge de danseuse*, furnished with his student's furniture. He lived whole months without seeing any other faces than those of his models and the old housekeeper, and very occasionally a friend. It is thus," adds About, "that masterpieces are executed."

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Eva Dunbar. S'g & Cho. 2. F to f. 30
"The rose bloomed sweet
Because she loved it so"
Perfer ly adapted to the popular taste.
- There is no harm in Kissing. 2. F to f. 40
"Upon the rustic bridge we met,
One afternoon in Spring"
One of the Central Park lyrics. It seems there is "nothing in kissing" there at twilight. Accompanion to "Twilight in the Park," and equally good.
- Love in Youth. 3. F to f. 30
"When forest flowers appear more fair,
When bud to bud more softly caress"
Melody arranged from Genevieve de Brabant, and the ballad is a sweet, neat and smooth one.
- Hear our Prayer. Qt. 2. Bb to f. 40
The greater part of this very beautiful quartet might properly be termed a "hymn anthem," and the hymn is:
"Rock of Ages, cleft for me!"
which has, very possibly, not before been arranged in this form. Very acceptable to quartet and other choirs.
- My Little Child. 3. Eb to f. 30
"And childhood's earliest words break forth
Like music of the birds."
This song is full of "mother's love," and sweet enough for any mother to sing, and all child-lovers to applaud.
- Song of the Coquette. (La Capriciosa). 6. F to b. 65
"Come fulla," "Beau papillon."
"Like a fair butterfly."
Words in three languages, and the capricious melody imitates the erratic vagaries of a butterfly's flight. Requires first rate execution.
- Turn Thy Face. 4. G to g. 40
One of the excellent series for "choir or family" singing, called "Domenica," and is well worth possessing.
- Noblest. 4. Eb to g. 40
One of the German "Gems," and is a glorification of a manly man, from an enthusiastic madman's point of view.
- Do you think I could forget thee? Song and Cho. 3. D to a. 30
"Do you think I would betray thee?"
A smooth, melodious ballad, in popular style.
- The Sunlight is Beautiful. Song and Cho. 3. D to d. 30
"Through the portals of heaven, dear mother,
Came the loved and the lost ones of yore"
An impressive and very sweet farewell to "mother" and the world.

Instrumental.

- Buds from the Opera. 2. 4 hands. 40
No. 28. Aida. 3. 2 hands. 35
No. 42. Aida. 3. 2 hands. 35
No. 49. Fidelio. 3. 2 hands. 35
Please notice the similarity of titles above, but the "buds" are by different composers, and are respectively for two hands and for four hands.
- Marche Brillante. 4. Eb. 40
A bright and powerful March of a high order.
- Lohen-gran 3d Act Bridal March and Cho. 4 hands. 3. Bb. 80
Already familiar to many in a two hand arrangement, but much more "orchestral" in effect in the present shape.
- Spindler's Favorites. Op. 224. Uhlans. 3. F. 60
Spindler always writes "elegant" music, and one might almost doubt his ability to compose a heavy military march. But this brilliant cavalry music is quite a different thing, and he succeeds there.
- Spring, gentle Spring. 4 hds. 3. Bb. Richards. 65
A very acceptable four hand arrangement.
- Frolshim. (Gayety.) King John, or Detile March. 4 hands. 3. A. 35
Very vigorous. A fine march.
- Sparkle Galop. 2. G. 30
Sparkles all the way through.
- La Chasse au Lion. Galop Brillante. Solo. 4. Ab. 75
4 hands. 4. F. 100
A grand name for a sensational piece, and the music does full justice to the title. There is all the excitement of a "battle" and while "galop" form is adhered to, the ear often recognizes the more rapid gallop of the hunters, the fiery speed of the chase, and is sometimes startled by the ROAR of the King of Beasts.
- Mid-Summer Nights' Dream. 4 hands. 4. 100
S. Smith. 100
Well-known music, brilliantly arranged.

OLIVER DITSON & CO'S HOME MUSICAL LIBRARY.

THE HOME MUSICAL LIBRARY IS NOT composed of Tools of Musical Literature, including charming Biographies of the Great Masters; but they are not included in this series.

THE HOME MUSICAL LIBRARY IS composed of Bound Volumes of the *Most Popular Sheet Music of the Day*. In the books first published, the "Home Circle," "Silver Chord," and "Shower of Pearls," may be found all of the music popular at the date of publication, that could be printed in three large books. Other volumes have been added, as popular prices are maintained, or special needs required. Thus "Gems of Sacred Song," "Gems of Scottish Song," "Gems of German Song," "Gems of Strauss," contain the best music of the class indicated, and "Home Circle, Vol. 2d," "Pianist's Album," "Wreath of Gems," "Musical Treasure," &c., &c., are general collections of pieces, vocal or instrumental.

The Books of the HOME MUSICAL LIBRARY are uniform in size of page, (large sheet music size) in style of binding and in price.

PRICE OF EACH BOOK IN BOARDS, - - - \$2.50.

PRICE OF EACH BOOK IN CLOTH, - - - \$3.00.

PRICE OF EACH BOOK IN FINE GILT, - - - \$4.00.

To understand the economy of these prices, one only needs to compare one of the books with a single volume of music for Reed Organ. The piece is popularly, correctly, and fully represented in the Reed Organ. The 200 pages of music in "The Organ at Home," can be rendered for 25 cents effectively, or 14 cents apiece.

MUSICAL TREASURE. *Vocal and Instrumental Music.* Having been issued quite recently, this beautiful collection has some of the latest favorites, and is distinguished by the variety of its contents. Its 225 large pages are filled, all with Vocal and half with Instrumental music, among which may be found Ballads, Concert and Opera Songs, Sacred Songs, cheerful Students Songs, and a few Comic pieces; also Waltzes, Polkas, Quadrilles, &c., Airs and Nocturnes, and a few well arranged Four-hand pieces, among them the very popular overture to "Peet and Peasant."

SILVER CHORD. *Vocal Music.* Contains 240 pages, and includes songs enough to fill about 350 pages of Sheet Music. The first of the Vocal series in the Library, but no book is more popular, as its pieces (about 160 in number) are well chosen, and such as are universally liked. *The accompanying music can be played either on the Piano or Reed Organ.* Most of the music is for one voice, but there are a few Duets and Quartets, and a few pages of Choice Sacred tunes.

WREATH OF GEMS. *Vocal Music.* Although, as a rule, the books of this library are very compactly printed, *and* book will not hold all the good songs. The "Wreath," is similar in character to the "Silver Chord," but has a larger proportion of pieces from the best European composers, as Franz, Abt, Reichardt, and Kücken among the Germans, and Glover and Haydn among the English.

Foster, Thompson, Ordway, and Millard are also authors, and contribute not a little to the character of general excellence which pervades the volume. The "Wreath of Gems" has 200 pages, full sheet music size.

GEMS OF SACRED SONG. *Vocal Music.* A valuable, Universal book for a "Sunday Evening Sing." It contains the cream of all Sacred Songs which have been published in sheet music form, with Piano (or Reed Organ) accompaniment. Here you will find such gems as "Love as a Bird," "Wings of a Dove," "Arrayed in Clouds," "Consider the Lilies," &c., &c. Has 200 pages of full sheet music size.

GEMS OF GERMAN SONG. *Vocal Music.* A hundred of the most celebrated German "Gems" which, together might be more aptly termed a "coronet," since all are jewels of pure lustre.

Of the composers, we may mention Beethoven, Mendelssohn, Schubert, Kücken, Meyerbeer, Franz, Abt, and Lachner.

Both German and English words appear in the text.

GEMS OF SCOTTISH SONG. *Vocal Music.* All prominent collections of Scotch music, new and old, have been consulted to furnish material for this volume, which is filled with pure, sweet melody from beginning to end.

Many of the airs have been popular for a century. Some are truly "Gaelic," and some are Scotch ballads. The poetry of Burns, of course, is considerably used. 200 pages, full sheet music size.

OPERATIC PEARLS. *Vocal Music.* The favorite songs of operas are sung again and again, and yet again, in concerts. It is difficult to find a programme of any pretension, without one or more on it. Now this volume contains all of the best of the operatic songs, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music. *Home Circle, Vol. 2d, "Operatic Pearls" will enable the fortunate owner to sing the best of the operatic songs, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

SHOWER OF PEARLS. *Vocal Music.* The best vocal duets in existence. There are not many songs that "take kindly" to be made duets of, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music. *Home Circle, Vol. 2d, "Shower of Pearls" will enable the fortunate owner to sing the best of the operatic songs, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

* * The accompaniments to all the above series of songs can be played on the Piano or Reed Organ. * *

ORGAN AT HOME. *Instrumental.* The compilers have been indeed fortunate in the selection of music for this fine book. It is neither difficult nor a very classical, nor dull. Neither is much of it in strict organ style. The whole is easy enough for a child to play, and a very good one for a child to play. It is a book for all Reed Organs, of all makes and of all prices. The selections are made by skilful hands and cannot fail to please. *Home Circle, Vol. 2d, "Organ at Home" will enable the fortunate owner to play the best of the organ music, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

In consequence of the recent improvement in Reed Organs, many of the pieces in this book can now be played on the Piano, and for this reason, many of the pieces in this book are now being prepared especially for Piano, may be performed with great effect on Reed Organs.

GEMS OF STRAUSS. *Instrumental.* 220 large pages filled with the most popular brilliant music in the world. "There is only one Strauss," and when he appeared at the great Boston Jubilee, bringing out such wonderful results by his playing, it was not surprising that he was the "Star of the Strauss Music." "Gems of Strauss" has had a sale almost unprecedented, and is a wonderful success.

HOME CIRCLE, Vol. I. *Instrumental.* The first compiled of the Instrumental series, and naturally includes the favorites of the years immediately previous to the date of publication. In the number of its pieces, it is well known as the first of the series, and the pieces are generally very good. One of the very best books from which to select pieces for the organ, or for the Piano, or for the Reed Organ. It is a book for all Reed Organs, of all makes and of all prices. The selections are made by skilful hands and cannot fail to please. *Home Circle, Vol. 2d, "Home Circle, Vol. I" will enable the fortunate owner to play the best of the organ music, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

HOME CIRCLE, Vol. II. *Instrumental.* The 25 four-hand pieces constitute a marked feature in this collection, which on that account is a favorite with teachers. It is difficult, and the rest of the pieces are of the best. The first of the series, and the pieces are generally very good. One of the very best books from which to select pieces for the organ, or for the Piano, or for the Reed Organ. It is a book for all Reed Organs, of all makes and of all prices. The selections are made by skilful hands and cannot fail to please. *Home Circle, Vol. 2d, "Home Circle, Vol. II" will enable the fortunate owner to play the best of the organ music, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

PIANIST'S ALBUM. *Instrumental.* This is sometimes named "Home Circle, Vol. III." It is constructed on the same plan as Vol. I and Vol. II, from the latter of which it differs in having fewer sets of Waltzes, an entire 24 Pianoforte Pieces, which are very agreeable to the ear, and especially well adapted for the Piano. It is a book for all Reed Organs, of all makes and of all prices. The selections are made by skilful hands and cannot fail to please. *Home Circle, Vol. 2d, "Pianist's Album" will enable the fortunate owner to play the best of the organ music, and the number of really good songs for two voices is not great. Here are all that can be printed on 200 pages of sheet music.*

PIANO FORTE GEMS. *Instrumental.* The same as the Vol. IV of the Home Circle. This is a very *good* book. There are not very many pieces of a kind, but on the whole a great variety of good and "playable" compositions, including 12 popular Pianoforte pieces. 220 pages of full sheet music size.

A Descriptive Catalogue containing the above and about 100 other books sent free on application.

The books are everywhere. Any book man, postpaid, for the retail price.

Oliver Ditson & CO.,
BOSTON.

C. H. Ditson & Co.,
711 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

THOMAS'S SACRED QUARTETS and ANTHEMS,

COMPOSED, SELECTED AND ARRANGED BY

J. R. THOMAS.

Price, in Boards, \$2.50; Cloth, \$3.00.

In introducing this Very Superior Collection, the Publishers would call attention to the following points:

1. The Quartets are admirable ones for Quartet Choirs. Without being, on the whole, very difficult, they are in perfect taste, and contain abundance of the "finished" style of Solos, Duets, &c., required by first class performers.
2. For larger choirs, and musical societies, the book has a special adaptation, as here are large numbers of attractive opening pieces, hymns, anthems, and the like, and in them many passages like: "Thine, O Lord, is the Greatness, and the Power and the Glory and the Majesty," requiring the full strength of the Chorus. There are also pieces with music both sweet and full, as in "In Heavenly Love Abiding," and there are some old hymns like "Gently Lord, O Gently," so wonderfully freshened and changed by the new setting as to appear like new creations.
3. The grace and beauty of these compositions commend them to the notice of musical families, and the majority are not too difficult for singers of average talent.

For further insight into the variety and richness of the selections, please read the

TABLE OF CONTENTS:

AS DOWN IN THE SUNLESS RETREATS.....	Auber
AS PANTS THE HART.....	J. R. Thomas
BE NEAR US, O FATHER.....	J. R. Thomas
BLESSED BE THE LORD.....	Mozart
BLESSED FOREVER ARE THEY THAT DIE TRUSTING IN GOD.....	Spohr
BLESSED IS THE MAN.....	Barnby
COME, THOU FOUNT.....	J. R. Thomas
COME, WEARY SOULS.....	Sir H. Bishop
FATHER, OH HEAR US.....	Handel
GENTLY, LORD.....	J. Concone
GIVE EAR, O LORD.....	Ch. Oberthur
GLORIOUS THINGS OF THEE ARE SPOKEN.....	Kreutzer
GOD IS NOT UNRIGHTEOUS.....	J. Barnby
GOD BE MERCIFUL.....	J. R. Thomas
GOD IS A SPIRIT.....	W. S. Bennett
GRANT TO US, LORD, WE BESEECH THEE.....	J. Barnby
HEAR WHAT GOD THE LORD.....	V. Novello
HEAVENLY SHEPHERD.....	J. R. Thomas
HIGH IN THE HEAVENS.....	J. Concone
HOLY LORD GOD OF SABAOth.....	Haydn
IF WITH ALL YOUR HEARTS.....	H. Farmer
IN HEAVENLY LOVE ABIDING.....	J. R. Thomas
LAY NOT UP FOR YOURSELVES.....	J. Barnby
LET YOUR LIGHT SO SHINE.....	J. Barnby
LOVE DIVINE.....	Bayley
MY SONG SHALL BE OF MERCY.....	J. R. Thomas

NOW THE SHADES OF NIGHT ARE GONE.....	J. R. Thomas
O BE JOYFUL IN THE LORD.....	J. R. Thomas
O LORD OUR GOVERNOR.....	Marcello
O LORD GOD, BE THOU NOT FAR FROM ME.....	H. Farmer
O LORD VEIL NOT THY FACE.....	Beethoven
O PRAISE THE LORD.....	Mozart
O PRAISE THE LORD, ALL YE NATIONS.....	J. R. Thomas
O SING UNTO THE LORD.....	J. R. Thomas
REJOICE IN THE LORD.....	Beethoven
ROCK OF AGES.....	Horsley
SAVIOUR, AGAIN.....	Rossini
SOFTLY NOW THE LIGHT OF DAY.....	Abt
SING AND REJOICE.....	J. Barnby
TARRY WITH ME.....	Abt
TEACH ME, O LORD.....	T. Attwood
TEACH ME THY STATUTES.....	H. Farmer
THE LORD IS MY STRENGTH.....	V. Novello
THERE IS A BLESSED HOME.....	Abt
THERE IS A GREEN HILL FAR AWAY.....	J. R. Thomas
THINE, O LORD, IS THE GREATNESS.....	James Kent
TO THEE, GREAT LORD.....	Rossini
TO THEE BE PRAISE FOREVER.....	Sir M. Costa
THY WILL BE DONE.....	J. R. Thomas
WHEN I CAN READ MY TITLE CLEAR.....	J. R. Thomas
WHY ART THOU CAST DOWN, MY SOUL.....	J. R. Thomas
WORSHIP THE LORD.....	J. Concone

POSTHUMOUS WORKS OF L. M. GOTTSCHALK, FOR THE PIANOFORTE.

Many geniuses have died almost unknown, and have afterward become famous. It was reserved for Gottschalk, after a successful artistic career, to earn a double measure of fame by his posthumous works.

These compositions, put together at various times, and perhaps played to select audiences, were not published during the lifetime of the master, who, it will be recollected, died young. The manuscripts were committed to the care of N. R. ESPADERO, who faithfully preserved them, and now brings them to the notice of the public.

Her appreciative and enthusiastic account of the manner of their composition will be found on the page commencing each piece.

These pieces are characterized by a beautiful delicacy of thought, and by great variety of arrangement, and need only to be heard, to become favorites of the concert room.

MAZURKA RUSTIQUE.....	\$ 75
CAPRICE POLKA.....	1.00
SOUVENIR DE CUBA, MAZURKA.....	75
EL COCOY, GRANDE CAPRICE CURAÏN.....	2.00
CELEBRE TARANTELE, DE BRAVURA.....	1.50
2ME BANJO (SECOND).....	1.50
SOUVENIR DE LIMA, MAZURKA.....	1.00

SCHERZO ROMANTIQUE.....	\$1.00
CHANT DE GUERRE (WAR CHANT).....	1.00
MARGUERITE, GRAND VALSE BRILLANTE.....	75
RAYONS D'AZUR, (SHADES OF EVENING).....	90
OVERTURE D'OBERON, A QUATRE MAINS.....	2.00
LE PAPILLON, DUETT, VOIX ET PIANO.....	1.25
AVE MARIA, (VOCAL).....	75

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO., NEW YORK.

LYON & HEALY, CHICAGO.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 874.

BOSTON, SATURDAY, OCT. 17, 1874.

Vol. XXXIV. No. 14.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday

OLIVER DITSON & CO.,

277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or called for, \$2.00 per annum, delivered by carriers, \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion per line 20 cents. Cards, 6 lines long, one-half inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER, PRINTER, 17 PROVINCE ST.

Advertisements.

MISS ANNA SPARRID, pupil at Florence of Ronzi and Vannucci for the Voice, of Professor Calvi for Italian Language, and of Sciacca for Dramatic Effect, and late of the K-long Opera Troupe, teaches Vocal Music, the ITALIAN LANGUAGE and DRAMATIC EFFECT. **No. 269 Shawmut Avenue, Boston.** References—Oliver Ditson, Esq. and B. J. Lang, Esq. 872-5

G. W. FOSTER,

TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan, by which unusually rapid progress may be made. **TERMS**—Private lessons per quarter, \$8.00; Class Lessons, 2 pupils each, \$40.00; Class Lessons, 4 pupils each, \$20.00. Rooms 14 Tremont Street, Boston. For personal interview call Mondays from 11 to 12 A.M. For further particulars address, care Mason & Hamlin Organ Co. 588 H.

MUSIC BOOKS FOR SCHOOLS.

AMERICAN

School Music Readers

In 3 Books. By L. O. Emerson and W. S. Tillia.

In **Book I**, which is for **Primary Schools**, we have a 3 years' course of study, very practical, and with abundant directions to teachers, and a large number of Sweet Songs, for the little ones to sing by rote and by note. **Price 35 Cents.**

In **Book II**, the course above indicated is continued, and becomes a little more theoretical. This book is suited for the use of the younger scholars in Grammar Schools. **Price 50 Cents.**

In **Book III**, part singing is introduced, and the course is framed to harmonize singing. For Higher Classes in Grammar Schools. **Price 50 Cents.**

The music in these charming and useful books was selected and arranged by the publisher, for Mr. L. O. Emerson, and the three parts have been well studied by Mr. Tilden before printing in the Readers.

For **High Schools**, nothing succeeds the above Readers better than **"THE BOOK OF THE CHOICE TRIO,"** (\$1.00), already in extensive use. It has been used by **"CHOICE TRIO,"** (\$1.00), and is a collection of the best quartet music.

The above books sent post-paid on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.
Boston. 711 B'dway, New York.

THOMAS'

SACRED QUARTETS and ANTHEMS.

This day published—It has been many years in preparation and will be welcomed by all the lovers of Mr. Thomas' Sacred Music, and who are not over-zealous of a Quartet Book for others, it will be found most profitable.

Price in Boards, \$2.50. Cloth, \$3.00.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

POSTHUMOUS WORKS

OF

L. M. GOTTSCHALK.

FOR THE PIANOFORTE.

SOLE EDITION, EXACT AND COMPLETE.

These splendid pieces, quite recently given to the public, will, by most players, be preferred to his best works. If not so, they are certainly by far the most of his previously published compositions. They were the production and inspiration to the composer, and an amazing feat of art, to whose ear they were intrusted by the great Artisan.

MAZURKA, RUSTIQUE	\$0.75
CAPRICE, POLKA	1.00
SOUVENIR DE CUBA, Mazurka	0.75
EL COQUE, Grande Caprice	1.00
CELLERIE, TARANTELLE	1.00
2 ^e BANDO, S.	1.00
SOUVENIR DE LIMA, Mazurka	1.00
SCHERZO ROMANTIQUE	1.00
CHANI DE GIERRE, Waltz	1.00
MARGUERITE, Grande Valse	1.00
RAYONS D'AZUR, Scherzo	1.00
OVERTRIE, TOBERON, Scherzo	1.00
LE PAPILLON, Danse	1.00
AVE MARIA, Valse	1.00

THE

SONG MONARCH!!

By H. R. PALMER, assisted by L. O. EMERSON. A beautiful gem in the Song Monarch, presented to the public as a new gem in the Song Monarch.

SINGING CLASSES.

whether in the form of SINGING, or in the form of NORMAL MUSIC, SCHOOLS, CONVENTIONS, or in the form of AMATEURS, and the higher Glee Clubs.

PRICE 75 CENTS. PER DOZEN, \$7.50.

New Church Music Book

FOR 1874-1875.

THE LEADER!

By H. R. PALMER, assisted by L. O. EMERSON.

Just issued and ready for sale. This new book, already issued, is a collection of the best church music, and is a most valuable addition to the church library. It is a most valuable addition to the church library.

Price, \$1.38 or \$12.00 per dozen.

Perkin's Anthem Book!!

PRICE \$1.00 PER DOZ.

A new and excellent collection, by W. O. PERKINS, with a new and original setting of the Anthem, and a new and original setting of the Anthem, and a new and original setting of the Anthem.

RIVER OF LIFE.

FOR SABBATH SCHOOLS.

A school of over 300, in less than one year, has made the music of this Book. The publishers are confident that no better Sabbath School Book has been published in years, and none given since the satisfaction.

Price 35 cts. B'ds; \$2.60 per doz. \$30. per 100.

Litho at the above press, sent by mail on receipt of price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

New Music for October.

VOCAL.

The Land of Long Ago. 3. Eb to c. <i>Dobson</i> , 30	
I'm a Fairy, free and light. 3. C to e. <i>Hins</i> , 30	
Daylight has faded, Little George. 2. 1/2 to 1. <i>Nish</i> , 30	
Ho! Fill me a Tankard. Cavalier Song. 3. Eb to 1. <i>Hutton</i> , 30	
Tit for Tat. 2. A to f. <i>Shaper</i> , 35	
Retrospection. For Contralto or Baritone. 4. A to e. <i>Pratt</i> , 35	
Cool Wind, Sweet Wind, blowing o'er the Sea. <i>O'Grady</i> , 50	
Jubilate Deo. Solo and Quartette. 3. G to 1. <i>Gordon</i> , 50	
Lingering Dreams of Long Ago. 3. B to f. <i>Flanagan</i> , 35	
Love Thou! Duettime. 5. A to f. <i>Parsotti</i> , 75	
Little Stars, or God is Love. Song and Chorus. 3. B to 1. <i>Magruder</i> , 30	
Rosabella. 3. Eb to f. <i>Daniel</i> , 40	
I dream't Else her Troth had spoken. <i>Schlegel</i> , 60	
Base Ball Song. 2. B to e. <i>DeLoach</i> , 30	
The Carrier Dove. 4. Eb to g. <i>Gordon</i> , 50	
Conspirators' Chorus. "Madame Angot." 3. C to g. <i>Levey</i> , 30	
One happy Year ago. 3. A to c. <i>Gatty</i> , 30	
Now I go. Good-bye. 3. C to e. <i>Warren</i> , 30	
The Morn' Spell. 3. C to e. <i>Levey</i> , 35	
What shall I sing to thee? 3. B to f. <i>Parsotti</i> , 30	

INSTRUMENTAL.

A. B. C. Collection of Popular Waltzes.		<i>Mendels.</i> , 25
N. 1. Schott. Rag.	2. Valse.	3. Duet.
4. Lullaby.	5. Promenade.	6. New Valse.
7. Life.	8. Schott. Rag.	9. Waltz.
10. Schott. Rag.	11. Valse.	12. Waltz.
13. Schott. Rag.	14. Duet.	15. Schott. Rag.
16. Schott. Rag.	17. Valse.	18. Schott. Rag.
19. Schott. Rag.	20. Valse.	21. Schott. Rag.
22. Schott. Rag.	23. Valse.	24. Schott. Rag.
25. Schott. Rag.	26. Valse.	27. Schott. Rag.
28. Schott. Rag.	29. Valse.	30. Schott. Rag.
31. Schott. Rag.	32. Valse.	33. Schott. Rag.
34. Schott. Rag.	35. Valse.	36. Schott. Rag.
37. Schott. Rag.	38. Valse.	39. Schott. Rag.
40. Schott. Rag.	41. Valse.	42. Schott. Rag.
43. Schott. Rag.	44. Valse.	45. Schott. Rag.
46. Schott. Rag.	47. Valse.	48. Schott. Rag.
49. Schott. Rag.	50. Valse.	51. Schott. Rag.
52. Schott. Rag.	53. Valse.	54. Schott. Rag.
55. Schott. Rag.	56. Valse.	57. Schott. Rag.
58. Schott. Rag.	59. Valse.	60. Schott. Rag.
61. Schott. Rag.	62. Valse.	63. Schott. Rag.
64. Schott. Rag.	65. Valse.	66. Schott. Rag.
67. Schott. Rag.	68. Valse.	69. Schott. Rag.
70. Schott. Rag.	71. Valse.	72. Schott. Rag.
73. Schott. Rag.	74. Valse.	75. Schott. Rag.
76. Schott. Rag.	77. Valse.	78. Schott. Rag.
79. Schott. Rag.	80. Valse.	81. Schott. Rag.
82. Schott. Rag.	83. Valse.	84. Schott. Rag.
85. Schott. Rag.	86. Valse.	87. Schott. Rag.
88. Schott. Rag.	89. Valse.	90. Schott. Rag.
91. Schott. Rag.	92. Valse.	93. Schott. Rag.
94. Schott. Rag.	95. Valse.	96. Schott. Rag.
97. Schott. Rag.	98. Valse.	99. Schott. Rag.
100. Schott. Rag.	101. Valse.	102. Schott. Rag.
103. Schott. Rag.	104. Valse.	105. Schott. Rag.
106. Schott. Rag.	107. Valse.	108. Schott. Rag.
109. Schott. Rag.	110. Valse.	111. Schott. Rag.
112. Schott. Rag.	113. Valse.	114. Schott. Rag.
115. Schott. Rag.	116. Valse.	117. Schott. Rag.
118. Schott. Rag.	119. Valse.	120. Schott. Rag.
121. Schott. Rag.	122. Valse.	123. Schott. Rag.
124. Schott. Rag.	125. Valse.	126. Schott. Rag.
127. Schott. Rag.	128. Valse.	129. Schott. Rag.
130. Schott. Rag.	131. Valse.	132. Schott. Rag.
133. Schott. Rag.	134. Valse.	135. Schott. Rag.
136. Schott. Rag.	137. Valse.	138. Schott. Rag.
139. Schott. Rag.	140. Valse.	141. Schott. Rag.
142. Schott. Rag.	143. Valse.	144. Schott. Rag.
145. Schott. Rag.	146. Valse.	147. Schott. Rag.
148. Schott. Rag.	149. Valse.	150. Schott. Rag.
151. Schott. Rag.	152. Valse.	153. Schott. Rag.
154. Schott. Rag.	155. Valse.	156. Schott. Rag.
157. Schott. Rag.	158. Valse.	159. Schott. Rag.
160. Schott. Rag.	161. Valse.	162. Schott. Rag.
163. Schott. Rag.	164. Valse.	165. Schott. Rag.
166. Schott. Rag.	167. Valse.	168. Schott. Rag.
169. Schott. Rag.	170. Valse.	171. Schott. Rag.
172. Schott. Rag.	173. Valse.	174. Schott. Rag.
175. Schott. Rag.	176. Valse.	177. Schott. Rag.
178. Schott. Rag.	179. Valse.	180. Schott. Rag.
181. Schott. Rag.	182. Valse.	183. Schott. Rag.
184. Schott. Rag.	185. Valse.	186. Schott. Rag.
187. Schott. Rag.	188. Valse.	189. Schott. Rag.
190. Schott. Rag.	191. Valse.	192. Schott. Rag.
193. Schott. Rag.	194. Valse.	195. Schott. Rag.
196. Schott. Rag.	197. Valse.	198. Schott. Rag.
199. Schott. Rag.	200. Valse.	201. Schott. Rag.
202. Schott. Rag.	203. Valse.	204. Schott. Rag.
205. Schott. Rag.	206. Valse.	207. Schott. Rag.
208. Schott. Rag.	209. Valse.	210. Schott. Rag.
211. Schott. Rag.	212. Valse.	213. Schott. Rag.
214. Schott. Rag.	215. Valse.	216. Schott. Rag.
217. Schott. Rag.	218. Valse.	219. Schott. Rag.
220. Schott. Rag.	221. Valse.	222. Schott. Rag.
223. Schott. Rag.	224. Valse.	225. Schott. Rag.
226. Schott. Rag.	227. Valse.	228. Schott. Rag.
229. Schott. Rag.	230. Valse.	231. Schott. Rag.
232. Schott. Rag.	233. Valse.	234. Schott. Rag.
235. Schott. Rag.	236. Valse.	237. Schott. Rag.
238. Schott. Rag.	239. Valse.	240. Schott. Rag.
241. Schott. Rag.	242. Valse.	243. Schott. Rag.
244. Schott. Rag.	245. Valse.	246. Schott. Rag.
247. Schott. Rag.	248. Valse.	249. Schott. Rag.
250. Schott. Rag.	251. Valse.	252. Schott. Rag.
253. Schott. Rag.	254. Valse.	255. Schott. Rag.
256. Schott. Rag.	257. Valse.	258. Schott. Rag.
259. Schott. Rag.	260. Valse.	261. Schott. Rag.
262. Schott. Rag.	263. Valse.	264. Schott. Rag.
265. Schott. Rag.	266. Valse.	267. Schott. Rag.
268. Schott. Rag.	269. Valse.	270. Schott. Rag.
271. Schott. Rag.	272. Valse.	273. Schott. Rag.
274. Schott. Rag.	275. Valse.	276. Schott. Rag.
277. Schott. Rag.	278. Valse.	279. Schott. Rag.
280. Schott. Rag.	281. Valse.	282. Schott. Rag.
283. Schott. Rag.	284. Valse.	285. Schott. Rag.
286. Schott. Rag.	287. Valse.	288. Schott. Rag.
289. Schott. Rag.	290. Valse.	291. Schott. Rag.
292. Schott. Rag.	293. Valse.	294. Schott. Rag.
295. Schott. Rag.	296. Valse.	297. Schott. Rag.
298. Schott. Rag.	299. Valse.	300. Schott. Rag.
301. Schott. Rag.	302. Valse.	303. Schott. Rag.
304. Schott. Rag.	305. Valse.	306. Schott. Rag.
307. Schott. Rag.	308. Valse.	309. Schott. Rag.
310. Schott. Rag.	311. Valse.	312. Schott. Rag.
313. Schott. Rag.	314. Valse.	315. Schott. Rag.
316. Schott. Rag.	317. Valse.	318. Schott. Rag.
319. Schott. Rag.	320. Valse.	321. Schott. Rag.
322. Schott. Rag.	323. Valse.	324. Schott. Rag.
325. Schott. Rag.	326. Valse.	327. Schott. Rag.
328. Schott. Rag.	329. Valse.	330. Schott. Rag.
331. Schott. Rag.	332. Valse.	333. Schott. Rag.
334. Schott. Rag.	335. Valse.	336. Schott. Rag.
337. Schott. Rag.	338. Valse.	339. Schott. Rag.
340. Schott. Rag.	341. Valse.	342. Schott. Rag.
343. Schott. Rag.	344. Valse.	345. Schott. Rag.
346. Schott. Rag.	347. Valse.	348. Schott. Rag.
349. Schott. Rag.	350. Valse.	351. Schott. Rag.
352. Schott. Rag.	353. Valse.	354. Schott. Rag.
355. Schott. Rag.	356. Valse.	357. Schott. Rag.
358. Schott. Rag.	359. Valse.	360. Schott. Rag.
361. Schott. Rag.	362. Valse.	363. Schott. Rag.
364. Schott. Rag.	365. Valse.	366. Schott. Rag.
367. Schott. Rag.	368. Valse.	369. Schott. Rag.
370. Schott. Rag.	371. Valse.	372. Schott. Rag.
373. Schott. Rag.	374. Valse.	375. Schott. Rag.
376. Schott. Rag.	377. Valse.	378. Schott. Rag.
379. Schott. Rag.	380. Valse.	381. Schott. Rag.
382. Schott. Rag.	383. Valse.	384. Schott. Rag.
385. Schott. Rag.	386. Valse.	387. Schott. Rag.
388. Schott. Rag.	389. Valse.	390. Schott. Rag.
391. Schott. Rag.	392. Valse.	393. Schott. Rag.
394. Schott. Rag.	395. Valse.	396. Schott. Rag.
397. Schott. Rag.	398. Valse.	399. Schott. Rag.
400. Schott. Rag.	401. Valse.	402. Schott. Rag.
403. Schott. Rag.	404. Valse.	405. Schott. Rag.
406. Schott. Rag.	407. Valse.	408. Schott. Rag.
409. Schott. Rag.	410. Valse.	411. Schott. Rag.
412. Schott. Rag.	413. Valse.	414. Schott. Rag.
415. Schott. Rag.	416. Valse.	417. Schott. Rag.
418. Schott. Rag.	419. Valse.	420. Schott. Rag.
421. Schott. Rag.	422. Valse.	423. Schott. Rag.
424. Schott. Rag.	425. Valse.	426. Schott. Rag.
427. Schott. Rag.	428. Valse.	429. Schott. Rag.
430. Schott. Rag.	431. Valse.	432. Schott. Rag.
433. Schott. Rag.	434. Valse.	435. Schott. Rag.
436. Schott. Rag.	437. Valse.	438. Schott. Rag.
439. Schott. Rag.	440. Valse.	441. Schott. Rag.
442. Schott. Rag.	443. Valse.	444. Schott. Rag.
445. Schott. Rag.	446. Valse.	447. Schott. Rag.
448. Schott. Rag.	449. Valse.	450. Schott. Rag.
451. Schott. Rag.	452. Valse.	453. Schott. Rag.
454. Schott. Rag.	455. Valse.	456. Schott. Rag.
457. Schott. Rag.	458. Valse.	459. Schott. Rag.
460. Schott. Rag.	461. Valse.	462. Schott. Rag.
463. Schott. Rag.	464. Valse.	465. Schott. Rag.
466. Schott. Rag.	467. Valse.	468. Schott. Rag.
469. Schott. Rag.	470. Valse.	471. Schott. Rag.
472. Schott. Rag.	473. Valse.	474. Schott. Rag.
475. Schott. Rag.	476. Valse.	477. Schott. Rag.
478. Schott. Rag.	479. Valse.	480. Schott. Rag.
481. Schott. Rag.	482. Valse.	483. Schott. Rag.
484. Schott. Rag.	485. Valse.	486. Schott. Rag.
487. Schott. Rag.	488. Valse.	489. Schott. Rag.
490. Schott. Rag.	491. Valse.	492. Schott. Rag.
493. Schott. Rag.	494. Valse.	495. Schott. Rag.
496. Schott. Rag.	497. Valse.	498. Schott. Rag.
499. Schott. Rag.	500. Valse.	501. Schott. Rag.
502. Schott. Rag.	503. Valse.	504. Schott. Rag.
505. Schott. Rag.	506. Valse.	507. Schott. Rag.
508. Schott. Rag.	509. Valse.	510. Schott. Rag.
511. Schott. Rag.	512. Valse.	513. Schott. Rag.
514. Schott. Rag.	515. Valse.	516. Schott. Rag.
517. Schott. Rag.	518. Valse.	519. Schott. Rag.
520. Schott. Rag.	521. Valse.	522. Schott. Rag.
523. Schott. Rag.	524. Valse.	525. Schott. Rag.
526. Schott. Rag.	527. Valse.	528. Schott. Rag.
529. Schott. Rag.	530. Valse.	531. Schott. Rag.
532. Schott. Rag.	533. Valse.	534. Schott. Rag.
535. Schott. Rag.	536. Valse.	537. Schott. Rag.
538. Schott. Rag.	539. Valse.	540. Schott. Rag.
541. Schott. Rag.	542. Valse.	543. Schott. Rag.
544. Schott. Rag.	545. Valse.	546. Schott. Rag.
547. Schott. Rag.	548. Valse.	549. Schott. Rag.
550. Schott. Rag.	551. Valse.	552. Schott. Rag.
553. Schott. Rag.	554. Valse.	555. Schott. Rag.
556. Schott. Rag.	557. Valse.	558. Schott. Rag.
559. Schott. Rag.	560. Valse.	561. Schott. Rag.
562. Schott. Rag.	563. Valse.	564. Schott. Rag.
565. Schott. Rag.	566. Valse.	567. Schott. Rag.
568. Schott. Rag.	569. Valse.	569. Schott. Rag.
570. Schott. Rag.	571. Valse.	572. Schott. Rag.
573. Schott. Rag.	574. Valse.	575. Schott. Rag.
576. Schott. Rag.	577. Valse.	578. Schott. Rag.
579. Schott. Rag.	580. Valse.	579. Schott. Rag.
581. Schott. Rag.	582. Valse.	580. Schott. Rag.
582. Schott. Rag.	583. Valse.	581. Schott. Rag.
583. Schott. Rag.	584. Valse.	582. Schott. Rag.
584. Schott. Rag.	585. Valse.	583. Schott. Rag.
585. Schott. Rag.	586. Valse.	584. Schott. Rag.
586. Schott. Rag.	587. Valse.	585. Schott. Rag.
587. Schott. Rag.	588. Valse.	586. Schott. Rag.
588. Schott. Rag.	589. Valse.	587. Schott. Rag.
589. Schott. Rag.	590. Valse.	588. Schott. Rag.
590. Schott. Rag.	591. Valse.	589. Schott. Rag.
591. Schott. Rag.	592. Valse.	590. Schott. Rag.
592. Schott. Rag.	593. Valse.	591. Schott. Rag.
593. Schott. Rag.	594. Valse.	592. Schott. Rag.
594. Schott. Rag.	595. Valse.	593. Schott. Rag.
595. Schott. Rag.	596. Valse.	594. Schott. Rag.
596. Schott. Rag.	597. Valse.	595. Schott. Rag.
597. Schott. Rag.	598. Valse.	596. Schott. Rag.
598. Schott. Rag.	599. Valse.	597. Schott. Rag.
599. Schott. Rag.	600. Valse.	598. Schott. Rag.
600. Schott. Rag.	601. Valse.	599. Schott. Rag.
601. Schott. Rag.	602. Valse.	600. Schott. Rag.
602. Schott. Rag.	603. Valse.	601. Schott. Rag.
603. Schott. Rag.	604. Valse.	602. Schott. Rag.
604. Schott. Rag.	605. Valse.	603. Schott. Rag.
605. Schott. Rag.	606. Valse.	604. Schott. Rag.
606. Schott. Rag.	607. Valse.	605. Schott. Rag.
607. Schott. Rag.	608. Valse.	606. Schott. Rag.
608. Schott. Rag.	609. Valse.	607. Schott. Rag.
609. Schott. Rag.	610. Valse.	608. Schott. Rag.
610. Schott. Rag.	611. Valse.	609. Schott. Rag.
611. Schott. Rag.	612. Valse.	610. Schott. Rag.
612. Schott. Rag.	613. Valse.	611. Schott. Rag.
613. Schott. Rag.	614. Valse.	612. Schott. Rag.
614. Schott. Rag.	615. Valse.	613. Schott. Rag.
615. Schott. Rag.	616. Valse.	614. Schott. Rag.
616. Schott. Rag.	617. Valse.	615. Schott. Rag.
617. Schott. Rag.	618. Valse.	616. Schott. Rag.
618. Schott. Rag.	619. Valse.	617. Schott. Rag.
619. Schott. Rag.	620. Valse.	618. Schott. Rag.
620. Schott. Rag.	621. Valse.	619. Schott. Rag.
621. Schott. Rag.	622. Valse.	620. Schott. Rag.
622. Schott. Rag.	623. Valse.	621. Schott. Rag.
623. Schott. Rag.	624. Valse.	622. Schott. Rag.
624. Schott. Rag.	625. Valse.	623. Schott. Rag.
625. Schott. Rag.	626. Valse.	624. Schott. Rag.
626. Schott. Rag.	627. Valse.	625. Schott. Rag.
627. Schott. Rag.	628. Valse.	626. Schott. Rag.
628. Schott. Rag.	629. Valse.	627. Schott. Rag.
629. Schott. Rag.	630. Valse.	628. Schott. Rag.
630. Schott. Rag.	631. Valse.	629. Schott. Rag.
631. Schott. Rag.	632. Valse.	630. Schott. Rag.
632. Schott. Rag.	633. Valse.	631. Schott. Rag.
633. Schott. Rag.	634. Valse.	632. Schott. Rag.
634. Schott. Rag.	635. Valse.	633. Schott. Rag.
635. Schott. Rag.	636. Valse.	634. Schott. Rag.
636. Schott. Rag.	637. Valse.	635. Schott. Rag.
637. Schott. Rag.	638. Valse.	636. Schott. Rag.
638. Schott. Rag.	639. Valse.	637. Schott. Rag.
639. Schott. Rag.	640. Valse.	638. Schott. Rag.
640. Schott. Rag.	641. Valse.	639. Schott. Rag.
641. Schott. Rag.	642. Valse.	640. Schott. Rag.
642. Schott. Rag.	643. Valse.	641. Schott. Rag.
643. Schott. Rag.	644. Valse.	642. Schott. Rag.
644. Schott. Rag.	645. Valse.	643. Schott. Rag.
645. Schott. Rag.	646. Valse.	644. Schott. Rag.
646. Schott. Rag.	647. Valse.	645. Schott. Rag.
647. Schott. Rag.	648. Valse.	646. Schott. Rag.
648. Schott. Rag.	649. Valse.	647. Schott. Rag.
649. Schott. Rag.	650. Valse.	648. Schott. Rag.
650. Schott. Rag.	651. Valse.	649. Schott. Rag.
651. Schott. Rag.	652. Valse.	650. Schott. Rag.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 2,
Mason & Hamlin's Building, 154 Tremont St.
[796]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—4f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. C. A. BARRY, Vocalist and Teacher
of Vocal Music. 124 Chandler St., near
Columbus Avenue. [782—ly]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL REUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS—FOR-
EIGN OR AMERICAN—COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYST-
ERY, BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS, RUDIMENTAL AND IN-
STRUCTIVE; TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MAXIMS" AND THE FAMOUS "CZERNY'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD," THUS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE, AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

BEST ORGANS

For Easiest Payments.

THE MASON & HAMLIN ORGAN CO.,
winners of THREE HIGHEST MEDALS
and DIPLOMA of HONOR, at PARIS, 1867,
VIENNA, 1873, and HIGHEST AWARDS IN
AMERICA ALWAYS, now offer the finest assortment
of the Best Cabinet or Parlor Organs in the
World, not only for cash exclusively, as
formerly, but will also rent them with privi-
lege of purchase, or sell for payments running
through one to four years.

The following table shows terms of payment on several
plans for STYLE 7, a Five Octave Double
Reed Organ in elegant Upright Resonant
Case, with Five Stops; Vox Humana, Auto-
matic Swell, Knee Swell, &c.

Cash Price, \$130. Time Price, \$143. Rent 3 Mos., \$14.30					
PLAN.	Advance.	In Three Months.	In Six Months.	In Nine Months.	In Twelve Months.
No. 1.	\$14.30	\$14.30	\$14.30	\$14.30	\$80.80
No. 2.	25.60	—	25.60	—	85.00
No. 3.	27.92	27.92	27.92	27.92	27.92
No. 4.	71.50	16.36	16.36	16.36	16.36
No. 5.	67.92	—	67.92	—	—
No. 6.	69.90	—	—	—	69.90
No. 7.	\$14.30 cash	\$10.44 monthly for 12 months.			

Many styles at proportionate prices, rented
or sold to almost any part of the country.
CATALOGUES, with full particulars, free. MASON
& HAMLIN ORGAN CO., 25 UNION SQUARE,
NEW YORK; 154 TREMONT ST., BOSTON; 80 & 82
ADAMS STREET, CHICAGO.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part,
Three Part and Four Part Singing in HIGH SCHOOLS.
Is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the
best collections of Songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 30 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority,
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Parlor, or Pipe
Organ. Contains everything which is so called "popu-
lar"—melodies of the day, marches, waltzes, voluntaries,
variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact the best of all
music from Beethoven's "Adagio" to Strauss' "Danke
Waltz." First edition sold in 2 weeks after publication,
and Fourth now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. 75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
there really distinction the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$2.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flute, Accordion, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by one composer. The
works of either gentleman have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Choir, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with the needful scales, exercises, and studies,
but to its admirable collection of 130 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 874.

BOSTON, SATURDAY, OCT. 17, 1874.

VOL. XXXIV. No. 14.

(For Dwight's Journal of Music.)

Beethoven and the Sonata Form.

BY W. S. B. MATHEWS.

(Concluded from page 207.)

In tracing Beethoven's relation to the Sonata two facts meet us. During a creative activity of about forty years he began and ended as a composer of sonatas. While the complete catalogue of his works reveals some hundreds of other works, (such as variations, little pieces, etc.), all his important thoughts (except his opera and masses) are in the sonata form. In this we have the nine symphonies, the quartets, trios, duos, and other concerted pieces, and the thirty-two pianoforte sonatas. In all the symphonies the sonata form is unbroken, unless undue weight be given to the introduction of that new and colossal instrument, the chorus in the ninth symphony. In the chamber music, also, the sonata form is for the most part maintained intact.

Nevertheless at the very time when Beethoven was composing pieces like the fifth, sixth and seventh symphonies, entirely orthodox in form, we find him publishing piano sonatas, op. 53, 57, 78, 81, and 90, where there is a remarkable tendency to reduce the sonata to two movements, without in any way diminishing its length or contents. In op. 53 (in C) this was done by throwing out the lovely *Andante* in F and putting in its place the brief "Introduction" that now brings in the Rondo. In op. 57 (*Appassionata*) and 81 the finale grows out of the slow movement, which is broken off just at the moment of completion.

If we go back to the earlier period of his activity, we find in the little sonata in G, op. 14, a new and lovely treatment of the *Adagio*; this is not exactly a set of variations, but rather a continuous meditation on the theme, rising to as great a climax as the genius of the theme, and the sonata as a whole, permitted. We see no further traces of this kind of treatment until op. 57, where in the *andante* a precisely similar conception greets us. In this case it is more satisfactory; the theme is fuller and the treatment characteristic and diversified. Yet somehow this *andante* carries us along, ever rising in interest, not to a close, but only to precipitate us into the passionate tumult of the *Allegro molto*.

In opus 90 we do not find, to be sure, another example of this kind of treatment. But here again in another way he seeks to carry the interest of the slow movement quite through to the close. The *Adagio* is the movement in which Beethoven found the repose of his soul. All earthly tumult ends in this peace like a river flowing deeply, mightily, life-giving. In my opinion the end he sought to accomplish was to develop out of the deep earnestness of the *adagio* a fitting close to a mighty work;—a movement which, without sacrificing any of the heart-felt lyric interest of the *adagio*, should unfold itself into the highest glory and loveli-

ness, where the primitive melody is not forsaken, but "clothed upon" with the splendid habiliments of immortal beauty. This problem the mature Beethoven solved in the sonata in C minor, op. 111. The first movement is tumultuous, stormy, full of conflict. Here is the same kind of spirit which we find so long before in the *Allegretto* of the "Sonata pathétique," only in the present case it is more mature. When this is finally worked out to a close, we enter upon the *Andante* of the finale. When this movement is attacked by itself I cannot deny that it opens in a manner that is satisfactory. The listener asks, What is it so slow? Why this wide gap between the treble and the bass? Why did he not bridge it over by arpeggio formations? But when we have this beautiful air as it comes forth from the piano, it enters like a breath of peace. Nor are the hands so widely separated without reason. Beethoven wanted a soprano air, and this necessitated the location of the right hand where it is, namely in the natural range of the soprano voice. To this soprano air he desired to impart a sense of strength and deep earnestness, and this effect would not be realized if the left hand had been placed an octave higher than its present position. To bridge over the intervening space with arpeggios would be to enliven the movement, and to destroy the contrast of this moment of the work with those before it and those that come after. But a nobler touch and a nobler effect of the pianist's touch of the piano becomes vocal and sympathetic, and the unoccupied range of pitch somewhat filled up with harmonies.

Then consider the marvellous unfolding that takes place in the twelve pages through which this air is treated in the finale. To my mind, this movement alone would serve to demonstrate Beethoven's power of fantasy. Throughout this long movement (the longest unbroken movement in all the sonatas) this theme is not once forsaken, yet no monotony ensues. The interest rises higher and reaches its first climax in the broken and dramatic 12-32 variation. Subsiding from this into the curious contrast of the pedal point on C with the melody *sotto voce*, and the relieving passage in high notes where the theme continually suggests itself, yet continually evades, like a spirit hovering in mid-heaven, we at length reach the grand climax where the accompaniment reaches its greatest intensity in the reduplicated motion of three times three (three notes of the alto against one of the melody, and three notes of the bass against one of the alto) while over all towers that noble melody, simple as at first, yet how glorified and triumphant! How elevated and reposeful in contrast with the rapid motion going on in the various degrees below! This is a meditation such as a great artist might have with himself. He seeks not to vary a theme, precious thought fills him. He dwells on it. More and more it permeates every part

of his being. Questions of technics and form no longer occupy him. His soul revels in a musical rapture so absorbing, so heavenly, that he knows not whether he be in or out of the body, or whether indeed there be any body.

This is the triumph of the subjective in music. It is not the music of thought or reflection; it is the pure rapture of a musical spirit soaring unconstrained in its native element. Here to my mind is a token of Beethoven's superiority over Mozart, that he was able to reach such an emotional intensity with so dry an instrument as the pianoforte, an ability of which Mozart gives absolutely no suggestion. Here, too, is the token of Schumann's inferiority, that he never anywhere reached such a sustained and eagle-like flight of the imagination as this.

The form arrived at in op. 111 (whether we call it "sonata" or not) has the three prime and indispensable qualities of a good musical form: symmetry, unity and contrast. It is also true to the far deeper and underlying moral conception of the triumph of good over evil; the earthly tumult and conflict; the heavenly rest and joy. This sonata is no longer a picture of merely earthly moods in which after conflict a moment of rest comes and a glimpse of heaven, from which we straightway descend to a childlike playfulness and merely human holiday. Here on the contrary after a mighty conflict, rest ensues. This rest becomes filled with the enjoyments of the blessed. We no longer return to earth and to childish pastimes; the free spirit soars and sings completely glorified. Such is what I fancy Beethoven to have involved in his deviation from the orthodox sonata form.

In the light of this theory I seem to understand the attitude of Mendelssohn, Chopin, and the great composers of recent times. The sonata form as a form presented no difficulty to them. A large share of their schooling in composition was in this form and every one of them attained a considerable technical mastery of it. Nevertheless in their own spontaneous activity as composers for the pianoforte they avoided the sonata with a very remarkable unanimity, while at the same time displaying in their chamber music and symphonies a thorough acquaintance with its traditions, coupled with such freshness of fancy and imagination and depth of sentiment as have already sufficed to enroll these works among the permanently valuable contributions to musical literature. Their course in this respect appears to me very significant, since it is a tacit recognition of the differentiation of the pianoforte sonata from the quartet or symphony which appeared in the progressive activity of Beethoven.

Nor do I think we have far to look for the real nature of the weakness of the sonata form as a work of ideal art for the pianoforte. This weakness is to be found, I think, in the nature of the tone of the pianoforte—a tone of radi-

cally unmusical form (the *gloranda*) and of such poverty of *timbre* as to be concealed only by sheer power of imagination in the contents of the works played on it. In the first part of the Sonata the pianoforte affords us a very satisfactory field, since here its facility of accentuation allows the thematic treatment to appear to almost as good advantage as in the varied coloration of the orchestra. In the second movement we begin to suffer from the want of the *sostenuto* in the tone of the instrument. Nevertheless the inherent interest and intelligibility of a good Adagio Cantabile is such that the imagination of the hearer takes inspiration from the sentiment of the piece, and so to a good degree supplies what the instrument itself lacks. In the *scherzo*, again, the piano does very well. But the crucial difficulty of all is the fourth movement. The first movement of the sonata is comparatively thoughtful; the second emotional; the third a mere *jeu d'esprit*, a momentary diversion; the finale must be at once lively, but not trivial; emotional but not reposeful; it must have in it something of the spirit of each of the previous movements, being, in a sense, a *resultant* (as mathematicians say) of the previous history of the work. From the abyss of triviality and frivolity very few *finides* of pianoforte sonatas have been able to escape. Only in a few instances has Beethoven himself been able to round out a sonata with a closing movement which, as interpreted by the pianoforte, succeeds in manifesting a degree of imagination and elevation at all commensurate with the previous parts of the same work. Among the instances of this success I should place the finale of the very first sonata, the third, the Sonata Pathétique, the so-called moonlight, all three of the opus 31, and the sonata "*appassionata*." In op. 31 this result was more easily reached, since the contents are more in the plane of musical beauty than of intense human emotion.

This comparative weakness of the sonata finale has become almost a tacit postulate in the canons of art, and if mentioned is explained as a concession to the "weakness of the flesh," a sort of letting the hearer off easily. Nevertheless if we turn to the fifth symphony we find a brilliant finale which, although never severe, is truly splendid and noble in its texture and in no just sense inferior to the movements that precede it. In the other symphony finales the lightness is redeemed by the grace or piquancy of the instrumental coloring. However it may really be, whether Beethoven found the peculiar and in his time well-determined disposition of the sonata finale intrinsically incompatible with nobility of sentiment, if to be expressed through the tones of the pianoforte, or whether in his deepening subjectivity he found this finale in itself an unsuitable letting down from the imaginative flights reached in his allegros and adagios, the fact remains, as I have pointed out, that he progressively deviates from the Mozart sonata form, and that most widely in the works where his imagination was most active, the musical thought newest, and the sentiment most profound. Recognizing the eminence of the contents of this last sonata (op. 111), and especially the grand climax of emotional intensity and beauty in the last movement, I am compelled to believe that in this deviation from the Mozart sonata form Beethoven reached

a higher beauty than he could otherwise have attained, and therefore that in so deviating he must be held to have discovered a new and higher form for the piano piece than that which he forsook.

The Gloucester Festival.

(From the London Musical Standard.)

GLoucester, Tuesday, Sept. 8.

The 151st meeting of the three choirs commenced here to-day with every prospect of success.

The principal singers are Miss Tietjens and Miss Edith Wynne, Mme. Trebelli Bettini, Miss Antinette Stralene, and Miss Griffiths, Messrs. Lloyd and Bentham, and Mr. Lewis Thomas and Sig. Agnesi. The band is almost identical with that of last year, mainly composed of well-known London players led by M. Sainton; and the chorus is supplied from the usual sources. Mr. Townsend Smith is organist, Mr. Done takes the piano, and the organ at this evening's performance, Dr. Wesley conducts.

Spohr's "Last Judgment," and the cantata "Praise Jehovah" of Weber formed the programme of this morning, while a part of the "Creation," and the "Stabat Mater" have been selected for this evening's performance in the Cathedral. The absence of absolute novelties at this festival is being constantly thrown in Dr. Wesley's teeth, but surely it is better to give standard works of masters, whose position in the musical world has been long since ascertained,—such works being hitherto unknown to the Three Choir Meetings, and some indeed to the omniscient metropolis itself,—than to offer pretentious compositions written to order by living authors who have yet to establish their title to a place in the goodly company. I do not uphold the doctor's system of excluding all the music of his contemporaries, upon some principle as yet undivulged; but the present scheme appears to me to present ample features of novelty, and to be sufficiently varied for the purposes of attraction. It should not be forgotten that we are indebted to the veteran organist for the production of "The St. Matthew Passion" in 1871, and the fact of his having now waived Handel's claims to representation, with the single exception of the indispensable "Messiah," should not pass unrecognized, seeing that the "giant's" music has hitherto formed the staple of Three Choir programmes. Indeed, we note the almost entire absence of examples of that solid, broad school of sacred composing in which Dr. Wesley has been brought up, and with which, of course, his sympathies lie. Even Handel is made to furnish the very oratorio which, as now rendered, least displays his boldness and breadth, assimilated as it is to the modern school by Mozart's employment of the full orchestra in the elaborate manner which made the symphony his own originality. You may safely assume that Gloucester on the whole is satisfied with its selection of sacred music, and specially takes courage from the improved condition of the concert programmes. The policy of making selections from the more important secular works is a sound one, not merely because it fills up space which Claribel or Offenbach would perhaps occupy, but because it affords opportunities of partly hearing such works which might not otherwise occur with a good band and first-rate vocalists. A grave defect in this year's arrangements is the failure to secure either Mme. Patey, Sims-Reeves, or Santley, but it must be confessed that, failing these three, a better selection of principals could hardly have been made. We cannot lament the non-appearance of Mr. Vernon Rigby so long as we have that excellent artist Mr. Lloyd, whose admirable singing in the *Passions-Musik* in 1871 has established him in the Gloucester good graces.

To-day's performance began at one o'clock, and, to every one's surprise, was concluded at a quarter past three. The usual interval was not allowed, although it is said the band was on the point of striking for one; but the Doctor was inexorable, and the result of a very unsubstantial programme was a very early release. In "The Last Judgment" the soloists were Miss Wynne, Miss Sterling, Mr. Lloyd, and Sig. Agnesi. The overture was satisfactory, and so was the symphony introductory to the second part, for the requisite amount of delicacy was there. But the strings are not strong enough, that is, numerically, and as a consequence the wind passages, even those of the reeds, are far more distinctly heard through the unavoidable mistiness which the reverberation in the nave often causes. Attempts were made about two years ago to cure

the latter defect by stretching wires across the roof and they still remain, and have partial effect—but the scanty attendance of to-day may account for the little reverberation that was noticeable. "Praise His awful name" gave us an opportunity of hearing what the chorus was made of, and it is certainly well-balanced and generally reliable, while an unmistakable firmness and ring about the sopranos indicates an infusion of new and younger blood. At the "Holy, holy," the stewards set the example, apparently preconcerted, of standing, and this was also done during the final fugue, "Thine is the kingdom." Miss Edith Wynne in the recitatives and the solo part of "All glory to the Lamb," sang splendidly, and her voice rang like a bell through the building, but the chorus in the number just mentioned came in far too noisily, for it should employ a mere whisper, and again in commencing "Blessing, honor," coarseness was to be noticed. It was amusing in the following quartet in G flat, marked *Larghetto*, to hear Miss Sterling trying to force the time a little, and Mr. Lloyd siding with the Doctor, and trying for moderation. That wonderful series of recitatives commencing "Thus saith the Lord" was carefully sung by Mr. Thomas, and the succeeding graceful duet by Miss Wynne and Mr. Lloyd with much feeling and unexaggerated expression. It needs only to mention the masterpiece, "Destroyed is Babylon," and that it was sung with commendable accuracy. The last chorus must be noticed; for here might be witnessed the entertaining spectacle of the conductor beating one time with some degree of composure, and the chorus singing another; but when the basses were required to concentrate their energies on their fugal lead, they did so, and all went well through the masterly fugue, "Thine is the kingdom," to the end.

The cantata "Praise Jehovah" (which formed the second part) is a novelty in England, for I cannot find that it has ever been performed here, and indeed, the work was not given on the very occasion for which it was written. This occasion was the fiftieth anniversary of the accession of the King of Saxony in the year 1818, whilst Weber was living at Dresden in the earnest purpose of establishing a national opera in that city. The cantata in a measure gave birth to the well-known "Jubilee Overture" in E major, which was designed later to supply its place in the royal celebration, and was numbered by Weber himself, op. 59, while "Praise Jehovah" ranks as op. 58. So that the overture is by no means a prelude to the cantata. The latter is written for solo, quartet, and chorus, and scored for full orchestra; it is the only important sacred work that Weber produced, and on this account doubtless found a place in the Festival scheme, although its merits hardly entitle it to represent Weber side by side with the greater sacred writers. The first chorus, "Let all on high," commences with a short introduction, E flat, allegro maestoso, chiefly in arpeggios for the strings, and the chorus enters very softly, with gradual crescendo to *f* at the words, "Let the glad sound." The long sustained vocal harmonies are here and there relieved by short fugal passages, and a good effect is gained by a burst of the chord C flat, succeeding the low E flat held in unison by voices alone. The solo trio enters with a characteristic accompaniment in octaves, and the support of the chorus *pp* is occasionally introduced with excellent effect. The original figure is later resumed by the chorus, and the conclusion is worked out in a jubilant spirit. No 2, recitative and air for tenor, opens with a very ordinary symphony, flute taking principal part. The air, "Oh, bend before his heavenly power," allegro G major, is light in style, and Mr. Bentham sang it much as if he were singing an operatic scena, both as regards gesture and inflexions of voice; but the instrumentation is charming. The following soprano recitative and air, in E major, is again operatic, and certainly the most brilliant number, but is rather fragmentary, for the changes of tempo are frequent. Miss Tietjens did her utmost to strengthen its weakness. A short tenor recit. leads into the chorus, "Ah, see murky clouds," which serves as an effective description of a storm. It is relieved (or rather, should have been, for it was not sung properly) by a sudden subsidence from *f* to *pp* at the words, "See the corn in waving fields," followed by "to the roaring tempest yields," with a loud burst of full orchestra. "But soon devotion" is an unimportant soprano duet; and next comes a fine, broad chorus "Lord of power," with bass solo enunciating the themes, and answered by the chorus. Here the form of the melody, the simple diatonic harmony, and general treatment are strongly suggestive of Mozart. The bass recit., "When least we dream," commences in

the key of G flat and closes in C. It contains an abrupt but striking modulation from G flat to D major by means of the single chord of F sharp minor. The following chorus with solo quartet, "Praise ye the Lord," is opened *pianissimo* by trumpets and drums on the dominant of C. This is the most remarkable portion of the work, remarkable for its utter paucity, and commonplace to a degree. The quartet commencing, there are scale passages for soprano, and the most luncheon vocal accompaniment it has ever been our misfortune to hear, alternating for the most part between the common chord and the dominant seventh on a tonic pedal, with an occasional modulation into G. Considering that the theme is "Praise ye the Lord," it is almost a desecration of the text, and indeed this is not the only instance in which Weber has utterly failed to catch the true spirit of the words. The last chorus, "Father, hear our supplication," has more solidity and solemnity than anything preceding it, but contains nothing to specially attract the attention. The solos were entrusted to Mdlle. Tietjens, Miss Griffiths, and Messrs. Bentham and Lewis Thomas.

Service was held in the choir at 10 o'clock this morning, the combined choirs, as usual, supporting the musical portions. The service was "S. S. Wesley in F" (not the chant-service) and the anthem, "O Lord, Thou art my God," which was written by Doctor Wesley as an exercise for his doctor's degree. Mr. Don, of Worcester was at the organ. The Revd. Precentor Clark intoned the prayers, Tallis being used for the responses, according to custom.

Wednesday, Sept. 9.

For the performance of last evening the Cathedral was well filled. "The Creation" was given without omission to the end of the chorus "Achieved is the glorious work." The solos as rendered by Mdlle. Tietjens, Miss Wynne, Messrs. Lloyd and Lewis Thomas are too well-known to require specific mention, and the band and chorus fully sustained their reputation. That Tietjens, Trebelli and Agnesi should be cast for the "Stabat Mater" was a foregone conclusion, the soprano part, they having represented the Cantata at Hereford last year—but unfortunately for the quartet Mr. Bentham was now associated with them. His rendering of the well worn "Chorus amara" was good, but part of the quartet, "Quando Capiti," was extremely tortuous, for Mr. Bentham's contralto sang the voice to an E flat, for instance, against the bass D natural, and his singing was very disagreeable.

At this morning's service, Dr. Wesley furnished the whole of the music; his Chant Service in G, from the London Edition, and the anthem was "Worthy is the Lord."

"Elijah" was the oratorio performed to day, the solos being distributed amongst the whole of the principal singers engaged. Mendelssohn's great work always proves an irresistible attraction in Gloucester, and a very large number of persons assembled.

The total amount collected for the Charity fund yesterday was £244 11s. 4d. and the day realized £98 16s 5½d. At the morning performance of yesterday 739 persons were present, and 1196 in the evening. The attendance at "Elijah" was 1629, more than a hundred less than in 1871.

Gloucester, Sept. 10.

The programme of the first concert on Wednesday evening may be said to have been "dedicated to Mozart," and should have proved attractive, but the Shire Hall was not so full as could be wished. In the first place, "Don Giovanni" was laid under contribution for the favorite solos and concerted pieces, the selection being much the same as usual on such occasions. The overture should be mentioned as remarkable for an almost faultless rendering, but "Dall'opera" was rather flat. Mr. Bentham struck his very first note deplorably flat, and even sustained it so, and the whole song was equally painful. The singer did not return for "Il mio tesoro," so it was inferred he was "suffering from indisposition," but no apology was made for him. Most of the interest of this evening centred in the two movements from the fifth pianoforte concerto of Beethoven—known as the "Emperor"—with the solo part by Miss Agnes Zimmerman, who appeared here first in 1871 and played Mendelssohn's rondo brilliant in E flat. Want of sympathy between conductor, orchestra, and pianist, threatened more than once to spoil the performance, but insufficient rehearsal will explain this. The band, for instance, in a very erratic mood, had played half a dozen bars of the adagio, when they were pulled up by the Doctor, and a fresh start was

made. When the soloist entered she seemed to inspire some confidence, and things went more smoothly, but at more than one point chaos seemed inevitable. Miss Zimmerman's playing was most finished, as all who have heard her might expect; but she evidently suffered slightly from nervousness, which of course was not diminished by the premature failure of the band. Mozart's No. 6 symphony (provided with the thoroughly English soubriquet, "Jupiter") went splendidly, and put every one in a good humor, including Dr. Wesley, the gentle wagging of whose head in the extraordinary finale irresistibly reminded me of an anecdote of Handel. The great Saxon, it is said, wore in public an enormous white wig flowing down over his shoulders, which, when things were going well at the oratorio, had a gentle vibratory motion, indicative of his satisfaction. The vocal solos in the second part were cut from different operas (of the higher class, be it said, such as "Ruins of Athens," "Les Huguenots," and "Faust"), and Miss Sterling sang three charming lieder, by Schubert, Schumann, and Mendelssohn respectively. Carrodus gave in perfection II. W. Ernst's elaborate fantasia on Rossini's "Orré!" The appearance which he made interrupted him being led with the utmost heartiness by Sainton. The "Idomeneo" overture literally played the people out. It unfortunately begins rather noisily, which favored the general notion of an out-voluntary. The chorus singers were accorded seats in the orchestra as listeners, but they did not sing. It was therefore had taste on their parts to begin leaving in the middle of the overture, and to actually disturb some of the instrumentalists to allow of their doing so.

Care had evidently been taken by the committee of the present festival in selecting the music to make the most of the choir, and the selection was a precautionary measure worth commending. Not more [?] than three and a half hours have been consumed for any one performance, including the interval. The selection was a very judicious one, and apply to what may be called a selection day, Thursday, for which the "Lobgesang" and Rossini's "Messa Solenne" were selected.

heard yesterday there could hardly be. Miss Wynne and Mr. Lloyd sang, and Miss Griffiths took part in the duet "I wait for the Lord." The latter comes, I believe, from Cheltenham, and is making her debut. Without anything remarkable in the way of tune, and with much truth of expression.

The production of the "Messa Solenne" excited no little interest, as the last important work that Rossini produced. It was written in 1863, provided with accompaniment for piano and harmonium, and so performed for the first time on the 20th April.

In the same year the Mass was scored for full orchestra, but was not again heard till Feb. 28th,

soloists being Mmes. Krauss and Albani, and Signori Nicolini and Agnesi. It leaves the general impression of a work highly devotional in character, without the operatic element so prominent throughout the "Stabat Mater." The calm and subdued

Elison" is hardly less striking. The "Gloria in Excelsis" in F is short, but has grand simplicity, and after the "Et in terra pax," as a kind of bass

A flat. A terzetto for contralto, tenor, and bass, "Gratias agimus," succeeds, and a most melodious movement this is. Just before the return of the voice subject, elaborately and beautifully harmonized, a kind of intermezzo, modulating by a series of diminished sevenths, is marked *pppp*. Rossini may be said to have "discovered" the four *ps*, that is, discovered the necessity for employing them, when a single *p* is too often an *mf*. The very first dynamic mark in the Mass is a direction for this, so to speak, audible silence. "Domine Deus" is the show-piece for tenor, allegro giusto, D major, and at once recalls the brilliant and martial character of the "Cujus animam" music. The harp is introduced as the principal accompaniment of "Qui tollis," which is a charming duet for soprano and contralto in F minor, finishing in the major. A symphony, full of Rossini's peculiar examples of melodic figure, and therefore impressive, leads to the bass solo, "Quoniam," more showy and less ponderous than others of the same class by Rossini. The "Cum sancto spiritu" in which the choir enters, is ushered in by the orchestral

flourish already used for the "Gloria," and the initial sentence is declaimed as before by the trebles. It is a grand movement, distinguished throughout by unusual breadth and solemnity, and displaying a knowledge of counterpoint and fugue of which the writer has in no other work given an indication. Rossini had delayed making serious study of the old masters of the science till his declining years, and this Mass contains perhaps the first fruit of such study. The "Credo" is set effectively for chorus, with interspersed passages for the solo-quartet, and the opening unison passages have all the meaning of a fearless, unwavering faith. Very beautiful is the "Crucifixus," andantino sostenuto, A flat, for soprano, and the graceful figure continued in the accompaniment heightens the mournful character of the solo. "Et resurrexit" follows in the same key, and the sopranos unaccompanied strike an E flat, while the orchestra enters on the chord of B major, in which key the chorus is continued, but at "Et vitam" a fine fugal subject is led off in E, with a flourish of the organ, worked with the skill of a thorough master. Four bars of quartet alone, preceding the last burst of "Credo," have exquisite effect.

The "Agnus Dei" which was omitted, we may presume, because there was no offertory. This is no valid reason; for a composition belonging to the Roman ritual of course loses its efficacy as a service when performed in a Protestant cathedral simply to gratify the ear of the musician. The movement, when heard on the organ, should

and sung partly tutti and partly by solo voices, the whole consisting of the purest harmony and the smoothest phrasing. Mme. Trebelli gave effect to

which Rossini has lavished all the beautiful resources of harmony. Indeed it would be hard to name a single chord or discord, or even a modulation in any key, which could not be found in the movement. The "Agnus Dei" opens largo in E minor with contralto solo, responded to at intervals by the chorus (*sotto voce*) with the prayer, "Dona nobis

For the last twelve bars the major mode is used, and the finale is most impressive, chiefly from the solemn but brief orchestral passage which concludes the Mass. The bass C natural in octaves is several times struck alone, with intervening chords *ff*, in

dominant seventh of E major and the like chord in F sharp major. The effect of this passage is peculiarly striking. The whole "Messa Solenne" created an unmistakable impression in performance,

undoubted genius. There were 1,169 persons present, that is, in the audience.

For Thursday evening's concert every ticket was sold, the Shire Hall was crammed, and there was hardly a single seat available for either the stewards

"Midsummer Night's Dream" music, and an "Oberon" selection. The first was given so well that it was no difficult matter to imagine the Crystal Palace band, with their well known executive sympathy for Mendelssohn, occupying the orchestra. Every note of those fanciful music pictures, from the overture to the finale, bore testimony to the sterling qualities of Sainton's men. Miss Wynne (with Miss Griffiths in the duet) gave the solos, and a select

the Andante and Rondo capriccioso from a concerto by Ferdinand David, the late director of the Leipzig Gewandhaus concerts. Closely following the model upon which all violin music should be based, the andante is remarkably vocal; the rondo is quaint, and full of difficulties of execution, by no means cast in the stereotyped forms. Sainton himself conducted, or rather started the band with his bow. The well-known "Quando a te lieta" of Gounod, with its delicious Spohr-like symphony, was selected by Miss Griffiths, and she sang the song so well—albeit with scarcely more voice-power than she would use in her own drawing-room—that it was

wondering at the unaccountable neglect to which the "fairy opera" has been treated. Fortunately we all know the overture as an orchestral piece. As being more than the mere accompaniment of the vocal part, it is a masterpiece of the whole. The atmosphere of romance surrounding that beautiful song, "O Araby," is very remarkable. The first solo of course was given to Tietjens, and to Trebelli the other. Miss Wynne warbled the characteristic

water music, "O 'tis pleasant to float on the sea," Mr. Lloyd pleased us in the air "O 'tis a glorious sight to see," and Mr. Lewis Thomas joined in the familiar quartet, "Over the dark blue waters." The programme included two songs by Dr. Wesley, one of which, "Silently, silently," has been long a deserving favorite; the other is utterly trivial. Miss Sterling sang both. "The wishing well," a new song by W. G. Cousins (who has been a guest of Mrs. Ellicott at the Bishop's Palace this week) has some weird discords—extensions for left hand—in the accompaniment, but otherwise is not remarkable. It is somewhat curious that this song is the only composition in the whole festival scheme—of the services, oratorios, or concert pieces—by a living composer. An uproarious combination of loyalty and musical enthusiasm as usual marked Tietjen's grand rendering of "Rule Britannia," and it is by no means improbable that this song alone attracted the majority of the audience. "God save the Queen" was sung in the sense of a finale; though the festival was not over.

At the morning service of Thursday Boyce in A was used, and Christopher Tye's anthem, "O Lord, Thy word." Dr. Wesley accompanied, as he has done at all the services, except that of Wednesday morning, when Mr. Done took his place. On Friday we had Rogers in D, and the "Almighty and everlasting God" of Orlando Gibbons. The execution of most of this music was good. Solo and verse parts have been generally given to Gloucester choristers, as better appreciating the Doctor's somewhat eccentric ways of accompaniment.

The "Messiah," like "Elijah," provided solos for all the principal singers on Friday morning, and there was the enormous audience which always collects to hear the essentially popular oratorio. The number this year was 2,276.

Jeffries Wyman.

Died 4th September, 1874.

The wisest man could ask no more of Fate
Than to be simple, modest, manly, true,
Safe from the Many, honored by the Few;
Nothing to court in World, or Church, or State,
But inwardly in secret to be great;
To feel mysterious Nature ever new,
To touch, if not to grasp, her endless clew,
And learn by each discovery how to wait;
To widen knowledge and escape the praise;
Wisely to teach, because more wise to learn;
To toil for Science, not to draw men's gaze,
But for her lore of self-denial stern;
That such a man could spring from our decays
Fans the soul's nobler faith until it burn.

[“J. R. L.” in the Nation.

Church Anthems by an American Composer.

Novello's *Musical Times* (London, Sept. 1) contains the following complimentary notice of several works by a well-known "Mus. Doc." of our own city.

"I looked, and behold a door was opened in Heaven," Verse Anthem for All Saints' Day. Composed by S. Parkman Tuckerman, Mus. Doc., Cantuar.

It is a matter as much of pleasure as of surprise to discover a composer of such merit as is evinced in the works that we have now to notice, whose name is as yet unfamiliar to the world; and we admire as much the reticence, which has enabled him to hold back the manifestation of his musicianship until he could put forth such a collection of works as should at once command respect, no less than we acknowledge the good qualities whereby these works are signalized. So much may be said of each, that in justice they must be noticed singly; but we offer these preliminary words to introduce Dr. Tuckerman to the reader. He is, we learn, an American, some years resident in England, who has graduated here—would that it had been under a musician rather than under an Archbishop—and has spent some pains in making himself familiar with the musical doings in most of our large ecclesiastical establishments. To those fellow-artists who have not yet met him, his music will ensure him a welcome, and this it is our task to describe.

"I looked, and behold," the work now before us, might better be called a Cantata, or even a small Oratorio, than an Anthem—so great is its length and so varied its character. It comprises no less

than thirteen numbers, consisting of Choruses, concerted and other solo pieces, and Recitatives—and there are some of them subdivided into several movements. This last is what is least to be admired in the composition, for it gives an air of fragmentariness. The fact of its unusual extent necessarily limits the occasions for its Church performance, but it takes not from its interest nor from its merit. The first section is an organ Introduction that is grand in character, has some striking modulations, and displays the instrument with admirable effect. The Recitative for tenor, like several others in the course of the work, declaims the words well, and is so accompanied as to give distinct prominence to the voice and clearness to the enunciation. No. 3, "And they rest not," is a short Chorus including the Sanctus, the reading of which is lowly and reverential, swelling and dying away to diversify the tone, but never breaking the sense of meek devotion. Another Recitative tells of the earthquake and the hiding of the mighty men among the mountains. Their cry, "Fall on us and hide us," is embodied in a very dramatic Chorus for two Choirs, the voices being divided for the sake of response more than for multiplication of parts; the agitated and very animated character of this contrasts capitably with the foregoing, and makes a well-timed relief. The Recitative "After this, I beheld" leads into the Chorus No. 7, "Worthy is the Lamb," which fills well enough its place in the entire composition, and avoids comparison with Handel's stupendous setting of the same text, by aiming successfully at an entirely different style. Yet another tenor Recitative leads into a Quartet, "These are they," which flows smoothly. No. 10 is a Chorus with passages for Soprano and Tenor solo, "Therefore are they," which materially suffers from the uncongeniality of its key F with that of the preceding piece, G. It is true there is a momentary interlude to lead from the one key into the other, but it is always a weakness to have an instrumental link which contributes nothing to the expression of what goes before or after, and which seemingly takes up the hearer's time only to accomplish a modulation; and again, an interlude of four bars is quite insufficient to annul the impression of one tonality, and leave us free for the acceptance of another so remote as that here chosen. One of the most striking incidents in the work is the Quartet for Treble and Alto voices, "Their sun shall no more go down." The Recitative that follows prepares the way for the final Chorus, which is a resetting of the words of No. 7. Was it that the composer sought to justify his appropriation of the text, by showing not only that Handel had not exhausted it, but that so neither had he, and he repeated it therefore with entirely different music from what he wrote before? A fugal point gives some animation to this movement, but leads us to expect a further development of the subject than the composer has made.

See Short Anthems for Cathedral or Parish Choirs.
Music composed by S. P. Tuckerman.

Among these are two pieces from the foregoing works, "And they rest not," and "Their sun shall not go down," neither of which suffers from its isolation. Curiously, all the six, save the last, are in triple measure. This greatly prevails, too, in the long work noticed above; whence one may infer that the composer's thoughts flow most naturally by three in a bar, or else that he had some regard for the antique definition of "Perfect Time," which referred to a note that was divisible into three, and therefore typical of the Trinity, in comparison with "Imperfect Time," wherein a note could be divided but into two, and the former was supposed to be the fitter for sacred music. The other four anthems are "Thou shalt show me," for alto solo with chorus; "Come unto Him," which will not supersede the lovely Messiah pastoral to the same words; "God so loved the world," which is agreeably flowing; and "Lighten our darkness," in which a startling employment of the Frenchified chromatic common chord of the minor 6th of the key, is somewhat out of keeping with the placid character of the whole. The anthems are all extremely short, and, where this is a desideratum, their musical merit will be another inducement for their adoption.

A Morning Service in C. Composed by S. P. Tuckerman.

This is by much the least interesting of the publications now before us by the same author, which may be accounted for by the lapse of twenty-four years since its composition and his artistic progress in the interim. It was written for the English Church in Florence, and it indicates at

least that the establishment has the means of performing a Choral Service, which is satisfactory as to the state of the Reformed Church in Italy. The Te Deum emulates the manner of the elder worthies of Church music, in respect of their irregularity of rhythm. The Jubilate is more attractive; a pretty effect is attained by the employment of the quartet of trebles and altos on the words "Serve the Lord with gladness"—a favorite device of the composer, which is here happily applied. The Kyrie is the best piece in the service, and its low position in the register of each voice will give it a very subdued and supplicating effect. The Sanctus has also a tone of humility, which seems to be the reading of the text best approved by the writer, for in all his settings of it and analogous passages he employs this treatment. These appear to have been all the pieces that were open to musical treatment in the Tuscan capital, in 1850.

"I was glad when they said unto me," A Festival Anthem, for Solo, Quartet and Chorus. Music composed by S. P. Tuckerman.

FAR more feeling and far more skill are displayed in this, than in the work last described. It is written with due regard for the copious resources of the modern organ, and for their legitimate availability as a means of heightening, and varying, and alternating the vocal effect. This piece opens, for instance, with an organ prelude of considerable extent, which contains some pleasing harmony, but we may not thus define the upward progression of the inverted 7th of C, to the inverted 5th of F, while a higher melody descends from C to A. We have foreborne from citing other exceptional points of harmony in the course of these several compositions, but we name this one, because we know there are some persons who would defend it, and we think its effect should secure its condemnation. A very spirited Chorus is happily diversified by a passage for solo voices, "For thither the tribes go up;" and, on the resumption of the full power, the words "Give thanks" are admirably brought out in opposition to some florid passages for the accompanying instrument. An entirely separable movement for soprano solo, quartet, and chorus, "O pray for the peace," is sweet and tranquil in character, and there are many occasions when this may be given apart from the rest of the work. An excellent effect is produced by a single phrase of Adagio, "Peace be within thy walls," which is resumed and extended at the close of the work, where it is cleverly distributed to a double choir. The animation of the opening movement is resumed between these two exhortations for tranquility, to express "plenteousness within thy palaces;" and here the composer shows himself at his best. The anthem is well worthy of note, and we should be glad to hear it where it might receive justice in performance.

The Musical Fund Hall in Philadelphia.

(From the Bulletin, Sept. 19.)

The improvements being completed, the Hall was formally opened last evening. The officers of the Society and a number of invited guests were present.

Dr. Richard J. Dunglison, President of the Society, welcomed the guests.

Mr. Wm. L. Mactier, the Treasurer, then made an interesting address, in which he gave a history of the important musical events which have occurred in the Hall during the past thirty-five years. He said:

"It is just four years ago, gentlemen of the press and friends of the Musical Fund Society, since our hall was thrown open for the inspection of the improvements which had been made in the auditorium.

"We are happy to invite you, this evening, to observe the thorough renovation of the basement of the hall—the offices, dressing and banquetting rooms—the walls and ceilings of which have been tastefully painted and frescoed by one of the best artists in the city.

"For perfect acoustic effects our hall continues without a rival, and for concert purposes, probably, it has no superior in the country. This opinion was expressed by the finest and most celebrated vocalists that ever enraptured human ears. What a gallery of portraits may we not picture upon these mute walls, as we rapidly recall the memories of the past thirty-five years, beginning with the glorious Malibran in 1831, and ending with the lamented Parepa-Rosa, in 1866?

"After Malibran's magic voice had died away, we were regaled with the delightful voices of Austin,

Catalani, and, afterwards, by Carl Treumann, and Albin Swoboda—namely, give a burlesque imitation of a woman's voice, which (especially after a time) sounds forced and painful, nor is he a castrato, his speaking voice is that of a strong tenor. The remarkable feature of the case lies simply in a fact of which I never before knew an instance: his boy's soprano has never broken and changed to a man's voice (his tenor notes are hoarse and flat); it has remained a flexible, strong, and agreeable soprano, ranging without effort from B flat below the staff to B above it. What I myself sing in falsetto sounds an octave lower than when he sings it after me. Mr. Heywood's peculiar gift has, of course, been turned to account during the last seven years in America, where he has sung very successfully, in costume, Leonore (*Il Trovatore*), and even the principal female part in *La Grande Duchesse*. He has only just been able to get free of his engagements, and, by the advice of musicians, has now come over to Germany for the purpose of learning thoroughly something about music and singing. He possesses an excellent ear, and masters all technical details with great ease, so that, if his voice lasts, he may become a really 'excellent *prima donna*' (eine wahrhaft 'tuchtige Sangerin'.)

VENICE.—*Mutide di Shabran* (Rossini) will inaugurate the season at the Teatro Malibran, with Signor and Signora Tiberini in the two leading parts.—The Teatro Apollo will re-open in November for the representation of works by Offenbach, Hervé, and Lecocq.

ROME.—The Valle has been reopened with *Il Conte Orgi*, which was never before performed here, having always been forbidden by the pontifical censorship. The principal characters were well sustained by Signore Pernini, Pala-Graziosi, Signori Baragli and Graziosi. The next work will be *L'Ombre*, by Herr von Flotow, and this, in its turn, will, probably, be succeeded by *La Sonnambula*. There is a report current that the company will migrate to the Argentina, and perform there Meyerbeer's *Don Carlos*.

FLORENCE.—According to report, the Pergola will remain closed all the autumn, and not be re-opened till the 26th of September, when Sig. Scalaberni proposes giving Aubert's *Fils Prodiges*, with Signora Erminia Borghi-Mamo as protagonist, and following it up by *Mignon*, with Vincenzina Ferni; *Il Guarany*; *Luigi XI.*, a new opera by Sig. Fumagalli; and M. Monplaisir's celebrated ballet, *Le Fugle de Ciope*, which has never been performed here.

MILAN.—The Scala re-opened with *Salvator Rosa*, by Sig. Gomez, the young Brazilian composer, who was called on fifteen times in the course of the evening. Fifteen recalls would be something very unusual in England, and, even with the present English first night gushingness, would signify a more than common triumph. In Italy, however, things are managed differently, and fifteen recalls constitute a by no means certain proof that a work is destined to attain the honors of theatrical longevity. In the present instance, public opinion is much divided. The composer's friends insist that *Salvator Rosa* is a masterpiece, but there are plenty of people who maintain it to be nothing of the kind. Among the pieces best received may be mentioned the overture, a song by Gennariello, the duet between Masaniello and Salvator Rosa, the scene between Gennariello and the Students, and the finale of the first act. In the second act, the most applause was bestowed on the monologue of the Duca d'Arcos, the duet between Salvatore and Isabella, the march, and the grand finale. The hits in the third act were the mad scene, between Masaniello and Salvatore, and the romance of Isabella. The fourth act dragged terribly. The artists were tired and the audience indifferent, but there was a call at the fall of the curtain. The execution was tolerable, and that is about all that can be said in its favor. Signora Wizaak was not at home in the part of Isabella, which is not fitted to her. Sig. Ippolite D'Avanzo sustained the character of Salvator Rosa; Sig. Parboni, that of Masaniello; Sig. Bagagiolo, that of the Duca d'Arcos; and Signora Blenio, that of Gennariello, a young Lazzarone. The chorus and orchestra were good; the *mise-en-scène* shady; the scenery creditable to Sig. Magnani, the local Beverly.—The Teatro Santa Radegonda, also, has once more flung open its doors. The operas hitherto given have been *Linda di Chamouni* and *Il Barbier*. The part of Linda was sustained by Miss Renz, a young American lady, possessing a voice of extensive

range, and great strength, especially in the higher notes. She sings well, but is too fond of embellishing her composer with *fioriture* of her own. Signora Pisani, a pleasing contralto, was Pierotto. The other characters were satisfactorily sustained by Signori Enrico Giordani, Azzolini, Correggioli, and De Serini. *Il Barbier* did not go off so well as *Linda*.

DRESDEN.—On the 1st October, Dr. Julius Rietz, Royal Conductor (*Hof Capellmeister*) will celebrate his fortieth conductorial anniversary. The first opera he conducted was Marschner's *Templer und Judin*, at Düsseldorf, in 1851. Dr. Rietz's friends and admirers propose getting up a special performance in honor of the occasion.

Charles Hallé and Madame Norman-Néruda are to perform at the first of the Leipzig Gewandhaus Concerts this year, on the 1st of next month.

Among the jocular remarks current about Wagner are some which represent him in a fix to get big men enough for his characters, which are often giants. The Baireuth people, it is said, are aware of the composer's troubles, and amuse themselves by calling out, whenever they see a tall man pass, "There goes a Nibelung!"

The Paris musical papers are preparing the public there for M. Charles Lamoureux's coming performance by describing and analyzing Handel's "Judas Maccabæus."

M. Massenet, the French composer, is finishing a fifth suite d'orchestre, consisting of three movements, which, for their better appreciation by the hearer, are named after three Shaksperian situations: Ariel in the Tempest, Desdemona sleeping, and the Banquet in "Macbeth."

LONDON.—The Crystal Palace Saturday Concerts (under Herr Manns) were to commence on the 10th of October. The *Musical Standard* says:

There are to be twenty-five concerts—eleven before and fourteen after Christmas: the band and chorus (it is announced) will be of the same strength as during last season. Among the works selected for performance are the following:—

Bach:—Sacred Cantata, "My spirit was in heaviness," for Solo Voices, Chorus, and full Orchestra; Suite for Orchestra in C—both for the first time.

Handel:—"Allegro and Penitioso," with additional accompaniments by R. Franz—first time.

Haydn:—Two Symphonies—both first time.

Mozart:—Adagio and Fugue in C, for Orchestra, Violin Concerto in D—both first time. The Jupiter Symphony.

Schubert:—The Grand Symphony in C, No. 9; Overture and Selection from the Operetta of the "Zwillingsbrüder" (1819): "Die Allmacht," song (Op. 79), adapted by Liszt for Male Chorus and Grand Orchestra—both first time.

Beethoven:—Mass No. 1 in C; Symphonies Nos. 1, 2, and 8—being those not played last season—with others of the Nine.

Mendelssohn:—Psalm XCv., for Solos, Chorus, and Orchestra—first time; the Reformation and Italian Symphonies.

Schumann:—Symphony in C, and the Manfred music.

Weber:—The Jubilee Cantata, for Solos, Chorus, and Orchestra—first time.

Spohr:—Symphony No. 1, in E flat—first time.

Hiller:—Dramatic Fantasia, for full Orchestra.

Gade:—"Spring Fantasia" (*Frühlings Fantasia*), for Piano-Forte, Orchestra, and Solo Voices—first time.

Joachim:—Violin Concerto in G—first time.

Brahms:—Serenade for small Orchestra; the "Hungarian Dances," arranged by the composer for full Orchestra—all for the first time; the Piano-forte Concerto.

R. Wagner:—"A Faust Overture"—first time; Selection from "Lohengrin."

Liszt:—Piano-forte Concerto, No. 2 (in A)—first time.

Rubinstein:—Overture to Dimitri Donskoi—first time.

Raff:—"Leonore," Symphony No. 5 (in E)—first time.

Lachner:—Suite No. 6, for full Orchestra—first time.

Sir W. S. Bennett:—Symphony in G minor; P.F. Concerto, No. 4.

Sir Julius Benedict:—New Symphony, No. 2, in C—first time.

G. A. Macfarren:—New Violin Concerto (G minor)—first time.

Henry H. Purcell:—Overture, "Romeo and Juliet"—first time.

Alfred W. Holmes:—"Jeanne d'Arc," for Solos, Chorus, and Orchestra—first time.

Rev. Sir F. A. G. Oakeley, Bart.:—"Hagar," an Oratorio—first time.

Sullivan:—Selection from "Land and Sea"—first time;—with works by J. F. Barnett, H. Holmes, H. Gadsby, and other English composers.

In addition to these compositions, the programmes will of course contain favorite standard works of the great masters, and, in consequence of the interest excited by the Russian concert, compositions by Seroff and Tchaikoffsky. Engagements have already been made with Madame Schumann, Mme. Essipoff, Miss Marie Krebs, Herr Joachim, Mr. Wieniawski, Mr. Carrodus, Mr. Chas. Hallé, Herr Von Bülow, Mr. Franklin Taylor, Mr. Demareuther, and Signor Piatti, besides others whose names are a matter of course.

Dwight's Journal of Music.

BOSTON, OCT. 17, 1874.

Concerts.

The second of the ILMA DE MURSKA Concerts, Wednesday evening, Sept. 30, offered the following programme:

Trio, in B flat, for Piano, Violin and Cello. *Beethoven*
MME. CARRENO-SAURET, M. SAURET & SIG. BRAGA.
Song, "It ought not thus to be" *Abt*
HERR THEODORE HABELMANN.
Violoncello Solo, Tristesse et espoir, Caprice. *Braga*
SIGNOR GAETANO BRAGA.
Aria, "Sonnambula" *Bellini*
ILLE. ILMA DE MURSKA.
Violin Solo, a Baccarolle, *Spohr*
b. Tarentelle, *Wienerschi*
MONS. EMILE SAURET.
Cavatina, Cenerentola, *Rossini*
SIGNOR FERRANTI.
Duet, for Piano and Violin, Fantasia sur "Don Juan," *Verdians and Wolf*
Shadow Song, *Don Juan*, *Meyerbeer*
ILLE. ILMA DE MURSKA.
Violoncello Solo, a 1st Meditation, *Braga*
b 2nd Meditation.
c Nocturne, (Spanish Song).
SIGNOR GAETANO BRAGA.
Song, "My Angel," *Esser*
HERR THEODORE HABELMANN.
Piano Solo, a Nocturne in D flat, *Chopin*
b Le Printemps, Valse, *Carraro*
Serenade, *Schwert*

The Ballad Trio of Beethoven was not the great one, op. 97, but the earlier work, op. 11, containing the variations (full of charm and fresh invention), on the bright and piquant melody: "Prichio l'innegno." It was played with spirit and precision, and as effective as such chamber music could be in the great Music Hall. The Second Part again opened classically, the Piano and Violin Sonata in F, by Beethoven, being substituted for the *Don Juan* Fantasia that took its place in the preceding concert. Mme. CARRENO SAURET and her husband rendered it acceptably. Mme. Sauret exhibited her usual careless ease and brilliancy in her two solos, her own "Valse" being rather a trivial pendant to the Nocturne of Chopin. Mons. Sauret's violin solos were artistic and refined in style of execution; and Signor BRAGA's little compositions for the cello solo, without being very marked in character, were pleasing and expressive, just suited to his manner of performance, which is sound, musical and chaste.

MME. DE MURSKA was in her own true sphere in such florid and exquisitely melodious, rapturous arias as "Come per me sereno" and the "Shadow Song"; both of which she sang delightfully, her flexible, clear voice revelling with bird-like ease in the high passages. For this kind she is exceptionally qualified and a rare mistress of her art. The Schubert Serenade with cello obligato, again placed both artists in a fine light as interpreters of one of the truest of song inspirations. Herr HABELMANN we have always known as an admirable singer of the Lied, as well as in the German opera; and now

Music in Philadelphia.

A writer in the *Inquirer*, who thinks that Philadelphia is, or ought to be, "the first musical city on the continent," holds up the musical prospect of the now opening season as follows:

We purposely begin this list of musical undertakings with the local enterprises which have been thus far arranged and made public. This is only bare and evident justice. It should be constantly borne in mind by all who occupy the higher level of musical cultivation, that any outside enterprise depends largely on the indiscriminating portion of the public. The various travelling companies that visit us at irregular and frequent intervals are always welcome.

If they have anything new to teach us they are doubly welcome. But, to be successful, it is vitally necessary that they appeal to all tastes, low as well as high. The vastly increased expenditures of travel make this almost imperative. Hence we find their programmes nearly always of a popular or mixed character, and if they do any musical work for us beyond the entertainment of the hour they can only (as has been the good fortune of Theodore Thomas) lay a foundation of sure firmness, on which we ourselves must build up.

In examining the following lists of local concert organizations it will be evident, from an inspection of the programmes, that no such pure collection of noble musical productions has been or can be successfully given by a travelling company.

THE WOLSTEFER CONCERTS.

The most extensive undertaking of the coming winter is that of the Wolstefer Brothers. The first concert will take place at the Academy of Music on Thursday evening, October 15. The whole series is to be composed of six concerts, at each of which an entire symphony will be played. The cost of subscription to the whole is only to be three dollars. The following is a list of the most prominent works announced—

- Symphony in C, op. 5 (No. 1).....Gade.
- Do, B flat, op. 35, No. 1.....Schumann.
- Do, (Scottish) op. 36, No. 3.....Mendelssohn.
- Do, (Im Walde) op. 153, No. 3.....Raff.
- Do, (Ocean) op. 42, No. 2.....Rubinstein.
- Do, (Choral) op. 125 (No. 9).....Beethoven.
- Overture, Exposition.....Meyerbeer.
- Do, Fidelio in E.....Meyerbeer.
- Do, Robespierre.....Litolff.
- Do, Sommernachts Traum.....Mendelssohn.
- Do, Hebrides.....do.
- Do, Media.....Briegleb.
- Do, Ivan Soussanine.....Glinka.
- Do, Jessonda.....Spohr.
- Do, Lullaby.....Waltz.
- Do, C minor (new).....F. Wink.

Together with selections from *Lohengrin*, *Aida*, *L'Africaine*, *Tannhauser*, a fantasia by Glinka, "Komarinskaja," also new, and some lighter selections. Solo talent of a high character, both vocal and instrumental, is to be engaged for each concert. There will be a public rehearsal, free to subscribers, previous to every concert.

CHARLES H. JARVIS'S SOIREE'S.

The soirees of our most eminent and favorite pianist have been among the chief features of our musical seasons for a dozen years at least. Last winter they were discontinued. But so great a void was experienced, and so many musical friends have openly regretted the loss of them, that Mr. Jarvis has determined to prepare another series this winter.

It will probably consist of four concerts, to be given during the months of December and January. The special arrangements which Mr. Jarvis has in view will make these the most important chamber concerts ever given by him in Philadelphia. The programmes are not as yet announced, but Mr. Jarvis will himself play, among many other splendid works, the C major sonata by Beethoven, and a fantasia on *Don Giovanni*, by Liszt, which is an immense production, and, we believe, a novelty in our concert rooms.

SOIREE'S OF G. GUTHELMANN.

Mr. Gutheilmann, who enjoys the unusual reputation of playing equally well on two instruments, and on both with a high degree of virtuosity, will give his second annual series of six classical soirees. They will take place at the Natatorium Hall, on Saturday evenings during the winter, the first one occurring about the beginning of November. Mr. Gutheilmann will be assisted by Messrs. Engelke, Derleth, Gastel and other artists. His list of solid attractions last winter was unusually large, but the one arranged for the present series promises still more and better things. Among the compositions which are promised are these:—

- Soprano.....Beethoven.
- Piano Quintet, E flat.....Schumann.
- Trio in minor, op. 6.....Mendelssohn.
- Quintet op. 41, No. 1.....Schumann.
- On the 27, No. 2.....Haydn.
- Quintet in F major.....Beethoven.
- Piano Forte Concerto, F minor.....Henselt.
- Violin Concerto.....Mendelssohn.
- Polonaise for violin.....Vieuxtemps.

RICHARD ZECKWER'S SOIREE'S.

Mr. Zeckwer begins this winter his first series of classical concerts. He has already succeeded in making himself so fine a reputation that the success of his undertaking can scarcely be doubtful. Mr. Zeckwer holds a deservedly high place as an organist, pianist and composer. Regarding his present scheme of concerts we have no hesitation in pronouncing his catalogue of works promised as altogether unrivalled. The greatest mystery is how he will contrive to crowd so many great productions into the limits of six evening concerts without rivalling the length of Wagner's operas. The soirees will be given on Wednesday evenings. We append the following list of works, which is probably the longest and certainly one of the best ever announced for a series of six concerts. The piano solos are:—

- Concerto, C major.....Beethoven.
- Do, D major.....Mozart.
- Do, D minor.....do.
- Do, E major, op. 64.....Mendelssohn.
- Sonata C minor.....Rubinstein.
- Do, A minor, op. 143.....Schubert.
- Fantasia and Sonate, C minor.....Mozart.
- Toccata and Fugue for organ in E.....Bach.

(Act. for pf. by Tansig.)

- Humoreske, op. 20.....Schumann.
- Eis. hengeser hunk aus Wien, op. 26.....do.
- David binder Tanzer, op. 6.....do.
- Waldeszenen, op. 82.....do.
- Fantastische Etude, op. 12.....do.
- Andante FAVORIT.....Beethoven.
- Rondo Capriccio, op. 129.....do.
- Introduction and Polonaise, op. 3.....Chopin.
- Rondo, op. 1.....do.
- Scherzino, op. 32, op. 9.....do.
- Chant du Tombeau.....do.
- Valse Impromptu (Burgsage), op. 134.....Raff.
- Character-stücke, op. 7.....Mendelssohn.
- Song Without Words.....do.
- Scherzo a Capriccio, F sharp minor.....do.
- Trois Fantaisies.....do.
- Rondo op. 66 [with orchestral accomp.] Kalkbrenner.

The concerted pieces which are to add dignity to the above splendid group will be four sonatas for violin and piano, by Beethoven, Raff, Rubinstein and Zeckwer; Beethoven's sonata opus 5 in F, for piano and violoncello, and trios by Schumann, Rubinstein and Holstein.

A very large space in these concerts is to be devoted to the illustration of German songs, and Mr. Zeckwer could hardly find a better interpreter than Mr. E. Gastel. Mr. Gastel will sing the entire list of twenty songs in the "Schöne Mullerin" group by Schubert, together with the Erl King, Spring's Dream and other songs by the same writer. He will give also ten of the beautiful lieder of Schumann, Rubinstein's "Sehnsucht," Raff's "Serenade," Beethoven's "An die ferne Geliebte," Mendelssohn's "Spring Song," Liszt's "Lorelei," and some new and beautiful selections by Horn, Bruckler, Reinicke, Hartman and Meinardus.

OTHER ORGANIZATIONS.

The vocal societies have all either resumed or are preparing to resume their rehearsals. The Beethoven Society will hold its opening rehearsal on the 6th of October. This sixth season of its existence promises more vigor and ambition than some of the others. The "Hymn of Praise," by Mendelssohn, is to be given at the first concert. The Abt Society, the Vocal Union and the Orpheus Club have all reorganized under the same directorship as heretofore. The Orpheus will appear in the first of three concerts, on November 21, at Musical Fund Hall. They will have as special attractions, for the first concert, the members of the New York Madrigal Society, Messrs. Beebe and Finch, and Messrs. Bush, Beckett and Aiken. These singers made so great an impression when here last year before that the Orpheus may be congratulated for having secured them again.

We are glad to learn that the distinguished organist, Mr. D. D. Wood, is preparing another of his organ recitals, to be given early in the season. The only thing to regret about it is that the audience which attends them is restricted to the limits of St. Stephen's Church, because there is actually no organ in any public hall of the city. The alleged offer by the Horticultural Society of \$5000 for a large organ to be placed in their hall, providing this sum can be increased by additional subscriptions of ten thousand dollars, is one that should engross the immediate attention of music lovers. With such an organ weekly recitals might be easily given during the season.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Polly. Ballad. 2. E♭ to f. Molloy. 20

"Adieu, adieu, I sing in my heart,
When the sails are set and the bark."

A jolly song by a sailor about Polly the boat and Polly the wife, in his opinion the best two polkas in the world.

Why did we meet. 3. G to f. Emerson. 35

"How dear you were unto my heart,
Must I now say Good Bye?"

Words by George Cooper, and music by L. O. Emerson. A strong combination of the song.

The Dear Little Shamrock. 2. A♭ to f. Cherry. 30

"There's a dear little plant that grows in our aisle,
'Twas St. Patrick himself said that set it."

One of the very sweetest of Irish ballads.

After long years. 3. F to f. Elson. 30

"After long years, my own sweet heart,
After long years we meet."

A song embodying "love's sweet greeting."

An Evening Service. Lloyd. 60

Bonum est confiteri. 3. G to g. 60

Benedicite mea. 4. D to a. 60

Service Complete. 1.90

A very beautiful service, containing the well-known words with music of unusual brightness and variety, arranged with solos, duets and choruses.

Far from Thee. 3. F minor to f. Fayer. 35

"How the long day lingers."

Minor, but musical. Varies frequently from 6-8 to 4-4 measure.

I am never sighing. 3. E♭ to e. Christie. 40

"For if the sun should not be shining,
I know it will shine by-and-by."

A Cooper-Christie song, full of cheerfulness.

Her I love. 3. A♭ to f. Morgan. 30

"Her breath is like the soft west wind,
Fresh from the kiss of perfumed flowers."

Very sweet post-thoughts to fine and appropriate music.

When the Daisies cover me. 3. C to e. Christie. 30

"When rest has come at last."

A musical plea for remembrance when under the Daisies. Daisies are not common with us, but Christie's songs are well-known, and are among the best.

The Brook. 3. D to f. Dolores. 40

It is worth while to notice this, (one of numerous edifying and popular songs to say that it has a pretty picture-title, which adds somewhat to the value.

Instrumental.

Old Folks at Home. Grande Paraphrase de Concert. 6. A♭ Chalover. 75

The quiet, home-like melody sings throughout the piece but is accompanied and wonderfully enhanced by the expedients of concert playing:—rapid arpeggios, lively cadenzas, interludes, chords and scales.

Victory March. Op. 92. 4. E♭ Kuhe. 50

The composer seems to be raised by his enthusiasm, entirely above the atmosphere of ordinary marches, and has produced something of a high order, with great variety and power. Full of octaves, and requires a large hand for easy performance.

Fantasia Diabolique. 5. F minor. Warren. 75

At first sight might be pronounced a Tarantelle, but has lost of a crazy, and more of a "wicked" quality than that style of composition. A piece of wild and startling effect.

Buds of the Opera. 4 hands. each 40

No. 11. Linda. 3

23. Faust. 3

24. R. goletti. 3

31. William Tell. 3

The gem-melodies of the Opera are here brought within the reach of ordinary players.

Flower Song. (Blumenlied). 4 hands. 3. F. Lunge. 50

A very smooth and graceful piece, and noticeable, as doct players usually have occasion for power and rapid execution, but here must exercise taste and delicacy.

Cel bré Tarantelle de Bravura. 6. D minor and major. Gottschalk. 1.50

One of the Posthumous Works now attracting much attention. It has all the dash, impetuosity and whirl of a true Tarantelle with occasional lapses into brilliant, staccato, "snapping" movements.

THE MOST VALUABLE INSTRUCTION BOOKS.

PIANOFORTE.

Richardson's New Method FOR THE PIANOFORTE.

Price, \$3.75.

Universally recognized as the leading Method. Many thousands sold annually.

Mason & Hoadley's SYSTEM FOR BEGINNERS

On the Pianoforte.

By WILLIAM MASON and E. S. HOADLEY, two thorough musicians and practical teachers. The book cannot well be excelled in its own department.

Plaidy's Technical Studies, For Pianoforte Playing.

By LOUIS PLAIDY, a distinguished European teacher. Highly approved as a collection of the best exercises, scales, &c., and as a companion to any method of study. Published with American and Welsh Editions. Price 50c. Ask for Direct Edition.

\$ CLARKE'S DOLLAR INSTRUCTOR, \$ For Pianoforte.

The newest cheap instruction book. Full of charming airs for practice, with self-instruction for beginners who wish to take a short, partial, and easy course. By W. H. CLARKE, a thorough American Method for Recorders.

GRAMMARS, CATECHISMS, ETC.

Calcott's Musical Grammar. 4 pts. \$1.00

Clarke's Catechism. .38

Questions and Answers on the Art and Science of Music.

Lenhart's Elements of Music. .60

Simple and clear explanations of musical theory and terms, as required by learners on the Pianoforte.

Three books that are very useful, and are very generally placed by teachers in the hands of their pupils.

Oliver's Practical Text-Book. .67

Plain explanations of the elements, &c., connected with Pianoforte play.

HARMONY.

JOHNSON'S HARMONY. 1. Vol. 1. 1.25

BAKER'S HARMONY. B. F. Baker. 2.00

RICHTER'S MANUAL OF HARMONY. 2.00

Translated by J. C. D. Parker.

Wohlfahrt's Guide to Musical Composition. 1.25

Four approved instruction books in Harmony, the latter containing the best exercises.

ENCYCLOPEDIA.

Moore's Encyclopedia of Music,

Price \$6.00

Completely a gentleman's primer, and the only encyclopedia making, and contains about all that is worth knowing of a musician, his theory, musical theory, the study of music, and musical people.

A Catalogue describing the above and about 1,000 other books, is sent by Ditson and Co. on application. A copy of the Catalogue, postpaid, for retail price.

OLIVER DITSON & CO.,

Boston.

PIPE ORGAN.

RINK'S ORGAN SCHOOL.

Price \$6.00.

Also published in 6 parts, each \$1.00.

Has long been considered, both in Europe and America, the standard school for the Organ. The new edition has been carefully revised by W. T. ELST, with translations of German tones, &c.

Amateur Organist.

JOHN ZUNDEL, 2.00

Serves two purposes. While furnishing an excellent course of study and practice, it also provides for the amateur. It contains a large number of variations, &c., and is a most useful and complete treatise.

REED ORGANS.

Clarke's New Method for Reed Organs.

PRICE \$2.50.

Has been for some years the best school for the Reed Organ. It is a very thorough and complete treatise, and is illustrated by an abundance of examples. It is a most useful and complete treatise.

The Emerson New Method

B. L. O. Emerson & W. S. B. M. 2.50

One of the best of the new method. It is a very thorough and complete treatise, and is illustrated by an abundance of examples. It is a most useful and complete treatise.

ROOT'S SCHOOL

For Cabinet Organ, \$2.50

A well known and complete treatise for the Cabinet Organ. It is a most useful and complete treatise.

CLARKE'S

New Reed Organ Companion. 2.00

It is a most useful and complete treatise for the Reed Organ. It is a most useful and complete treatise.

Clarke's Dollar Instructor.

For Reed Organs. \$

Reed Organs or Melodeons are now so universal that many who cannot take a complete course of instruction will accept one. Here is the book that contains of easy and agreeable music, with plain and sufficient directions to the learner.

Zundel's Melodeon Instructor. 2.50

Has been for a number of years, and is a most useful and complete treatise.

Winner's New School for the Melodeon. 75

Not only a new and complete treatise, but also a most useful and complete treatise.

GUITAR.

CURTIS' METHOD for GUITAR. 3.00

10 songs, Exercises, Pieces, Songs. A very popular book.

Haydn's New and Improved Method for Guitar. 2.50

A fine collection of Guitar Music, with exercises, &c., for the learner.

Winner's New School for Guitar. 75

New, easy, cheap, pleasing and popular.

VIOLIN.

Hill's Practical Violin School, 2.50

Saunders' School for Violin 1.25

Modern School for Violin. 1.50

Listman's Method for Violin. 3.00

The new and improved method for the Violin.

Wichter's Young Violinist. 2.00

The new and improved method for the Violin.

Clarke's \$1 Instructor for Violin. 1.00

A well known and complete treatise for the Violin.

Winner's New School for Violin. 75

The new and improved method for the Violin.

Winner's Perfect Guide for Violin. 75

FLUTE.

Winner's New School for Flute. 75

The new and improved method for the Flute.

Winner's Perfect Guide for Flute. 75

A well known and complete treatise for the Flute.

CORNET.

Arbuckle's Cornet Instructor. 3.00

Eaton's New Cornet School. 1.50

Winner's New School for Cornet. .75

The new and improved method for the Cornet.

ACCORDEON.

Winner's New School for Accordeon. 75

Winner's Perfect Guide " 75

Winner's New School for German " 75

Alberti's German Accordeon. 50

The new and improved method for the Accordeon.

Approved method for a pleasing instrument.

SAX HORN.

Schatzman's Sax-Horn Instructor. 75

Winner's Perfect Guide for German Concertina. 75

Two valuable instruction books, the first containing

instructions for playing the Sax Horn, and the second

containing instructions for playing the Sax Horn, and

the Sax Horn, and the Sax Horn, and the Sax Horn.

Reed Organ.

CHAS. H. DITSON & CO.,

711 Broadway, N. York.

THOMAS'S SACRED QUARTETS and ANTHEMS,

COMPOSED, SELECTED AND ARRANGED BY

J. R. THOMAS.

Price, in Boards, \$2.50; Cloth, \$3.00.

In introducing this Very Superior Collection, the Publishers would call attention to the following points:

1. The Quartets are admirable ones for Quartet Choirs. Without being, on the whole, very difficult, they are in perfect taste, and contain abundance of the "finished" style of Solos, Duets, &c., required by first class performers.
2. For larger choirs, and musical societies, the book has a special adaptation, as here are large numbers of attractive opening pieces, hymns, anthems, and the like, and in them many passages like: "Thine, O Lord, is the Greatness, and the Power and the Glory and the Majesty," requiring the full strength of the Chorus. There are also pieces with music both sweet and full, as in "In Heavenly Love Abiding," and there are some old hymns like "Gently Lord, O Gently," so wonderfully freshened and changed by the new setting as to appear like new creations.
3. The grace and beauty of these compositions commend them to the notice of musical families, and the majority are not too difficult for singers of average talent.

For further insight into the variety and richness of the selections, please read the

TABLE OF CONTENTS:

AS DOWN IN THE SUNLESS RETREATS.....Auber
AS PANTS THE HART.....J. R. Thomas
BE NEAR US, O FATHER.....J. R. Thomas
BLESSED BE THE LORD.....Mozart
BLESSED FOREVER ARE THEY THAT DIE TRUSTING IN GOD.....Spohr
BLESSED IS THE MAN.....Barnby
COME, THOU FOUNT.....J. R. Thomas
COME, WEARY SOULS.....Sir H. Bishop
FATHER, OH HEAR US.....Handel
GENTLY, LORD.....J. Concone
GIVE EAR, O LORD.....Ch. Oberthur
GLORIOUS THINGS OF THEE ARE SPOKEN.....Kreutzer
GOD IS NOT UNRIGHTEOUS.....J. Barnby
GOD BE MERCIFUL.....J. R. Thomas
GOD IS A SPIRIT.....W. S. Bennett
GRANT TO US, LORD, WE BESEECH THEE.....J. Barnby
HEAR WHAT GOD THE LORD.....V. Novello
HEAVENLY SHEPHERD.....J. R. Thomas
HIGH IN THE HEAVENS.....J. Concone
HOLY LORD GOD OF SABAOth.....Haydn
IF WITH ALL YOUR HEARTS.....H. Farmer
IN HEAVENLY LOVE ABIDING.....J. R. Thomas
LAY NOT UP FOR YOURSELVES.....J. Barnby
LET YOUR LIGHT SO SHINE.....J. Barnby
LOVE DIVINE.....Bayley
MY SONG SHALL BE OF MERCY.....J. R. Thomas

NOW THE SHADES OF NIGHT ARE GONE.....J. R. Thomas
O BE JOYFUL IN THE LORD.....J. R. Thomas
O LORD OUR GOVERNOR.....Marcello
O LORD GOD, BE THOU NOT FAR FROM ME.....H. Farmer
O LORD VEIL NOT THY FACE.....Beethoven
O PRAISE THE LORD.....Mozart
O PRAISE THE LORD, ALL YE NATIONS.....J. R. Thomas
O SING UNTO THE LORD.....J. R. Thomas
REJOICE IN THE LORD.....Beethoven
ROCK OF AGES.....Horsley
SAVIOUR, AGAIN.....Rossini
SOFTLY NOW THE LIGHT OF DAY.....Abt
SING AND REJOICE.....J. Barnby
TARRY WITH ME.....Abt
TEACH ME, O LORD.....T. Attwood
TEACH ME THY STATUTES.....H. Farmer
THE LORD IS MY STRENGTH.....V. Novello
THERE IS A BLESSED HOME.....Abt
THERE IS A GREEN HILL FAR AWAY.....J. R. Thomas
THINE, O LORD, IS THE GREATNESS.....James Kent
TO THEE, GREAT LORD.....Rossini
TO THEE BE PRAISE FOREVER.....Sir M. Costa
THY WILL BE DONE.....J. R. Thomas
WHEN I CAN READ MY TITLE CLEAR.....J. R. Thomas
WHY ART THOU CAST DOWN, MY SOUL.....J. R. Thomas
WORSHIP THE LORD.....J. Concone

POSTHUMOUS WORKS OF L. M. GOTTSCHALK, FOR THE PIANOFORTE.

Many geniuses have died almost unknown, and have afterward become famous. It was reserved for Gottschalk, after a successful artistic career, to earn a double measure of fame by his posthumous works.

These compositions, put together at various times, and perhaps played to select audiences, were not published during the lifetime of the master, who, it will be recollected, died young. The manuscripts were committed to the care of N. R. ESPADERO, who faithfully preserved them, and now brings them to the notice of the public.

Her appreciative and enthusiastic account of the manner of their composition will be found on the page commencing each piece.

These pieces are characterized by a beautiful delicacy of thought, and by great variety of arrangement, and need only to be heard, to become favorites of the concert room.

MAZURKA RUSTIQUE.....\$ 75
CAPRICE POLKA.....1.00
SOUVENIR DE CUBA, MAZURKA.....75
EL COCOYÉ, GRANDE CAPRICE CUBAIN.....2.00
CELEBRÉ TARANTELLE, DE BRAVURA.....1.50
2ME BANJO (SECOND).....1.50
SOUVENIR DE LIMA, MAZURKA.....1.00

SCHERZO ROMANTIQUE.....\$1.00
CHANT DE GUERRE (WAR CHANT).....1.00
MARGUERITE, GRAND VALSE BRILLANTE.....75
RAYONS D'AZUR, (SHADES OF EVENING).....90
OVERTURE D'OPÉRA, À QUATRE MAINS.....2.00
LE PAPILLON, DUETT, VOIX ET PIANO.....1.25
AVE MARIA, (VOCAL).....75

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO., NEW YORK.

LYON & HEALY, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 151 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
[718-6f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. FLORA E. BARRY, Vocalist and
Teacher of Vocal Music. 124 Chandler St.,
near Columbus Avenue. [782-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

250,000 COPIES SOLD!

OF

RICHARDSON'S NEW METHOD FOR THE PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO METHODS, MAINTAINS THE FRONT RANK, AND ITS SALE ECLIPSES THAT OF ALL OTHERS. FOREIGN OR AMERICAN—COMBINED. THE PUBLISHERS CLAIM ITS ANNUAL SALE OF 25,000 COPIES IS INDISPUTABLE PROOF OF POSITIVE AND INTRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY, BUT DUE TO THOROUGH EXCELLENCE IN ALL ITS DEPARTMENTS—RUDIMENTAL AND INSTRUCTIVE; TO ITS VALUABLE EXERCISES AS WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHUMANN'S MAXIMS" AND THE FAMOUS "CZERNY'S LETTERS ON THE ART OF PLAYING THE PIANO." "RICHARDSON'S NEW METHOD," THUS CONTAINS OVER 200 PAGES FULL MUSIC SIZE AND IS JUSTLY CLAIMED TO BE THE BEST PIANO METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, N. York.

BEST ORGANS

For Easiest Payments.

The MASON & HAMLEN ORGAN CO., winners of THREE HIGHEST MEDALS and DIPLOMA of HONOR, at PARIS, 1887, VIENNA, 1873, and HIGHEST AWARDS IN AMERICA ALWAYS, now offer the finest assortment of the Best Cabinet or Parlor Organs in the World, not only for cash exclusively, as formerly, but will also rent them with privilege of purchase, or sell for payments running through one to four years.

The following table shows terms of payment on several plans for STYLE 7, a Five Octave Double Reed Organ in elegant Upright Resonant Case, with Five Stops; Vox Humana, Automatic Swell, Knee Swell, &c.

PLAN.	Cash Price, \$120.		Time Price, \$143.		Rent 3 Mos., \$14.30	
	Pay in Advance	Months	Pay in Advance	Months	Pay in Advance	Months
No. 1.	\$14.30		\$14.30		\$14.30	\$80.80
No. 2.	28.60		28.60		28.60	50.00
No. 3.	27.92	27.92	27.92	27.92	27.92	27.92
No. 4.	71.50	16.36	16.36	16.36	16.36	16.36
No. 5.	67.92		67.92			
No. 6.	69.00					69.00
No. 7.	\$14.30 cash, \$10.44 monthly for 12 months.					

Many styles at proportionate prices, rented or sold to almost any part of the country. CATALOGUES, with full particulars, free. MASON & HAMLEN ORGAN CO., 25 UNION SQUARE, NEW YORK; 14 TREMONT ST., BOSTON; 80 & 82 ADAMS STREET, CHICAGO.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.
FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gift, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part, Three Part and Four Part Singing in HIGH SCHOOLS. Is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtedly one of the best collections of Songs for Common Schools ever published.

By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED.

Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solleggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 Broadway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selections of the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular"—melodias of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c.; in fact, the best of all music from Beethoven's Adagios to Strauss' Danube Waltz. First edition sold in 2 weeks after publication, and Fourth now ready! Price, \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price, \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is to-day the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Flute, Accordion, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr' for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has done the work, and is likely to have double the sale of common books by one composer. The works of other gentlemen have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Choir, Singing Class, and Congregation are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the needful scales, exercises, and studies, but to its admirable collection of 150 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, postpaid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, New York.

Dwight's Journal of Music.

WHOLE No. 875.

BOSTON, SATURDAY, OCT. 31, 1874.

VOL. XXXIV. No. 15.

The Cantatrice.

*From the *Great Universal*.

I have never found it possible to approach one of these queens of song and melody of the stage without being struck by the animation and the breadth of her existence. What an exciting life is theirs! How many people gather round them! What attentions! What homage! What interests are in them! What passions! What other woman what idea ought to say ever saw so many fervent devotees at her feet? But, on the other hand, what hard work! What emotions! What unceasingly renewed fatigue! The public, which never cares for aught save results, little suspects what efforts, continually renewed, what assiduous labor, what intelligence, what patience, what reflection, is required even from the Cantatrice who has attained the apex of her talent and her reputation to keep the position she has achieved, to nurse her voice, on which everything depends for her, to preserve her strength, to learn the secret of constantly varying her nature's properties, and of actively interpreting the innumerable different parts in which she must excite sweetly exact admiration. If to all this we add the fact that she has to learn her parts, frequently new ones, and bristling with difficulties, that she must attend rehearsals; that she cannot withdraw from the world, that people quarrel and demand come to fistifuffs for her society; that, in one season, she sometimes sings more than thirty times elsewhere than at the theatre; that she must be always ready, always well up to the mark (*bien entraînée*), and never inferior to herself; that she has not even the time to be ill; and that, in this life of struggles, in which everything must exert a and enervate her, a neglected cold, by destroying the marvellous instrument which she possesses within herself, and to perfect which she has created twenty years, is sufficient to ruin her whole career: we may form some notion of her struggle to live.

Well! It is the very fragility of such an existence which sets her so near perfection. I might say, excites such acts of madness—around her. The public knows that the voice which, with its divine accents, sends them into ecstasies, hangs on a thread. They know that at any moment they may be deprived of it for ever. This is what renders them so prodigal of their applause. This is what works them up to indulge in so many recalls. This is what suggests the enthusiastic hurrahs, the crowns of flowers, the seraphs, the phantoms of horses from carriages, the princely presents, and the homage of sovereigns. They do homage themselves—vertiginous ovations, which the Cantatrice at last cannot do without to which she becomes accustomed, and which cause her to traverse the entire globe at the risk of encountering unknown fatigue, and all sorts of perils; braving shipwreck and pestilence. The world calls her, the world wants to see and hear her, to revel in hersong and in her beauty. Think of the appalling satisfaction of *amour-propre* in the existence of a Medley, a Sertius, a Jenny Lind, a Gasi, a Patti, or a Nilsson, and tell me whether, having everything in their favor, youth, beauty, fortune, talent, burning affection, and universal homage, these happy fair ones are not really the queens of the world, and if they do not exhaust everything adorable and profound in life. Tell me, moreover, whether a man of genius, as a reward for an entire existence of severe study, of study soaring into the highest spheres of intelligence, and, as its result, raising the moral level of humanity,

tell me, I repeat, whether such a man ever received from his contemporaries the like marks of respect and tenderness? After this, speak of justice, if you dare.

I have just shown you one side of the existence of the Cantatrice. Now look at the other, all you, who, in your secret hearts, envy her this life of rapture. For the very reason that the position of a queen of the stage is an exalted one, if a young and talented one, one which allows her to hold a distinguished place on the stage of the world, how many women dream of it! how many women are ambitious to possess it! To what acrimony does this give rise? to what wars of savages? How many ambuscades have to be avoided? how much hypocrisy must be borne, how much treason must be feared, and how many mistakes must be dreaded? The fury of a mother, whose infant has just been torn from her breast, is nothing compared to that of the artist, old and worn out, when a younger rival, gifted with superior powers, comes to take her place. The latter must keep good watch and ward. For a long time she will live in an enemy's country.

[illegible]

A third lady—she was a *dansuse*, by the way—told me that she had seen a *garçon* in a *boiteau* on some fragments of glass, scattered about her dressing-room. Who had put them there? The object in view was to lame her.

He was a master of nothing, the leading lady, the *diva* of every large lyric theatre, inclined to neglect her position, to keep up her friendships, and to disconcert her foes, must employ with her manager, her fellow artists, with authors, with composers, with pressmen, with members of the fashionable world, and with persons holding office, a thousand times more astuteness, political cleverness, tact, and politeness than a conventional sovereign. If he entertains the surreptitious idea of governing—in his dealings with his people and his ministers. To render her quite complete, she ought to have the soul of a Richelieu with the exterior of a harp, and the voice of a lion. Everything depends on the last; everything is in the voice. The voice is the key of the arch in the fragile edifice of the Cantatrice. The brutal and ungrateful public, who constitute her strength, pitilessly discharge her the instant her voice becomes frayed. Nothing is then left to the queen of song but the ennobling illusion of her sovereignty.

One more characteristic fact. Endowed with such seductive power, these ladies—these *stars* as they are called, and the figure is well chosen, for how many satellites gravitate around them—exercise extraordinary attraction, po-dia-like.

could be written on; *The Love of the Contraltos*. If Heaven spares my life, I mean to attempt it.
ERNEST FLAHEAL.

The Common Uses of Music in Germany.

[From *The Tonic Sol Fa Reporter*, Oct. 1.]

Six mountain valleys meet together in Langen Schwalbach, and this long village squeezed in the cleft between two hills, and looking out into the two Brannen valleys at the upper end, gets its living by lodging house keeping, small shopkeeping and small farming on the hill sides. It was interesting to me, during a fortnight's stay in this place, to study the musical practices and habits of such a primitive looking German town of 2000 inhabitants.

I need not say much of the band which played at the different brunnens, or bubbling springs of iron water, for five hours every day. It consisted of about 20 players, and included the string, reed, and brass instruments in due proportions. Its programmes, in addition to the dance music which popular taste demanded, were well seasoned with overtures by classical composers, and sometimes a symphony by Beethoven. The conductor was quiet but commanding, strengthening the violin part with his own instrument when occasion demanded. The players were attentive to their work and gentlemanly in conduct. The precision of stroke and the expression were very good. Every morning they began their work with some well known chorale, in four plain parts. A German cannot well hear a chorale without thinking of the words to which he has heard it sung all his lifetime, so that this was truly a religious way of commencing the day's duties. When the lark had not called us earlier in the morning to taste the brunnens and the mountain air, it was very pleasant to be awakened, at seven o'clock, by the pure, steady harmony of one of these chorales, streaming through our open casement.

As the schools are the beginning of everything, I went to the schools. My old friend, Herr Becker, sen., recognized me, after eighteen years, and received me with great kindness. His girls were at their singing practice. They were all supplied with books containing a large collection of school songs and music, of a size that would be sold for about two shillings in England. And I found on enquiry, that although these children of peasant-proprietors, and lodging-house keepers, pay but small fees for their education, yet they provide all their own books! So greatly is music valued by the German people. Alas, in many English schools it is difficult to get the parents to pay even a halfpenny a month for school music. The teaching is chiefly by ear, while the music lies before the eyes of the pupils. Thus it was that the Contraltos did not always sing the notes which were in the book, but sometimes put in more natural and easy harmonies. It was also noticeable that the Contraltos carried their Thin voice far down, with the usual meagre effect on the low tones. There was scarcely any of the Upper Thick register, and none of that *manly* Lower Thick which is so enjoyable in the woman's voice. But we must remember that there are very few English schools where the voices are properly divided and the registers properly used. There was a certain richness in the quality of the tone, which comes from the mountain air and the German language with its open vowels, but I was disappointed in not seeing the mouths sufficiently open, nor the vocalized breath thrown so forward in the mouth as to produce the best quality of tone. If I had not expected better things in Germany than we are familiar with in England, I should not have noticed this. It was pleasant to see how, catching by sympathy the good taste of Herr Becker, the girls entered into the true expression of the words; and there were much fewer non-singers than one sometimes sees in English schools. In a much larger school at Wiesbaden, I had the opportunity of seeing part of the

process by which tunes are taught. The teacher bids his pupils open their manuscript book of poems or their printed reading book to a certain song. (In this school, which was not the highest, the scholars have no music before them, but they learn the words previously, by rote.) He then calls upon the tribes to sing their part of the tune while he plays it on the violin. This being done he goes through the same process a number of times with the contraltos. Thus far the process had been carried on a previous day. On the day of my visit the teacher called on the sopranos to sing their part while he played the contralto part, striking in with the highest part if he found them singing wrong notes or flattening. This being done twice, he called on the Contraltos to sing their part while he played the Soprano part. After correcting errors he allowed the two parts to sing together, while he, with his violin, went to the help of one part or the other, just as he thought they needed it. He cultivated soft singing and good expression. The idea of making independent readers of music does not seem to occur to German schoolmasters. But I must not forget Mr. Becker. I had the great pleasure of being present while he on Friday evening prepared the Protestant children (as a Catholic teacher was preparing the Catholic children in another room) for the psalmody of the coming Sunday. It was interesting to see with what simplicity and earnestness, and with what few words, he carried the children into the spirit and feeling of the hymn. He then required it to be read first by one pupil and then by another, taking care that it should be read out distinctly and seriously, but also in an expressive manner. The pupils, both boys and girls, were each trying to read well, so as to satisfy their evidently beloved teacher. Next came the chorale, which had generally been learnt before, but in which the voice of the teacher helped when necessary. When this had been once sung, it was sung again, each form of five or six children, standing up, singing a line alone, the next form taking up the tune, singing their line promptly. Here also was a useful emulation. Musically considered, the clear attack and the steady holding of the tones which this psalm singing required was evidently a very valuable piece of vocal training. But the moral and religious training was the most valuable of all. If the Germans are all thus taught in childhood we cannot wonder that they love their chorales.

In the church I fancied that the singing had become a little quicker, or rather slightly less slow, than when I heard it in the same place eighteen years ago. The pulse of the German nation is beating higher. The tunes were very clearly struck and well sustained. The tones were pitched too high for Bass voices to join in them, and only a few tenors could be heard floating lazily on the great flood of woman's voice. This is what they call unison, what Mr. Barnby and Dr. Stainer wish introduced in England. The organ was played by the Schoolmaster. The little interludes at the end of each line were no longer heard, but those between the verses are continued, and they had the effect I thought of restoring the key to the ears of the congregation and so keeping up the pitch. Some of the tunes sounded very familiar, doubtless because the recent revival of psalmody in England has taught us many German melodies. I was glad to hear "Pascal" or "Harsley" again, in its original form, as a flowing tune rising into eloquence, to a "sevens" metre hymn. The heavy, clumsy rhythm by which some English compilers have adapted it to long metre hymns contradicts the very spirit of the tune itself.

In my former visit I had overheard some delightful duet-singing in the Hotel next door, and permission had been given to me in a very free and friendly manner to come in and listen to the two young daughters of Herr Kling, the landlord of the Kränich. They were singing Franz Abt's duets for their own amusement with great taste and good quality of voice. I hear that one of them is now an accepted pub-

lic singer, who will doubtless, one day, be heard in England. By the help of my own land German and Herr Kling's good learned English I made myself known again, and obtained permission to attend, with my brother, a rehearsal of the Männer-verein of the village of which Herr Kling is the conductor. It was held, not in a "Gasthaus" like others I have visited, but in one of the public school rooms. Being the first in the room, we had a chance to appreciate and enjoy the German practice of singing good evening, or good morning, even to strangers, when you meet. The sound of one another's voices brings us nearer together than silence can do. The fellowship of humanity is very pleasant. We were put on friendly terms with each gentleman as he entered the room. Herr Kling placed us where we could hear best, and out of compliment to our nationality sang two pieces of English music. First, Wainwright's "Life's a bumper" to German words, and second, Spofforth's "Hail smiling morn." Many other pieces were afterwards sung from their large collection of music printed and manuscript. There was a little carelessness of time and of expression in the early part of the practice, as though the singers had not thoroughly warmed to their work, but afterwards time, tune, and expression were admirable, and they sang "Die Wacht am Rhein" as though they loved every note of it. Occasionally a first tenor would try to urge his voice stand out too high, and so make his voice stand out harshly; but as a rule the Thin, or falsetto register was well used, and was much stronger and fuller than is commonly the case in England. This development of the counter-tenor voice was partly owing to the long practice on men's voice music, and partly to the age of the singers, for it was very noticeable to me that the greater part of these thirty gentlemen were what we should call "old singers"; the youngest being probably twenty-five, but the greater proportion of them between thirty and fifty years of age. The absence of young singers I could not account for, and had not German enough to ask about it. It was, however, interesting to observe how long the counter-tenor voice will last, in beauty and force, when properly trained.

Perhaps the most interesting exhibition I saw of the common uses of music among the German people, was in connection with the Sedan-fest. On the eve of the day, as soon as night began to fall, after a due proportion of bell ringing from both Protestant and Catholic churches, the firing of mortars and small arms, from the hills overlooking the town on every side, was heard. Then, from the hill which stands at the fork between the two Brannen valleys, at the head of the town, there was a long display of Bengal lights, whose varied colors attracted an array of visitors to the spot from which all could best be seen and heard. But the young men had gone up the steepest of the mountain sides overlooking Schwalbach. We could see blazing light marching up the hill; then came a cheer from distant voices, and a great bonfire blazed out against the dark sky. And while the people through all the long village were gazing at the sight, not angry with the French people, but grateful that their homes had been saved from Napoleon, Buzard, and others, a response to their hearts' feelings came floating out of the darkness, while the trumpet-tones of a powerful band, playing the fanfare chorale "Now thank we all our God," were born upon the breeze. Then followed more firing of mortars, more spreading of colored lights among the mountain ways, and again the invisible musicians sent forth another sentiment of the people's heart, "God save our Prussian king." It was strange to an Englishman to hear the tones of our own National Anthem welcomed also as theirs. May this musical fellowship long continue, a true token of the unity of two great nations! After a few more fireworks, it was impossible that these mountaineers of the Rhine district, who had contributed their full quota to the defence of their country, should

conclude their review with the best of them, tones of "The War of Independence."

could handle the situation well sustained, and they cannot bring into the situation a form or direction that is of the same quality, which can do as much?

JOHN C. CRAWFORD.

Wagneriana.

I suppose that, in addition to his own *Autobiography*, *Diary*, *Home R. W.* and novels, James R. Matthews' *Letters and Moments*, *Dear Friends* and poems, such as *Remembrance* National and Local Song, May Day, etc., for which a collection has been published by the *Journal of the Massachusetts Historical Society*, have been a contribution to the literature of the South.

[illegible]

For the past 100 years the street leading to the Museum has been a busy thoroughfare. The first road to be built from the *Tanjong Pagar* area to the Museum, the Royal Mile of Malaya, was laid out in 1895. There will be some 200 buildings along its length, with 100 for the Warunes and Bakhia. The latter are all 100 years old, but to judge, they are still good learning from a pile of *Archaic Malay* Words.

"Harold in Italy:" Symphony by Hector
Berlioz.

These were followed by the films "Programme Musical" and "Le spectacle pour tous", and then the programme "Musique pour tous" (Symphonies, etc.).

[illegible]

It is important to note that the above results are based on the assumption that the number of observations is large enough to ensure that the asymptotic distribution of the test statistics is valid. In practice, the number of observations is often small, and the asymptotic distribution may not be a good approximation. In such cases, the use of bootstrap methods or other resampling techniques may be more appropriate.

History of Music by Fetis.

The h -norm of $H^1(\Omega; \mathbb{R}^d)$ is denoted by $\| \cdot \|_h$. For $\mathbf{u} \in H^1(\Omega; \mathbb{R}^d)$, the L^2 -norm of \mathbf{u} is denoted by $\| \mathbf{u} \|_0$. For $\mathbf{u} \in H^1(\Omega; \mathbb{R}^d)$, the L^2 -norm of $\nabla \mathbf{u}$ is denoted by $\| \nabla \mathbf{u} \|_0$.

Musique," by Fétis, which is in the press. The ninth book, with which this new volume opens, is devoted to the history of singing in the Eastern churches.

The mission of the Apostles, the chants of the first Christians, the liturgy in the first two centuries, and the adaptation of religious songs to popular melodies, form the contents of its first chapter. In the second chapter, are treated the liturgic chant of the Greek church, the masses of St. James, St. Basil, and St. Chrysostom, the distinctive characteristics of the hymns and the anthems of the Greek and Roman Liturgy, the authors of the hymns of the Greek church, and the mode of executing these hymns. The third chapter treats of the musical notation of the Greek church, and of the reform that had for object its simplification. The following chapters treat of the details of the vocal music of the Syrian churches, of the Armenian liturgy music, of the music of the African churches, that of the church of Alexandria, of the Coptic and Abyssinian churches, and the false ideas of Europeans on the music of the Eastern nations. The last chapter of the ninth book closes with general considerations on the diversity of liturgies and songs in the Eastern churches, and on the character of Eastern Christianity in the first centuries.

The tenth book treats of the music of the Western Churches: it opens with details of the hymns of the Christians in the Catacombs of Rome, and of the introduction of the Eastern Liturgy into the Western Church. After this come a series of chapters on the following subjects:—

1st. the Ambrosian chant; the psalm chants; sources of the liturgy; the traditional use of Rome and that of Milan; the work of Saint Ambrose; ornaments of the ancient chants of the Church, their simplification. 2nd. the songs of the Roman Church; the reform of Saint Gregory; the tradition of the sending of the Antiphonaire of Saint Gregory to Charlemagne; the truth respecting the Gradual of Saint Gall; the discovery of the Montpelier Manuscript, so important for a knowledge of the liturgical work of Saint Gregory; the theory of authentic and plagal modes as set forth by Guido d'Arezzo. 3rd. the notation of vocal music in Europe, from the fall of the Roman Empire to the eleventh century; the notation in Latin Letters anterior to Boëce; the neumatic notation. 4th. characters and modifications of the different parts of the music of the Catholic Churches; Roman and Gallican liturgies; ecclesiastical chants composed by the Popes; tradition of Roman singers sent by the Pope to Charlemagne; the chants of the Roman mass and of the hours; the author of "Dies Iræ."

The eleventh book treats of the position of music amongst the several nationalities of Europe from the fifth century to the end of the eleventh. The heads are as follows:—

Music of the Celtic race; the Gauls, their bards, their instruments, and their songs; the bards of the Bretons and of the Cambrians; the wandering minstrels; the music of the ancient Irish and Scotch; the music of the Anglo-Saxons; the music of the ancient Germans and the Scandinavians of the middle ages; music among the Latin people from the fifth century to the end of the eleventh.

The volume finishes with a chapter on "Diaphonic" and "Organum." It contains a great number of interesting plates, ancient examples reproduced in facsimile, and translated into modern notation, pictures and examples of the neumatic notations, and figures of instruments. It is understood that the text follows the manuscript left by the deceased author and entirely written by his own hand: not a line, it is stated, has been added to his text, which M. Edward Fétis, his son, has simply seen through the press.

Liszt and Mad. Olga De Janina.

A new romance, *Souvenirs d'une Cosaque*, par Robert Franz, has just been published in Paris by Lacroix and Co., and has already reached a second edition. The author is a woman; the papers have raised the veil beneath which she was concealed, and Robert Franz has become Mad. Olga de Janina, a pianist of talent, who played at the Cercle Artistique of Brussels in the winter of 1872-73.

These *Souvenirs d'une Cosaque* have made a great noise in the republic of art. The principal male character, masked under the letter X, is, we are assured, the "great" Liszt, today a Russian Abbe, of whom Mad. Janina was the pupil and intimate friend. It is the history of their intimacy which the Cossack pianist has signed with the name of Robert Franz.

The work is rather lively. Liszt is not represented quite as spoilt as a genius in it. It calls a part a spade with an amount of boldness approaching very nearly to cynicism, but, at any rate, people will not say that Mad. de Janina is afraid of showing herself as she really is: eccentric, savage, impassioned, capable of loving even to crime, an enemy of everything common place, trampling on all vulgar ideas of decorum, and living in society with the freedom of a Cossack horse let loose in the midst of the Russian steppes. Her accomplice, the Abbé X, is also treated without ceremony, pitilessly stripped, he appears before the reader as an artist inflated with vanity, intoxicated with flattery, eaten up with self-conceit, and having only one idol in the world, namely: himself.

It may truly be said that these two persons are nailed to the pillory, or the stool of repentance, by a pitiless hand. Mad. de Janina does not spare herself any more than she spares the Abbé Liszt. Her sincerity is really the sincerity of a savage.

The book is written with a diabolical dash. Its style is redolent of the authoress' birth-place, and, from its very harshness, is characterized by an acrid tone which will especially please the readers of modern French literature, so vulgar in its numerous productions.

Les Souvenirs d'une Cosaque were not exactly written for perusal by the inmates of a boarding-school.—*Chronique.*

Liverpool Musical Festival.

[From the *London Times*, Sept. 26.]

Next week Liverpool will celebrate a musical festival in a manner to which her history is no stranger, though the great northern port lies open to the charge of blowing hot and cold about events of the kind. It seems liable to a recurring festival fever, the attacks of which have a variable duration, and are followed by a period of weakness. To establish this by details in themselves not without significance at the present day, we have only to look over the musical records of the last century—records meagre enough in their early portion, but sufficiently full as regards later doings. It is exactly ninety years ago that Liverpool held its first musical festival on behalf of local charities, and in obvious imitation of those Three Choirs gatherings, the existence of which, threatened long, is now actually imperilled. The musical journalism of the period avoided details almost as much as it kept clear of criticism; but we know that the entertainments were curiously varied, and might justly have borne the title of "grand combined." There were performances of sacred music in St. Peter's Church, secular concerts in an appropriate building, a fancy ball, and some horse racing. The whole lasted four days, and the receipts are said to have been £2,000. Six years later (1799) another festival was held, similar in character and purpose, followed by yet another in 1799, with which the first series came to an end. A period of reaction now set in, and lasted twenty-four years; for it was not till 1823 that the Lancashire town entered upon a second course of these artistic celebrations. Musical reporting, at all events in musical journals, had so much improved by that time as to leave us in possession of full details with regard to the performances; but even the leading paper of its class, the *Harmonicon*, is silent as to the persons by whom, and the means by which, the revival was accomplished. We know, however, that the Liverpool enterprise had to contend with the formidable rivalry of a grand gathering at York, held just before, and that it did so with creditable success. The festival was conducted by Sir George Smart, Messrs. François Cramer and F. Mori being "leaders," or *chefs d'attaque*, with Mrs. Salmon, Miss Stephens (the present Dowager Countess of Essex), Miss Goodall, Mr. Braham, Mr. Vaughan, and Mr. Phillips as principal vocalists, foreign art being represented only by Signor and Mdme. de Bégis. Among the chief features of the programme were the *Messiah*, *Mount of Olives*, Mozart's *Requiem*, and selections from *Israel in Egypt*, *Creation*, *Jephtha*, *Josiah*, and *Judas Maccabæus*, the preponderance of Handel being thus made especially noticeable. It was on this occasion that Mr. Henry Phillips made, in "Honor and arms," what was called "a very respectable first appearance." Although the proceeds of the festival amounted to £6,000, it had no successor till 1830, when, with the King as patron, five concerts were given, three in St. Luke's Church, and two in the New Amphitheatre, Sir George Smart again acting as conductor, and Mr. F. Cramer as "leader."

The principal vocalists on this occasion were Mdme. Malibran, Mdme. Stockhausen (mother of the now eminent German baritone), Mrs. Knyvett, Mr. Braham, Mr. Phillips, Mr. Knyvett, Mr. Edward Taylor (afterwards Graham Professor), Mr. Bennett, and Signor de Bégis. We have also handed down to us the names of the chief instrumentalists, among whom were Messrs. Loder, De Beriot (husband of Mdme. Malibran), Lindley, Dragonetti, Nicholson, Cooke, Willmann, Mackintosh, Platt, Harper, Smithies, and Chippe—a representative group scarcely to be excelled, if history bear truthful witness, even in the present more advanced period of art cultivation. The programme was one of varied excellence; its sacred portion including Spohr's *Last Judgment*, just previously heard at Norwich for the first time in this country; the *Messiah*, and selections from the *Creation*, *Solomon*, *Israel in Egypt*, *Samson*, *Judas Maccabæus*, and Graun's *Concertion*, besides a number of separate pieces, including Calceott's *Last Man*, Bishop's *Battle of the Angels*, and a chorus from Kunze's forgotten oratorio, *The Hallebujah of the Creation*. Prominent in the secular scheme were symphonies by Haydn and Beethoven, and a MS. overture to a *Midsummer Night's Dream*, by a young German, then nineteen years old, named Felix Mendelssohn-Bartholdy. Respecting this work, a contemporary critic observed, "The greatest novelty was Mendelssohn's overture to *A Midsummer Night's Dream*, the playful offspring of youthful genius and a fertile poetic imagination. Judging from this early specimen of the author's talent and ability, what may we not expect from him at some future, but not very distant, period!" Well might the writer have thus exclaimed had he known that, at the moment, his hero was busy with the *Hebrides* overture, the *Scotch and Italian* symphonies, and the *Walpurgis Night*, having just finished the tone-epic which celebrates the struggle and triumph of the Reformation. Great as were the attractions of this festival, it did not benefit the charities so largely as its predecessors, and not till 1836 could the Liverpudlians make up their mind for another effort. Having resolved upon a venture, they spared nothing to secure a good result, and so far succeeded that it may be questioned whether, with the exception of the Birmingham Festival of 1846, any celebration of the kind has had reason to be held in such honored memory. The inseparable Sir George Smart and Mr. F. Cramer were again conductor and "leader" respectively; the vocalists being Madame Caradori, Miss Birch, Mrs. Wood, Mrs. Knyvett, Mrs. Alfred Shaw, Mr. Braham, Mr. Phillips, Mr. Taylor, and Mr. Bennett, with Ole Bull and Mr. Bochs as principal instrumental soloists. In accordance with precedent, the concerts began on Tuesday evening, ending on Friday morning, and among the chief items of the programme were Spohr's *Christian's Prayer*, a work never destined to be popular in this country; the indispensable *Messiah*; selections from *Solomon*, *Israel in Egypt*, *Jephtha*, &c.; and last, but far from least, Mendelssohn's *St. Paul*, which oratorio, having been produced at Dusseldorf on the previous 22nd of May, was heard for the first time in England, and absolutely for the first time as we know it now, sundry alterations, including the removal of an entire air—"Der du die Menschen lasset sterben," since published in Novello's edition of the composer's songs—having been made. The soloists were Madame Caradori (who sang the music intended for the lamented Malibran), Mrs. Wood, Mrs. Shaw, Mr. Braham, and Mr. Phillips. Every reader of musical history knows that this performance rendered the Festival of 1836 memorable, and with it closed in a worthy manner the second series of Liverpool gatherings. Not long afterwards the town began to erect the great hall which is now one of its distinguishing ornaments, and from time to time paragraphs appeared in the musical journals having reference to another Festival. This, however, never took place, mere inaugural performances not claiming Festival rank only being given; and eventually Liverpool settled down into comparative insignificance as regards the "divine art." The example set by Bristol in 1873 has, however, brought forth fruit; and next week it will be our duty to record the beginning of a third series of Festival performances, which, it is hoped, will be the last, because continuous.

How much Liverpool has grown in wealth and importance between 1836 and 1874 needs no telling, and it can hardly be matter for surprise that the approaching musical solemnity will far transcend the best of its predecessors. The entire community seems to have taken the matter up with genuine zeal, and not only do we find the names of her

her age, fifteen years, the young lady has fluent fingers. She was associated with Herr Straus in three Hungarian Dances, by Herr Brahms and Herr Joachim; the violinist, in an *adagio* by Herr Raff, displayed skill, finish, and refinement.

Despite the classic symphonies of Mozart, Beethoven, and Mendelssohn, and the brilliant overtures of Weber, Mozart, Rossini, and Herr Wagner, the star singers were the absorbing attraction at the evening concerts, Madame Adelina Patti, carried off the honors as usual. This brilliant vocalist introduced two new songs—that is, new to her, Sir Julius Benedict's bravura, "The Bird that came in Spring," with flute *obbligato*, Mr. F. Grossa, and a Valse by Signor Visetti. Brilliant, however, as were Madame Patti's *tours de force*, and excited as her hearers were by her marvellous scales, executed with such unerring precision, and with such richness in quality by a voice which has sensibly gained in the medium and lower notes, it was in Sir H. Bishop's ballad, "Home, sweet home," that she most thoroughly enlisted the sympathies of her audience. Middle Alani made a favorable impression, particularly in her ballads, in which her holding high notes tell.

M. Gounod's 'Joan of Arc' music and his 'March of a Marionette' were duly appreciated, and would have been still more valued had he been present to conduct the works, as he had engaged to do.

Mr. Sims Reeves was able to take his part in the performances on Wednesday evening; but, as cold prevented his singing in 'St. Paul,' there really was nothing in the sacred selections worth his undertaking. The absence of our great tenor from any Handelian oratorio is a palpable mistake. Mr. Reeves, as we have remarked, contributed greatly to the success of Mr. Sullivan's work on Thursday morning.

It is feared that there will be no surplus for the charities of Liverpool. No Grand Ball, and there was to be one last night (Friday), will compensate for a 'Messiah' morning receipt.

Of the competition, in St. George's Hall, of choral societies, choirs and soloists yesterday, and of the concert by successful competitors this day (Saturday), it is not expedient to write. Such a pale reflex of the silly National music competitions at Sydenham can have no influence on art advancement, and is an ignoble ending of a Festival week.

Dwight's Journal of Music.

BOSTON, OCT. 31, 1874.

"Best Seats."

It seems ridiculous, but it is none the less true, that concert-givers,—we refer particularly to the larger series of orchestral concerts in a large hall—find the most serious obstacle to their success in the fact that so many people are so set and hard to please in what would seem to be the very secondary matter of the choice of seats. Do they really love good music? and shall they not be glad to get it in any seat in a fine hall where they can listen and enjoy it undisturbed? We have a fine hall and a very large one,—one in which music sounds well in all parts. It requires a large audience filling a large hall, at popular prices, to make any orchestral concerts pay their way. Yet many of our concert-givers act as if it should be taken for granted that only a small portion of the fine large hall is fit for use. "Give us such and such seats, and we shall be glad to attend your concerts; otherwise we must respectfully, (sometimes "indignantly") decline!" Actually, so the providers of the best music tell us, most audiences are more exacting in the matter of choice seats, than in the matter of the composition of the orchestra, the programmes, and the music altogether.

Where is the remedy? We fear no prize, however tempting, would elicit the invention of a hall in which two thousand people could all be put into the five hundred "best seats." Perhaps it might be worth the while to build a music hall in which the main floor should be all "centre," and the balcony seats all "front." This accomplished, a still greater

problem would remain unsolved: we still want a hall in which every seat shall be a "corner" or an "end" seat! Nine out of ten, in choosing their places for the season, put this condition in their application; they must have an "end seat." Well, double the area of your hall, and that may be contrived.

Here then is a serious, a ridiculous dilemma. Plenty of people are ready to subscribe for a long series of concerts of the most classical description; but half of them must couple it with the condition that they must have the best seats; and they are much "disgusted" when they go to the ticket office to inspect the diagram, and find a half or a third part of the seats crossed off before them; and away they go proclaiming that there are no seats to be had, "all sold," when there are really a thousand left, which would content any person who cares very much to hear the music, and is supremely happy if he can only hear it from whatever corner in a hall presumed to be acoustically good.

We can respect the *habitué's* attachment to his long wonted seat, on the principle of the boy's getting the "hang" of the schoolhouse; or the scholar's love for his habitual arm-chair in the same spot in his library. And there are some drawbacks very properly avoided in a concert room; such as exposure to a draught, or a talking, inattentive neighborhood, or a hot, crowded corner, or a seat close under a too high stage, where one must almost break his neck in looking up. But, with a few exceptions, there is scarcely a place in our great Music Hall which is not cheerful, comfortable and good for hearing.

Perhaps the oddest experience in the opening sales of tickets for Symphony Concerts, and the like, is the preference of the first comers for one side of the hall. After the first choice, for instance, for the Harvard Concerts, it was found that nearly all the front seats in the left balcony were taken, while barely three or four were marked out in the right balcony. For this we hear two explanations: Some are governed by the fact that they happen to have seen several well-known musical persons, connoisseurs, accredited "authorities," seated there year after year, and so they rush to the conclusion that those persons think those seats the best, when, if they were consulted they would tell us that they really had no preference, that from mere habit or some accidental or official reason they sat there. The second explanation is simply ludicrous, and ascribes it to a motive which is hardly worthy of a moment's respectful consideration: it is, that they wish to "see the hands" of the pianist! What then! is the mechanism by which the music is accomplished so much more interesting than the music in itself! Is not the *ars celare artem* still the highest art? Give us your music; let it reach our heart and soul, delight the sense, and kindle the imagination, but keep the machine out of sight, if you please, as much as possible. What we want is to hear Beethoven, Chopin, Mendelssohn,—to hear and feel their glorious creations, not to take note of your flying fingers; it is the woven garment, not the spindle or the loom we care for. The *Music* is the thing; and for that we have ears. We doubt very much if one can truly hear the music, drink it in and feel it, while he is so intent upon the player's bones and muscles. We are even inclined to think it would be better if the performer were invisible. —There, dear young ladies, pray forgive the old man's growl! It is kindly meant, and for your sake, that you may have more of the deep joy of music, and not be quite consumed in all this anxious, eager emulation of relentless *technique*. A lesson, do you say? a lesson by example from distinguished artists? That is all very well; but a lesson in

what? The artist is not there to teach you how to use your fingers; that is for the school room; he is there to teach you what a wealth of meaning and of beauty there is in the masterly composition of which he happens for the time to be interpreter; that is a lesson worth the while, and needing all the costly opportunity of orchestra and concert room. You do not take a powerful lorgnette with you to church or popular assembly, and scrutinize the lips, teeth, tongue of orator or preacher; you simply listen to his speech, with the aid of his expressive face and gesture. We are not insensible to the beauty, the subtle and expressive beauty of a deft and finely moulded human hand; next to the face, it is the most expressive portion of the human body; but not more so in executing terrible *tours-de-force* upon a key board, than it is in the natural and graceful gesture of conversation, or in repose. Now for our own part, we have enjoyed a seat for several years, at Symphony Concerts, in that same coveted "left balcony," but at a point whence we have seen, never the fingers, but always the back only of the pianist; and we were quite contented, so long as we heard the tones. We confess, however, that we have often wished that we were only on the other side, so that we might not only hear, but also see the music glowing and beaming in the face of the inspired interpreter; but then we caught it reflected in the faces of the audience, like an unconscious multiplying mirror, and was not that as good?

—But we are digressing. To return to the dilemma: 1. No self-sustaining Symphony Concerts without a great audience, large enough to pay for a great orchestra; 2. No great audience unless they can all have the best seats! There is the trouble in a nutshell. Where is the remedy? We look in vain for any, unless it lie in a deeper and stronger love of music in and for itself. We have always noticed that *it is not the most musical persons who are the most particular about their seats*. It is the half or quasi musical, those who go to concerts from divided motives; to see and to be seen, to have free access of visitors, to slip away easily, to be physically and socially comfortable, or (at expense of some discomfort) to be in the fancied fashionable quarter, the "*galerie noble*," or what not. Your real devout lover of good music likes to hear it from all points and distances, now one and now another, now right in the middle almost of the orchestra, now from the floor, and now the side, now from the highest, farthest gallery, by the Apollo. It is but a few years since certain musical people used to sit there, and very soon these seats were found to be in great demand; now it is the left balcony; we would venture a small wager, that let three or four well-known musical "authorities" go and seat themselves repeatedly far back under the wide end gallery, and that would soon become the preferred quarter. At all events it is a question which every one of us should put to himself, when he is fussy and particular about his seat: Is it not really because he does not love good music so well as he thought he did? Musical artists, amateurs whose very life is music, go and wander about the hall, or drop into the first chance place that happens to be vacant, and instantly their conscious souls are with the orchestra, their bodies only where they sit. That young man leaning over the uppermost balcony, right over the orchestra itself, as one leans over the stern of a ship absorbed in the boiling maelstrom below, depend upon it, little envies you your "best seat in the house"; he has the music and forgets his seat, and therefore his seat is the best.

Concerts.

The new BOSTON PHILHARMONIC CLUB (Messrs. LISTEMANN and associates) propose soon to give a

series of Chamber Concerts, probably in Mehan's Hall. We trust we may then hear, what we have missed so much ever since the old Quartette Club began a roving life, a goodly number of the fine old string Quartets and Quintets of Beethoven, Haydn and the other noblest masters. Certainly the means of this new club for the interpretation of such works are excellent, and while they give us specimens of their skilful playing upon various instruments, we trust that in these city concerts the staple of the entertainment will be the classical master-works for strings.

The concert at Beethoven Hall, Oct. 11, to which we had room barely to allude before, formed the introductory bow of these fine artists before a Boston audience (unfortunately much smaller than it should have been), and set forth their respective excellence both as soloists and in concerted music to great advantage. The programme, to be sure, was too much of the kind that places in the country, made up mostly of a string of "lies," but it was a pleasure to hear for once what each member of the instrument could do therewith. It might be called an exhibition concert. We give the album, for full:

Quartet in C minor, op. 48, No. 4. *Rehearsal*
a Allegro *b* Andante *c* Allegro *d* Allegro *Molto*
e Tempo
 MESSIS, B. LEITMANN, F. LEITMANN,
 F. GRAMM, and A. HARTIGS
 Piano Solo, Andante *Rehearsal*
 M. LEONARD MADDEN SCULLY
 Flute Solo, *Rehearsal*
 M. F. WATNER
 Horn Solo, Fantasia *Rehearsal*
 M. A. REIZ
 Capriccio for three Violins *Rehearsal* *Tempo*
 MESSIS, B. LEITMANN, F. GRAMM, F. LEITMANN
 Andante *Andante* *Andante* *Andante* *Andante*
 MESSIS, B. LEITMANN, F. LEITMANN, F. GRAMM,
 A. REIZ, and A. HARTIGS
 Violoncello Solo, Molto *Andante* *Andante* *Andante*
Andante
 M. A. HARTIGS
 Piano Solo, Tempo *Andante*
 M. LEONARD MADDEN SCULLY
 Notturmo for Violin, Piano, and Horn *Andante*

[illegible]

left us. The leader, Mr. B. LISTEMANN, himself played no solo, nor did he need to, to make known his rare virtuosity in that way—in leading the Quartet his mastery was asserted in a more important sense.

The quiet little Conservatory Concerts go on every week, the "New England" counting over three hundred and seventy-sixth last Tuesday, when a performance of pianissimo and of song music was performed by Mrs. Anna Duggan and Mr. C. R. Hynes. The latter played very much and extremely with neat and brilliant execution. Her best selection; the Chromatic Fantaisie and Fugue, and the Variation from "The Legend" by Liszt, we missed hearing. Preludes by Chopin, followed by some rather trivial and commonplace Hungarian Dance by Brahms, and a few light pieces by Schubert, were followed and outshone by the Abtate Liszt, with all his musical experience and judgment, and played so much of his brilliant music, that we were left with few pieces left to hear. There is more than we can comprehend. What a temptation there is with the nature of our musical *technique* to let the fingers do the brain's work!

With wife joined with Mr. H. in an expressive, tasteful singing of his last two excellent selections (we did not hear the first two, both by Mendelssohn). His tenor voice has certainly improved in power and quality, and in his management of it he has grown less stiff and spasmodic. He sang the "Reiseliad" of Heine, quite effectively, the graphic, wild accompaniment being fairly played by Mr. B. D. ALLEN, of Worcester; and his rendering of Schubert's "Der Erlkönig" was very fine, simple and sympathetic.

[illegible]

The first Symphony, the first of the Haydn and Mozart A. M. series, was given at 7.30 p.m. on Tuesday afternoon. The programme we have already given. The concert has, so far, been highly successful and promises well for a good edifying feast of classical, pure, genial music.

by those favorite vocalists from New York (Misses

Brown and Fisch, and Messrs. Bush, Nixson (a new-
ly added Tenor), Raymond, Bennett and Angus,
with Mr. Florio for accompanist, invite the eager
crowd of admirers to the Music Hall, next Wednes-
day evening and Saturday afternoon. The pro-
gramme are composed partly and simply of Glee,
part songs, songs and duets, mostly English, with a
few from German composers; "Madrigals" being
very properly dropped, inasmuch as they require a
chorus for their singing.

New York, Oct. 26. The first public rehearsal of the N. Y. Philharmonic Society (Thirty-third season) will take place on Friday, Oct. 30, and the first concert will be given Nov. 14. The prospectus announces the usual number of six concerts and eighteen public rehearsals, under the leadership of Herr Carl Bergmann; and the society, having made arrangements with their agents in Europe for advanced copies of new music, will, during the season, add to the list of compositions already announced several interesting works. The names of the artists, who will appear at the concerts, are not yet published. The programme of music has been carefully revised by Herr Bergmann, and extra private rehearsals will be had with a view of making the performance as nearly perfect as possible.

Among the orchestral works which will be performed are the following:

Spohr—No. 3, in C minor. (first time by the
Philharmonic Society.)

Haydn—in C minor, (first time by the Phil.

Rubinstein—"Triumphale," new.

Bennett—"Paradise and the Peri." (first time.)

Wagner—"Flying Dutchman."
Schumann—"Manfred."

The concerts will be given Nov. 14, Dec. 12, Ja

The concerts will be given Nov. 14, Dec. 12, Jan. 13, Feb. 20, March 20, April 24.

Theodore Thomas will give six Symphony concerts during the season, dating as follows, Nov. 7, Nov. 14, Nov. 21, Nov. 28, Dec. 5, and Dec. 12. In compliance with numerous requests made for several years past he will give one full public afternoon rehearsal, two days in advance of each concert. It is believed by the management, that this arrangement will not only meet the wishes of many who are prevented by distance and other obstacles from attending the evening performances, but will add to the value and attractiveness of the concerts themselves in a manner which a very liberal and student music will at once appreciate.

The Orchestra will number about seventy players; but, should the work to be performed require a larger number, it can be increased to one hundred persons by drawing upon the reserve force.

which Mr. Thomas has always at his service. The price of subscription ticket for the concert is eight dollars and, for the rehearsals, four dollars. This includes a reserved seat in both cases. The price of single admission tickets to a concert is two dollars, and to a rehearsal one dollar, including reserved seat. Thursday, Nov. 26, being Thanksgiving day, the second rehearsal will be given on Friday.

At the opera representations have been given of *Traviata*, *Anda*, *Faust*, *Troratori*, *The Barber of Seville*, *Lucia*, *La Sonnambula* and Marchetti's *Ruy Blas*, the latter for the first time in America. The debut of Mlle. Emma Albani on Oct. 21st, in *Sonnambula* was the first event of the operatic season which was received with much enthusiasm by the public and the press. Although all the representations have met with favor in Mlle. Albani, to judge from what I have heard, Mr. Strakosch has found a new star, but, as I have not yet heard her sing, I must reserve my estimate of her talents for a future letter. A. A. C.

PHILADELPHIA. The *Evening Bulletin*, Oct. 22, has the following account of an Organ Recital given by a Philadelphia organist of long established good repute. We understand that these interesting recitals are to be continued through the winter.

St. Augustine's Church was well filled last evening with an audience attracted by the announcement of an organ recital under the direction of Mr. Henry G. Thunder. The programme was arranged in such a manner as to illustrate the various schools of organ music from the time of Bach to the present day, and it was thoroughly interesting as well as instructive. Mr. Thunder began the entertainment by an admirable performance of a fantasia and fugue in G. minor by Bach. It is a solid and massive work, full of wonderful contrapuntal achievements, and possessing remarkable merit as an example of the severe school of composition. This was followed by a contralto solo, *O Salutaris*, from Cherubini, and sung very nicely by Mrs. McHugh. Mr. DuComb, a pupil of Mr. Thunder's, next gave an "Organ Chaconne," by Handel. It was taken rather too slowly, and the player displayed some timidity, but the performance as a whole was quite creditable. Mr. DuComb seems to be a young man of some promise. An *Adagio*, for violin, by Mendelssohn, was given by Mr. Zimmermann very effectively, although, perhaps, with hardly enough warmth and feeling. Miss Cathcart followed with a soprano solo, and Mr. Thunder then gave a quaint, old-fashioned concerto from Bach. A trio by Lachner for organ, viola and violin came next, and was played in a very delightful manner, although the viola sometimes was a little weak. Mr. DuComb gave one of Batiste's offertories in capital style, and after a vocal duo the concert concluded with a Grand Offertorie in C, by Wely, a composition of the romantic school, full of strong and vivid contrasts in tone and color, and having a very pleasing Vox Humana effect in the chorale theme. The entertainment would have been more pleasing if there had been a better organ of larger capacity. When the great organ which is now promised is secured, such players as Mr. Thunder will have a chance to develop to the people rich treasures of music from which they are now almost wholly excluded, for the reason that there is no instrument in any of our public halls upon which organ music can be given with best effect.

ALBANI IN "LUCIA." The *New York Tribune* (Oct. 21), reports as follows:

The Academy of Music being again crowded last night, we may assume that the taste of New York requires not an opera, but a prima donna, and we shall probably hear no more for the present of the manager's intention to improve the *mise-en-scène* and strengthen the subsidiary parts. Miss Albani has restored the star system in all its former vigor. She chose for her second appearance a rôle which is associated in our minds with late triumphs of two of the most highly gifted singers of the day—Christine Nilsson and Ilma di Murska—and it is a remarkable tribute to Miss Albani's talents that even when judged as she must have been by such standards as these she created a real enthusiasm in her listeners. A voice so pure, so fresh, so mellow, has

not sounded in our Academy for many a season. A second hearing gives it no cause to modify in the slightest particular the praise we bestowed upon it before, nor do we find any reason to change our judgment of the young lady's beautiful style and excellent culture. The *Mad Scene* was an exquisite and elaborate piece of vocalism in which the most minute critic could hardly detect an imperfection. Embellished with a trill of marvelous brilliancy, and sprinkled over with the pearly staccato notes to which we have called attention before as among the chief charms of Miss Albani's singing, it was an astonishing display of dexterity, while it gave us more and more cause to admire the clean and elegant delivery of the voice. We feel when Miss Albani sings that we are listening not merely to an ambitious girl, but to a trained artist. She has not yet displayed any great ability in the expression of passionate emotions, either by voice or action; but in her proper and possibly narrow sphere, she shines as a star of the first magnitude.

In "*Sonnambula*" her support was discreditable. In "*Lucia*" it was very much better, Sig. Capri being *Edgardo*, and Sig. Del Puente, *Ashton*. The tenor was not in his best voice, but he gave the "*Fra poco a me ricovero*" with effect. The sextet was repeated.

Worcester Musical Convention. Seventeenth Annual Festival.

A special correspondent of the *Daily Advertiser* gives the following "condensed view of the week's work."

WORCESTER, MASS., Oct. 22.—The seventeenth annual festival of the Worcester county musical convention, held during the week in Mechanics' Hall, closed last evening with a rendering of Handel's oratorio of "Samson." On Monday, the opening day, although comparatively few were in attendance, a good beginning was made, and the practice of the oratorio given last evening began. On Tuesday the morning was devoted to a rehearsal of "Samson," conducted by Mr. Zerrahn. At the matinee in the afternoon the Mendelssohn quartette club sang two of Mendelssohn's part songs. Mrs. Charles Lewis of the Boston Conservatory gave a fine rendering of an aria from "Judas Macabbeus," and also the recitative which precedes it. Mr. Munroe sang the beautiful aria from "St. Paul," "But the Lord is mindful of his own." Mr. Dudley Buck's performance of a grand sonata for the organ in three movements, a composition of his own, was heartily applauded. It is said that finer playing was never heard in Worcester. The evening was occupied in choice "rehearsals," under the direction of Messrs. Zerrahn and Buck. The first concert of the festival occurred on Wednesday afternoon, with Mr. Buck as conductor. The choruses, "Arise, shine, for thy light is come," "Lord Jesus Christ our Saviour," "The Fortunate," and "Sweetly Wandering," comprised the greater part of the afternoon's programme. Master Van Raalte gave two violin solos, which won unanimous admiration. In the evening, at the second concert, Mr. Winch of Boston sang "Bid me to live," by Halton, and "Palm Sunday," by Fauré, and as an encore, "The Yeoman's Song." Mr. George L. Osgood's masterly rendering of Goethe's celebrated "Mignon" song won for him the reputation of a cultured singer of classical songs. For an encore he sang the exquisite "Brood Song" by Schubert, and also Milford's "Amalia." Master Van Raalte, Miss Henrietta Beebe and Mrs. Kirby also took part in the exercises of the evening. The choruses were well performed, the best of them being the "Evening Hymn" by Buck. The rehearsal of Thursday morning, conducted by Mr. Buck, was altogether the best of the week. At the matinee in the afternoon Mr. E. B. Story gave a fine performance of Chopin's Polonaise in A flat. Madame Marie Bishop sang Beethoven's song "Adeleide." Mr. H. E. Brown gave a selection from Buck's "Don Munio." "The shadows deepen on the castle wall." Mr. Mason sang the "Two Grenadiers," by Schumann, and Mr. Parish of Worcester gave Diesel's "The Lost Child." The evening concert was participated in by Mrs. Smith of Boston, who sang "When the tide comes in," and "Sweet Bird," and by Mr. M. W. Whitney of Boston, Mr. Sampson of Worcester and Miss David of Eng. and

A symphony concert was given yesterday afternoon by the Germania orchestra. Mr. Osgood sang "Amalia," by Milford, Miss Anna Drasdil, "Prayer," by Hilfer, Miss H. M. Smith received an encore for "If in Thy Dreams," a romance by Dudley Buck, and Mr. Whitney for the overture of "Non parichia." The performance of Beethoven's Second Symphony in D was very fine. The great event of the festival was the concert last evening, when the oratorio of "Samson" was given by the full chorus of nearly four hundred voices, with the Germania orchestra, assisted by the well-known artists, Mrs. H. M. Smith, Miss Anna Drasdil, Mr. George Sampson, Mr. M. W. Whitney, Mr. J. F. Winch, Mr. B. D. Allen, organist, Mr. E. B. Story, pianist, and Mr. Carl Zerrahn, conductor. The oratorio was well given and was listened to by a crowded house. The solo parts were well sustained and elicited repeated applause.

The "week of song" has been a success, musically and financially. A notable feature of the festival was the introduction of a higher grade of music. So much time has not been given to the practice of hymn tunes as heretofore, but the more elaborate compositions have been more strictly attended to. The treasurer's report showed that the receipts of the festival of 1873 were \$17.50, expenditures—general running expenses, \$45.21; additions to library and other property, \$100.50; gratuities to officers and expenses of S. Wilder's funeral, \$20.25—total, \$265.26; net gain to treasurer, \$807.81. Previous former festivals, \$498.74; interest received, \$122.00; total fund, \$203.24. Of this total fund \$107.41 is in the Peoples' and \$95.75 in the Worcester savings bank, subject to the joint order of the president, secretary and treasurer.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Beau Belles. That's the Way the Bell goes.
3. D to c. Vernon. 30
"An' 't' me they seem to tell,
"Ev'ry beau should have a belle!"
Very lively comic song. A funny version of
"Beau Belles."
Stolen Kisses. 6. Eb to c. Engel. 35
"When kisses are stolen, they're sweet!"
A glorification of kissing that cannot well be ex-
celled. The great compass forbids its singing by
any but the highest voices, that may give this with
fine effect.
Sweet Lane Song and Cho. 3. D to f. Blake. 40
"Come me by the brook, Lena Lane!"
A sweet and simple ballad, in popular style.
Secret Hope. (Espoir Secret). 4. F to a. Patti. 40
"Oh, then Hope, so gently beaming,"
"Esperance ravissante."
A gem of a song, both smooth and brilliant, with
a neat accompaniment. Written and sung by
Adelma Patti, it will not fail to interest. May be
sung by Soprano or Tenor.

- Darling, sing that Song again. 3. Eb to e. Webster. 30
"Sing me that one so dearly I love!"
Pleasing song and chorus. Of easy compass.
Fate. 3. Bb to g. Gabriel. 30
"Oh, hapless fate that frowns on me!"
Earnest words to fine music.
My Home beside the sea. Song and Cho. 3. G to f. Bricher. 30
"Oh! the dash,—the roar,—the rocky shore,
Magnificent and free!"
A beautiful tribute to ocean banks and ocean
breezes.

Instrumental.

- Where the Citron Bloomeh. (Wo die Citronen
blu'h'n). Waltz. 3. Strauss. 75
Named from a celebrated German song, and is
rich, brilliant, and Strauss-like.
March of the Black Watch. 3. G. Watson. 40
A march of great fullness, and with a rich
melody.
Course Hongroise. Osik'os-Galop. 4. Db. Voss. 75
Of a wild, romantic, gypsy-like character; neat,
brilliant and graceful.
Silver Spray Redowa. 3. G. Eaton. 25
Short, but very sweet.
Pure as Snow. Idylle. 4 hands. 3. Ab Lange. 35
A short, but very "nice" duet.
Under the Oaks. Picnic Dance. 3. Eb. Tancie. 30
A merry, brisk dance, which, when played, may
be a reminiscence of jolly times in the green woods.
Turtle Dove Polka. 4 hands. 3. F. Behr. 40
Turtle Doves could hardly play this bril-
liant Polka. The name, however, is a pretty one,
and the piece a desirable addition to a 4-hand lib-
raries.
March de Rakoczy. 5. A. Listz. 50
Startling and Liszt-like. Not especially difficult
for those who can handle octaves readily. Indeed,
it is supplied for an "edition populaire."
In the Greenwood. Reverie. 3. Bb Lange. 35
Very sweet and graceful.

Pretty Subjects for Young Players. Rindault, &c. 30

1. Marche Romaine.
2. Vorward's Galop.
3. Highland Sch'che.
4. Lowland Sch'che.
5. Priere d'une Vierge.
6. Cherry Ripe.
7. Little Nell Waltz.

Parties and friends for learners, and of the
21 and 22 pieces of the 1st and 2nd books is a
simplified arrangement of "The Maiden's Prayer."

THOMAS'S

SACRED QUARTETS and ANTHEMS,

COMPOSED, SELECTED AND ARRANGED BY

J. R. THOMAS.

Price, in Boards, \$2.50; Cloth, \$3.00.

In introducing this Very Superior Collection, the Publishers would call attention to the following points:

1. The Quartets are admirable ones for Quartet Choirs. Without being, on the whole, very difficult, they are in perfect taste, and contain abundance of the "finished" style of Solos, Duets, &c., required by first class performers.
2. For larger choirs, and musical societies, the book has a special adaptation, as here are large numbers of attractive opening pieces, hymns, anthems, and the like, and in them many passages like: "Thine, O Lord, is the Greatness, and the Power and the Glory and the Majesty," requiring the full strength of the Chorus. There are also pieces with music both sweet and full, as in "In Heavenly Love Abiding," and there are some old hymns like "Gently Lord, O Gently," so wonderfully freshened and changed by the new setting as to appear like new creations.
3. The grace and beauty of these compositions commend them to the notice of musical families, and the majority are not too difficult for singers of average talent.

For further insight into the variety and richness of the selections, please read the

TABLE OF CONTENTS:

AS DOWN IN THE SUNLESS RETREATS.....	J. R. Thomas
AS PANTS THE HART.....	J. R. Thomas
BE NEAR US, O FATHER.....	J. R. Thomas
BLESSED BE THE LORD.....	W. S. Bennett
BLESSED FOREVER ARE THEY THAT DID TRUSTING IN GOD.....	J. R. Thomas
BLESSED IS THE MAN.....	J. R. Thomas
COME, THOU FOUNT.....	J. R. Thomas
COME, WEARY SOULS.....	Sir H. B. Hall
FATHER, OH HEAR US.....	H. F. Hall
GENTLY, LORD.....	J. R. Thomas
GIVE EAR, O LORD.....	Ch. O. Hall
GLORIOUS THINGS OF THEE ARE SPOKEN.....	Kent
GOD IS NOT UNRIGHTEOUS.....	J. R. Thomas
GOD BE MERCIFUL.....	J. R. Thomas
GOD IS A SPIRIT.....	W. S. Bennett
GRANT TO US, LORD, WE BESIEGE THEE.....	J. R. Thomas
HEAR WHAT GOD THE LORD.....	V. Norello
HEAVENLY SHEPHERD.....	J. R. Thomas
HIGH IN THE HEAVENS.....	J. R. Thomas
HOLY LORD GOD OF SABAOTH.....	H. F. Hall
IF WITH ALL YOUR HEARTS.....	H. F. Hall
IN HEAVENLY LOVE ABIDING.....	J. R. Thomas
LAY NOT UP FOR YOURSELVES.....	J. R. Thomas
LET YOUR LIGHT SO SHINE.....	J. R. Thomas
LOVE DIVINE.....	H. F. Hall
MY SONG SHALL BE OF MERCY.....	J. R. Thomas

NOW THE SHADES OF NIGHT ARE GONE.....	J. R. Thomas
O BE JOYFUL IN THE LORD.....	J. R. Thomas
O LORD OUR GOVERNOR.....	Marcello
O LORD GOD, BE THOU NOT FAR FROM ME.....	H. Farmer
O LORD, WILL NOT THY FACE.....	Bethoven
O PRAISE THE LORD.....	Mozart
O PRAISE THE LORD, ALL YE NATIONS.....	J. R. Thomas
O SING UNTO THE LORD.....	J. R. Thomas
REJOICE IN THE LORD.....	Bethoven
ROCK OF AGES.....	Horsley
SAVIOUR, AGAIN.....	Rossini
SOFTLY NOW THE LIGHT OF DAY.....	Aht
SING AND REJOICE.....	J. R. Thomas
TARRY WITH ME.....	Aht
TEACH ME, O LORD.....	T. Albrecht
TEACH ME THY STATUTES.....	H. Farmer
THE LORD IS MY STRENGTH.....	V. Norello
THERE IS A BLESSED HOME.....	Aht
THERE IS A GREEN HILL FAR AWAY.....	J. R. Thomas
THINE, O LORD, IS THE GREATNESS.....	J. R. Thomas
TO THEE, GREAT LORD.....	Rossini
TO THEE BE PRAISE FOREVER.....	St. M. Costa
THY WILL BE DONE.....	J. R. Thomas
WHEN I CAN READ MY TITLE CLEAR.....	J. R. Thomas
WHY ART THOU CAST DOWN, MY SOUL.....	J. R. Thomas
WORSHIP THE LORD.....	J. R. Thomas

POSTHUMOUS WORKS

OF

L. M. GOTTSCHALK,

FOR THE PIANOFORTE.

Many geniuses have died almost unknown, and have afterwards become famous. It was reserved for Gottschalk, after a successful artistic career, to earn a double measure of fame by his posthumous works.

These compositions, put together at various times, and perhaps played to select audiences, were not published during the lifetime of the master, who, it will be recollected, died young. The manuscripts were committed to the care of N. R. ESPADERO, who faithfully preserved them, and now brings them to the notice of the public.

Her appreciative and enthusiastic account of the manner of their composition will be found on the page commencing each piece.

These pieces are characterized by a beautiful delicacy of thought, and by great variety of arrangement, and need only to be heard, to become favorites of the concert room.

MAZURKA RUSTIQUE.....	\$ 75
CAPRICE POLKA.....	1.00
SOUVENIR DE CUBA, MAZURKA.....	75
EL COCOYÉ, GRANDE CAPRICE CUBAIN.....	2.00
CELEBRE TARANTELE, DE BRAVURA.....	1.50
2ME BANJO (SECOND).....	1.50
SOUVENIR DE LIMA, MAZURKA.....	1.00

SCHERZO ROMANTIQUE.....	\$1.00
CHANT DE GUERRE (WAR CHANT).....	1.00
MARGUERITE, GRAND VALSE BRILLANTE.....	75
RAYONS D'AZUR, SHAKES OF EVENING.....	90
OVERTURE D'OPÉRON, À QUATRE MAINS.....	2.00
LE PAPILLON, DUETT, VOIX ET PIANO.....	1.25
AVE MARIA, (VOCAL).....	75

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO., NEW YORK.

LYON & HEALY, CHICAGO.

VERY POPULAR PIECES OF VOCAL AND INSTRUMENTAL MUSIC.

All Accompaniments of the Vocal Pieces can be Played either on the Piano or Reed Organ.

Either of the following Pieces will be sent by mail, post-paid, on receipt of the retail price. Try this mode of buying music! Persons living among the Rocky Mountains can procure music in this way quite as conveniently as those near a great city.

A FINE POPULAR SONG.

"Breathe again those Sweet Words, Darling."

Solo and Chorus, by CHAS. D. BLAKE.

"Bye and bye has come and vanished,
And our locks are streaked with gray,
Care's your loving words have banished,
They grow sweeter every day."

A song and chorus written in Mr. Blake's best manner;—which is sufficient recommendation.

Highest note on E, (fourth space). Picture Title. Price 50 cents.

An Elegant Transcription is

"Nearer, My God, to Thee."

"Bathony," Transcribed by A. E. WARREN.

The dear old tune acquires additional beauty by this graceful transcription. In itself it is one of the "gems," and the instrumentation may be regarded as the gem's setting.

Not difficult. Key of G. Price 50 cents.

A deeply poetic Song of pure and elevated sentiment, is

"WHAT' E'ER BETIDE."

Words by HELEN ASHLAND KEAN.

Music by HARRISON MILLARD.

"Hold me in thy tender arms,
O Great Heart, strong and true;
Kiss down my eye-lids, wet with tears,
Thine own are dewy, too."

Mr. Millard had excellent words to set to music, and has done full justice to the theme and the fine poetry.

Highest note, G, above the staff. Price 50 cts.

A new musical thought by the author of "The Northern Pearl," is

"Sweet as Summer."

Idylle for Piano, by CHAS. V. CLOY.

It is difficult to define an Idylle. Only we know it cannot be noisy, and must be sweet, neat, graceful, and its beauty must be of a quiet type. All these characterize the piece now described, which is not difficult, and is pretty and elevating throughout. Price 40 cents.

An American Song with Italian Translation.

"AMALIA;
Or, THE ROMAN CHARIOTEER."

Words by GEO. COOPER.

Music by HARRISON MILLARD.

"Awake! Arise, at Love's sweet prayer,
Amalia! Amalia!
I win or die for thee."

Of uncommon merit. One is inclined to credit Mr. M. with a sort of "Beethoven" inspiration as the style is something like that of "Adelaide" by the great master.

Highest note on Ab above the staff. Key of Eb for Sopr. or Tenor. Also published in the Key of C, for Baritone. Price 60 cents.

A really fine Song, made out of

"NOTHING."

By H. MILLARD.

"The year grows green, and the year grows brown
And what is it all, when all is done?
Grains of sombre or shining sand,
Siding into and out of the hand."

A song of very marked character, both words and music being first class.

It is for Mezzo Soprano or Baritone, and the highest note is D, (fourth line). Price 50 cts.

A beautiful response to "Sweet By and By," is

"ON THE BRIGHT SHORES OF GOLD."

Song and Chorus, by CHAS. D. BLAKE.

Words by GEO. COOPER.

"On the bright golden shore ever gleaming,
There our world-weary feet soon shall be
'Tis the sweet angel thought of our dreaming,
And by faith all its joys we may see."

This class of song, embodying bright thoughts of the world that is always so near us, must always be a favorite since every one has one or more cherished friends who have "gone before."

The song is a pleasing one, every way quite easy. The highest note is on E, (fourth space). Price 40 cents.

A very brilliant Piano Piece is GRAND PARAPHRASE
DE CONCERT, on

"OLD FOLKS AT HOME."

By ROBERT CHALONER.

The favorite old melody seems to fit itself very cheerfully to its new suit of triplets, quick arpeggios and runs, chords with intermediate flourishes, and other fashionable ornaments.

Well fitted for concert playing. Moderately difficult. Price 75 cents.

THRILLING TEMPERANCE SONG, IS

"Marching on to Victory."

Song and Chorus, by CHAS. D. BLAKE.

Words by ARTHUR W. FRENCH.

"Shout, shout, shout as we go marching,
'Neath the flag of liberty;
For our banners won't be furled,
Till we conquer all the world,
Proudly marching on to victory."

Quite easy, and very spirited. Illustrated Title. Highest note on E, (fourth space). Price 40 cents.

Brilliant Military Music, is

"Fanfare des Dragons."

Esquisse Militaire, by F. BOSCOVITZ. Op. 60.

This lively music is introduced by a few measures imitating "a flourish of trumpets" which is speedily followed by a quick, rattling fire of notes, which is continued to the end. One can almost see the gay ranks of cavalry as they prance past to the inspiring strains.

Price for 2 Hands, 50 cents; 4 Hands, \$1.00.

Millard and Thomas combine to give us

"I Could Live in a Desert, if Only
with Thee."

A BALLAD. Music by J. R. THOMAS.

Words by H. MILLARD.

"I would watch o'er thee, guard thee, and love faithfully,
I would give up all pleasures that wealth could bestow,
For the wealth of thy heart love, one moment to know."

Full to overflowing with rich, sweet melody. Highest note on F, (fourth line). Price 40 cts.

Very Sweet Chimes are the

"Christmas Bells."

Morceau for Piano, by G. D. WILSON.

Mr. Wilson will add to his reputation by his attractive piece, which, like his previous favorite compositions, has a beautiful, simple melody, with tasteful combinations and variations, all fitting easily to the hand of the player, and is easily learned. Price 50 cents.

Graceful, rather than brilliant, is

"Dream at Twilight Waltz."

By CHAS. V. CLOY.

It is in the key of D, is not difficult, has the "art of pleasing," in a high degree. Price 50 cents.

C. H. DITSON & CO., NEW YORK.

PUBLISHERS:

LYON & HEALY, CHICAGO.

OLIVER DITSON & CO., BOSTON.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. FLORA E. BARRY, Vocalist and
Teacher of Vocal Music. 124 Chandler St.,
near Columbus Avenue. [782—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.,
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

EDW. SCHUBERTH & CO.,
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL REUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of Foreign
Music. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO
METHODS, MAINTAINS THE FRONT RANK, AND
ITS SALE ECLIPSES THAT OF ALL OTHERS. FOR-
EIGN OR AMERICAN—COMBINED. THE PUBLISHERS
CLAIM ITS ANNUAL SALE OF 25,000 COPIES
IS INDISPUTABLE PROOF OF POSITIVE AND IN-
TRINSIC MERIT, AND ITS SUCCESS IS NO MYST-
ERY, BUT DUE TO THOROUGH EXCELLENCE IN
ALL ITS DEPARTMENTS—RUDIMENTAL AND IN-
STRUCTIVE; TO ITS VALUABLE EXERCISES AS
WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHU-
MANN'S MAXIMS" AND THE FAMOUS "CZERNY'S
LETTERS ON THE ART OF PLAYING THE PIANO."
"RICHARDSON'S NEW METHOD," THIS CONTAINS
OVER 200 PAGES FULL MUSIC SIZE, AND IS
JUSTLY CLAIMED TO BE THE BEST PIANO
METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND
SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

BEST ORGANS

For Easiest Payments.

The **MAISON & HADLEY ORGAN CO.**
winners of **THREE HIGHEST MEDALS**
and **DIPLOMA of HONOR**, at **PARIS, 1867**,
VIENNA, 1873, and **HIGHEST AWARDS** IN
AMERICA ALWAYS, now offer the finest assortment
of the **Best Cabinet or Parlor Organs in the**
World, not only for cash exclusively, as
formerly, but will also rent them with privi-
lege of purchase, or sell for payments running
through one to four years.

The following table shows terms of payment on several
plans for **STYLE 7, a Five Octave Double**
Reed Organ in elegant Upright Resonant
Case, with Five Stops; Vox Humana, Auto-
matic Swell, Knee Swell, &c.

Cash Price, \$150. Time Price, \$143. Rent 3 Mos., \$14.50					
PLAN.	Advance	Three Months.	Six Months.	Nine Months.	Twelve Months.
No. 1.	\$14.30	\$14.30	\$14.30	\$14.30	\$85.80
No. 2.	25.00	—	25.00	—	85.09
No. 3.	27.92	27.92	27.92	27.92	27.92
No. 4.	71.50	16.36	16.36	16.36	16.36
No. 5.	67.92	—	67.92	—	—
No. 6.	69.90	—	—	—	69.90
No. 7.	\$14.30 cash	\$10.44 monthly for 12 months.			

Many styles at proportionate prices, rented
or sold to almost any part of the country.
CATALOGUES, with full particulars, free. **MAISON**
& HADLEY ORGAN CO., 25 UNION SQUARE,
NEW YORK; 14 TREMONT ST., BOSTON; 80 & 82
ADAMS STREET, CHICAGO.

Ditson & Co's Celebrated
Home Musical Library.
UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.
FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards,
\$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS!
HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part
Three Part and Four Part Singing in HIGH SCHOOLS
is a great favorite, and abundantly deserves its success.
By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS!
3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The
Hour of Singing." Contains music from the very best
sources. Has a special adaptation for Ladies' Seminars.

By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!
Daily increasing in favor, and is undoubtedly one of the
best collections of Songs for Common Schools ever pub-
lished.

By L. O. EMERSON. Price 70 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED.
Guide in the
ART OF SINGING.

By **GEORGE L. OSGOOD.**

A remarkable book. Shows at a glance its superiority,
contains a method carefully laid out and clearly ex-
plained, based on the Reliable Traditions of the Italian
School, making use of all recent developments of science,
and amply illustrated by numerous engravings, by exer-
cises, solfeggios and songs.

Price \$1.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Col-
lection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for
it contains over 200 selections of the most popular music
of the day, well arranged for the Reed, Parlor, or Pipe
Organ. Contains everything which is so-called "popu-
lar" melodies of the day, marches, waltzes, voluntaries,
variations, transcriptions of the best sacred airs, gems of
Handel, Mozart, Schumann, &c.; in fact the best of all
music from Beethoven's Adagio to Strauss' Danube
Waltz. First edition sold in 2 weeks after publication,
and Fourth now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed
Instruments.

System for Beginners

ON THE

PIANOFORTE.

By **MAISON & HADLEY.**

One can not help liking this thorough, systematic meth-
od, the work of men eminent in their profession, and
who have the important qualification of being experi-
enced teachers.

Remember that the first months of instruction are, if
the necessary distinction the important ones. That is the
time to lay a good foundation. "A work well begun
is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes,
Mazurkas, &c., and is to-day the most popular music
book in America—over 20,000 copies having been sold in
10 months. Price, \$2.50, in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar,
Banjo, Cornet, Flp, Accordeon, Clarinet, Flute
and Flageolet. Don't despise these little books because
they are cheap! For persons who wish to learn easily and
pleasantly, and only go a little way, there is nothing better.
Price of each book 75 cents.

Clarke's Dollar Instr'tor for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instruc-
tive, and at the same time brilliant music.

FATHER KEMP'S

Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung
everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF

THE STANDARD.

This great Church Music Book by L. O. EMERSON and
H. R. Palmer has double the merit, and is likely to have
double the sale of common books by any composer. The
works of either gentleman have sold by the Hundred
Thousand, and the STANDARD will continue to be called
for until every Church, Singing Class, and Convention
are supplied. Price, 1.50.

CLARKE'S NEW METHOD

For Reed Organs.

Price \$2.50.

The immense sale of this favorite method may be as-
cribed, not only to its thorough instructive course, ac-
companied with the needful scales, exercises, and studies,
but to its admirable collection of 130 pieces of the best
Reed Organ music, adapted with exquisite taste and
skill to the purposes of the work.

All books sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

and the Cantata concludes with solo of the priest and chorus to the words:

Uncloaked now, the flame is bright!
Thus faith from error sever!
Though foes may cloud or quell our light,
Yet Thine, Thy light, shall shine forever!

The conclusion is solemn and grand, and perhaps the composer did wisely to keep it in the uniformly free style of the whole composition; but one almost wonders that he resisted the temptation of such noble words to work up this finale, with all the power of fugue and counterpoint, in oratorio style. He chose however to write a romantic composition, as the poem required, and not an Oratorio. His object is to let us see the Druids at their worship, not to work us up into it, and carry our rapt souls away on wings of Fugue, as is the aim always with an Oratorio.

Eastern Music.

(From the London Telegraph.)

It seems a pity that the organizers of Musical Festivals, such as that which was yesterday opened at Leeds, make no attempt to enrich their programmes from the wide and almost unexplored treasures of Eastern melody and harmony. If they should answer that good classic European music is well-nigh inexhaustible, this may be granted without yielding the point that variety is in itself charming. Moreover, it can hardly be denied that, superior as Western music must be held, it might still learn something from Oriental nations, seeing how intensely musical many of them are, and what a sway the song, the dance, and the measure have always held over them. The simple truth is that our European musicians do not know where to look for the music of the East. Learned treatises in abundance exist upon the subject; SIGEE has written on Chinese singing, VILLOTEAU on that of the Egyptians and Hebrews, MALCOLM on Turkish, ELI SMITH on Arabian melody, and numerous great pundits from SIR WILLIAM JONES downwards upon the abstruse topic of Hindoo music; while quite recently attempts have been made to tell us something about the lost Greek *nomoi*. The outcome of all these efforts is, however, so meagre that it may be broadly said our European masters know nothing, and have small existing means of knowing anything, about the musical art of the past and present world outside their own Continent. And yet there must have been surely something worth retaining in those strains of TYRTLES which "were worth an army in battle;" in the accompaniments of the Homeric rhapsodists; in MIRIAM's song; in the psalm-tunes of ASAPH, "chief musician;" and in the savage dancing air which cost the head of JOHN the Baptist. What would not MEYERBEER have given, when he wrote his "L'Africaine," for good and genuine Brahmanic melodies? on ROSSINI for some real Assyrian tunes in his "Semiramide?" There must, beyond doubt, have been excellent composers among those antique minstrels, or whence the stories of ORPHEUS making the birds and beasts gather to him; of ARION charming the fish of the sea; of SAUL's morose soul soothed and refreshed by the harp of DAVID? All the wealth of that old music is probably gone for ever from the ears of men, except so far as one might rediscover some traditional relics in the extant melodies of the various peoples. It is to that task we are inclined to invite the lovers of harmony who desire to extend its gentle dominion. The "music of the future" is in the hands, apparently, of HERR WAGNER; but there is need of at least two other WAGNERS, one for the past, one for the present, to rescue what is left of ancient music, and to seize and fix, if possible, in Western notation, whatever is sweet or eloquent in the existing songs of

Asia and Africa. To find such a pair of gifted beings would be the difficulty. They must unite the learning of LAVEN or MEZZOPHON with the ear of BERLIOZ and the skill of BACH or PALESTRINA, and enjoy, in addition, the travelling qualities of an explorer as well as the sensibilities of a poet. While we wait for such a combination the vast Eastern world, with all its songs and singers, is dumb to the West, and the general custom is to believe that there is nothing from the Red to the Yellow Sea worth the pains that must be spent in its acquisition.

The striking point, meantime, is, that this vast East, so devoted to its own music, thinks just as contemptuously of ours. Arabs and Hindoos completely fail to understand the melodies and harmonies which delight European ears. There is a story of a late Sultan who hired a French band to perform music in his palace, but he could make very little of STRAUSS or HAYDN, and cared nothing for it at all, till one day, when he chanced to hear the fiddles and instruments all tuning up together in wild discord. Then he cried out in rapture, "Let the dogs play that again; I like that"—which may or may not be true; but it illustrates the fact that languages are scarcely more various than musical tastes. It passes for a joke in India that the natives yield the palm of superiority in everything to the "Sahib Log," except as regards "medicine and music." Yet this is quite seriously felt, as anybody may see who glances at a tremendous controversy which has lately raged in the columns of the *Calcutta Review*, the *Indian Observer*, and the *Hindoo Patriot* over this very question. A Director of Public Instruction—MR. CLARK—had ventured to discuss Indian music, in the desire to see it "noted" and arranged after Western methods; but forthwith the Hindoo musicians came down upon him with an impatience as great as Continental masters might display at our suggestion that they might usefully investigate the popular singing of Asia and Africa. And certainly we would not lightly invite an unprepared composer to plunge into the terrible mysteries of Sanscrit notation. Sir WILLIAM JONES tried hard to discover the music to which the "Gita Govinda" had been originally set, only to find himself immersed in a sea of complexities to which all our abstrusest counterpoint is lucid and simple. In classic Aryan art there are sixteen thousand "Ragas," produced by the flute of KRISHNA; there are seven "kings" and twenty-two "queens"—the intervals and tones of our music—which have begotten a prodigious family of established airs, each named as a prince or princess; while the notes are called after the cries of animals, as "the peacock's scream," the "roar of the tiger," the "trumpet of the elephant." All this is as repellant, doubtless, to the European musician as it is curious to the scholar, and the same despairing feeling arises when we think of the *telif* and *ika* of the Arab singers, with their odd-looking notation—an oblong rectangle divided by seven colored lines into eight spaces, wherein are inscribed seven tones and seventeen one-third tones. From that strange-looking page the Arab minstrel nevertheless discourses melody which enchants the dwellers of the desert and the frequenters of the café; while the Hindoo performers on the *sitar* or the *vina* delight the hearts and minds of dusky connoisseurs, so that it is a wonderful sight to see how the people of the Indian cities will listen rapt to the song of the nautch-girl, or dream away their souls to the ancient melodies of their temple-worship. With such a region of musical effect quite unexplored, the musicians of Europe ought not to be content with the conclusion of the *Hindoo Patriot*, that no European can transfer to our instruments the melodies of the Indian soil, and few or none so much as understand them.

A very brief study of this subject would, however, suffice to show even unprofessional investigators that two grand difficulties keep the West from knowing anything about the

music of the East. One is that almost everything in art there is traditional; the most part of these antique airs—some of them of exquisitely delicate phrasing and rarest invention—are and have been handed down from player to player without a written note. This much desired European COLUMBUS of music, therefore, who is to seek a new melodious world in the Orient would have to catch, with swift and patient ear, the best of its songs. Furthermore, he would soon discover that Hindoos, Persians, Arabs, and Malays are keener-eared than we, and employ habitually demi-semi-tones in their commonest music. The Hindoos call these fine interstitial notes *shrutis*—"sounds to be heard, not written"—and they are sung and played in almost all Oriental lands. The octave at Aleppo has, for example, twenty-four tones; the Persian and Chinese singers can produce as many; and, while STAFFORD observed that the modern Egyptians sing minute intervals, new to Europeans, TELMIUS found the natives of Nukahiya intoning demi-semi-tones most accurately and distinctly. It is thus apparent that a finer, not a duller, musical faculty exists among these Orientals, and the erudite Hindoo of the *Patriot* actually maintains that Western notation cannot transcribe, nor Western ears catch, nor Western throats or instruments imitate the *shrutis* of his country's music. It belongs to the craft to say whether they will allow this challenge to pass unheeded. That there is a common language in music is proved by the world-wide popularity of certain airs. Thus the old Mogul ballad of "Taza-bataza" is just as eagerly appreciated by a knot of turbaned Bengalees in Calcutta as by a drawing-room audience in Belgravia; and obviously melody is everywhere more or less melody. In harmony these Orientals are confessedly deficient; but is it not because their PALESTRINA has not arisen, and also because their orchestral resources are limited? Why should not these interesting problems be grappled with? Why should GOUNOD and OFFENBACH, COSTA and LECOCQ know absolutely nothing at the present moment of the famous Masters MIRZA BULBUL of Persia, AKHWAL-US-SOBHA of Arabia, OSMAN EFFENDI of Stamboul, and NARAYENDEVA of India? It is a blot upon the divine Science; there is as much room for great discoveries in music as in geography, chemistry, or philology!

How not to do it.*

Hardly had Mendelssohn's brother Paul, the chief of the famous Berlin bank, closed his eyes forever; hardly had the family of "Felix the happy" been visited by a severe affliction, by which the most trustworthy witness, Karl Mendelssohn, is prevented from accomplishing his part in the affairs of the great composer, his father, when a report ran through the papers of the forthcoming publication of letters from Mendelssohn to—*to whom?* It was said that the letters would first appear in English. A German composer's German letters to the greatest German poet published first in English! It is in itself had not been reason enough for receiving the announcement with caution, the suspicion that we were about to encounter an unheard-of profanation of a great name is, unhappily, only confirmed by the letters just published in the *Chor* of the 5th and 12th September. Two of them, without any date, appeared on the 5th of September, and on the 12th a third, dated the 17th of August, 1829, but with no name of place. The Editor of the *Chor* says in a note that "the first of the two published letters was not dated, but from all appearance, must have been written in London about August, 1830." The date of the second was the 12th of May, 1829, again with no name of place. As to the assumption that the first letter was written from London somewhere about August, 1830, this view confutes itself, for, in May 1830, Mendelssohn had set out on his Italian journey, which brought him to Weimar, thence, through the Thuringen, to Bavaria and Munich, and thence, by Salzburg, to Linz. From this town, August 11th, 1830, is dated the famous letter to his mother, with the motto, "How the travelling musi-

*Translated for the London *Musical World* from an article by Dr. Franz Gehring, in the Vienna *Deutsche Zeitung* of October 1st.

erian had a day of disasters in September—a fire, a flood from the unwritten journal of Count F. M. P.—I am almost tempted to quote the true letter, so as to prove more decidedly than by other means that the bombastic stuff now alleged to have been addressed to Goethe could not have been produced by the same fresh and ingenious young artist who could write a letter to his mother so full of youthful impulsiveness and noble simple-heartedness, but I merely beg my readers to refer to the first collection of Mendelssohn's letters, and judge for themselves. Even now, though years have passed since their publication, and since the time when we first read these glorious effusions of a youthful spirit, we abandon ourselves with renewed delight to their wonderful charm and freshness. I unhappily I am forced to prove [?] the alleged authenticity of the fictitious letter which the Editor of the *Choir* considers to have been written in London, August 1830, incapable as he appears to be of dealing in a critical spirit with the person who gave him the letters for publication. I will therefore quote a part of the letter from the *Choir*, and at once proceed to draw such conclusions from it, founded on facts, as shall not only prove that the letter could not have been addressed to Goethe, but, also, that it was not written by Mendelssohn. The beginning of the letter is as follows:—

"My dear Goethe—So long since I saw you with I was beside you now! I have been with you so much of late, and enjoying my life so much in the occupation, that all my former life I have now, must be in a state of desperation concerning my health, prospects, &c. &c. I am glad if you have seen my 'Wedding March,' as I daresay you have, you can tell me what you think of it when you write. I was so full of hope at the time when I wrote it—upon my word, dear Goethe, I feel the word exceedingly, that I think you are likely to feel something of it in the March."

It then goes off into generalities, and, at the end, we have:—

"Know you so well, dear Goethe, can you tell me with what feelings you will read this? Well, you draw yourself up straight, and say to yourself, 'you dear Goethe—send you a piece soon in consideration of the child.' I have cast upon you an epistle, suppose I call it. Not quite in your line, Dear Goethe, not in mine either, so if it doesn't please either of us, we are both pleased."

The concluding words are utterly lovely, and understand, "Not quite in your line, dear Goethe, nor in mine either, so if it doesn't please either of us, we are both pleased." I should be glad to have this riddle solved. And this is supposed to have been written by a young man to the great Goethe, a young man of whose Goethe wrote the *Choir* (the end of 1829): "And now I want to know if there is favorable news of the good Felix. I feel the greatest interest in him, for it is most vexatious to see one's children in such a state of mind." The letter is a tiresome accident in the collection of papers, and activity."

The same Goethe wrote to Felix about Mendelssohn, when he heard that after nearly a hundred years Bach's *Pavane* had been performed, in Felix's direction, on the 11th March, 1829:—

"It is just as if I heard the sound of a bell in the distance. I wish you put off so completely, however, in that which is almost beyond achievement. I rejoice with all my heart in the satisfaction that Felix gives you; amongst my many pupils, I have not been so fortunate with more than a very few."

And to this aged seer the youth is made to write such words as these:—"You are a great man, a great writer, but you understand nothing of the feelings of a musician." Frankness and openness were among Mendelssohn's characteristics, but, happily, he was utterly wanting in impetuosity and impudence. His good breeding and wit have made such a tirade impossible to him, still more so his inward depth of right feeling. Mendelssohn had the greatest veneration for Goethe; during the visit referred to, in 1830, he played to him all day, and imparted him in an historical course of music. In the letter to his family from Munich, dated June the 6th, 1830, Mendelssohn recounts the last occurrences at Vienna, and thus concludes his lively description of that delightful time:—

"When I came in in the morning to take leave of Goethe, I found him sitting before a large portfolio, and he said to me: 'Yes, yes, you are going away, and we must see that we keep straight till you return. But we must not part from one another without a moment's devotion, and so let us look at

this 'Prayer' (a picture of Ostade's representing a peasant family at prayer, together with a letter which he said I was to write to him sometimes;—and then Mendelssohn adds: 'Courage, courage, I shall do it from here.'"

Could there, then, have already been a correspondence, and, moreover, one of such an extravagant nature as that of the letters in the *Choir*, between the highly cultivated, well brought up, self-conscious, modest boy, and the "alter Herr," as Mendelssohn often calls him? After the words just quoted this assumption is almost impossible, but it becomes entirely so when we compare the description fully contained in these letters with the judgment expressed of Mendelssohn by Moscheles and his wife, at whose house in London he often stayed during the year 1829, from which city indeed the two other letters published in the *Choir* are dated. Moscheles writes of him:

"As a man he is infinitely remarkable. Cheerful and yet sympathetic in the sorrow for our lost child, and the anxiety for the delicate one who remains to us, always ready to exchange our country solitude for the bustle of the city, and the how to exert a healing influence on our wounded hearts, and seems to have made it his object to make up to us for our sufferings."

Later on, Moscheles says: "The enthusiasm which he manifested in his music, when he conducted on the 30th of May and the 12th of June, 1829, turned his head." "It must be made still better!" he said; and when I praised it myself he answered, in a childlike way: "Do you like it? I am so glad!" And this fine noble soul is thought to have been capable of such bombast as that in the *Choir*!

But to go on to the letters themselves. The first letter, dated "about August, 1830," contains a reference to a composition which was projected at Leipzig only in 1843, and about which not a syllable had been heard beforehand; the second, dated "Wednesday, May 12th, 1829," mentions a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

London; nothing of the coming concert; only the mention of a "Wedding March" by Mendelssohn. So much for the genuineness of the first letter! The second is dated "May 12th, 1829." As Mendelssohn gave his first concert in London on the 30th of May, the letter can only have been written in London, or on the continent, before he came to London.

of this correspondence. In it, amongst others, we find the following striking words: "I know perfectly well that no musician can make his thoughts or his talents different to what Heaven has made them; but I also know that if Heaven has given him good ones, he must be able to develop them properly." Even in these few words he has an energy and power of thought which Mendelssohn could not have newly acquired between the year 1829 (the date of the *Choir* letters) and 1837. Or could Mendelssohn have taken a special pleasure in expressing himself more abstrusely to his dear Goethe than to his other fellow-creatures? Let anyone read the correspondence of the too early departed composer to his family and friends, and with each letter he will be convinced anew that Mendelssohn and the writer of the letters in the *Choir* cannot be one and the same person.

DR. F. GERRING.

A Concert-Goer's Complaint.

From the *Daily Advertiser*, of Nov. 13.

The first of Theodore Thomas's series of symphony concerts took place last Wednesday evening. The Music Hall was filled by an attentive and apparently appreciative audience, whose unsparingly bestowed applause was wholly deserved, both by the able conductor and his well-trained orchestra. We are truly fortunate in having so good a body of performers as this to make us familiar with the best music of all times,—past, present and future,—and Mr. Thomas certainly deserves great credit for his success, as well as the gratitude of the many lovers of music who frequent his concerts.

Now will it be allowed to one of the musical public, who is neither a professional musician nor a musical critic, and who has no other claim to be heard than that conferred by fondness for music and by the fact that he is one of the many for whom concerts are given—may such a one feel authorized to say a few words on the (to him) important subject of the programme of the concert in Boston? As a concert-goer, and as a lover of music, we feel that whether for our pleasure or for our instruction, or both combined, is to some extent an open question; and we feel that we have a right to be heard.

As one of the all-important and all-powerful, though generally submissive, public, the writer of these remarks begs leave to enter a decided protest against the usual composition of Boston concert programmes. In so doing he feels convinced that he is speaking in the name of a large majority of the most sincere lovers of music in this community.

The programme of Wednesday is the bitter cause and pretext of our protestation, and affords a fair example of what we are accustomed to, and of what awaits us for our future entertainment. This concert was composed of three pieces, namely: "Harold in Italy," a symphonic poem or what not, by Berlioz; a pianoforte concerto with orchestra by Grieg, and a symphonic rhapsody by Berlioz. Now we do not aspire to musical criticism, we will not attempt to formulate any judgment on the symphonic rhapsody of Berlioz, or decide to what extent the composer may have succeeded in depicting Harold's worn-out and haggard appearance by means of the "monody" played upon the muted viola; we will assume, for the time being, that this was all good music, and we will cheerfully add, without any reservation, that it was capitally performed, especially by the muted monodist. So also with the long pianoforte affair by Grieg, which was performed with great skill and spirit by Mr. Boscovitz. The Heroic symphony we have ever been used to admire, and until last Wednesday to enjoy; the performance of this masterpiece also seemed to us very good. But we must again remember that we do not speak as a critic, and that it is not for us to decide whether the "coloring" imparted by Mr. Thomas in the rendition of this number was or was not "too sumptuous."

What we have to say is this: that a concert so composed is not an enjoyable concert, especially to a person who is not a professional musician, and who, like the writer of these remarks, goes to the Music Hall, and of which we are one; that such a programme would not be cheerfully submitted to anywhere among the most musical communities of the Old World, whether in Germany, France or Italy, and that, as a fact, no such concerts are to be heard anywhere save in Boston. These assertions raise some questions that are likely to be considered disputable, so we will try to substantiate them.

The concert was not enjoyable. That alone should be sufficient condemnation if true, and we think it is so, judging by our own experience and by that of many friends. For, after all, with what object have we gathered here to-night? Our object is, or

should be, solely enjoyment, not to say *pleasure*: the pleasure of the heart and soul, not of the brain; the pleasure of happy or tender and sad emotions, of sweet dreams of a happiness vainly hoped for, the pleasure of moods engendered by the joys and pangs of a sympathetic heart and expressed in the language not of ideas, but of the emotions, for such is music, the most emotional and the least intellectual of all the arts, powerless to impart ideas, eloquent to express sentiments, appealing to the heart and not to the reason. Hearing and enjoying music is therefore by no means, as many of our people seem to find satisfaction in thinking it, a dignified exercise of our noblest modes of intellectual activity; the listener who sits rapt in enjoyment of an inspired and inspiring strain is not mentally active but passive, and as a mode of celebration the wandering of his imagination, however poetical, aspiring, or even sublime his emotions may seem to himself, to the active exercise of his reasoning facilities as hashish eating is to any useful employment of mind or body.

These considerations are not meant to detract from the value or the dignity of music, but to point out what we conceive to be a very prevalent and harmful misapprehension of the true object and scope of music. It is very apparent to any one who carefully observes the demeanor of our Boston audiences, and who bears in mind the small amount of musical talent and education generally prevalent, that the majority of our public do not and cannot enjoy the loftily pretentious musical entertainments to which they listen with such painstaking assiduity. It is a fact which we may as well humbly recognize, that our people, in common with the rest of the Anglo-Saxon race, are comparatively unmusical, notwithstanding our many estimable qualities of mind and character; this is conclusively shown by the insignificance of our native musical composers, and the low state of musical attainments among our people in general, compared with what we see among nations that are more favored in this respect. Any one who has lived in Germany, Italy or France knows how much more common than with us are the love and knowledge of music, and the ability to read music, to sing or to play on some instrument, be it only the piano. In default, however, of an innate love of music, and desirous in this branch of art not to fall below the high standard assumed by Boston in all that goes to constitute "culture," we regard music with that devout reverence which attaches to whatever passes our comprehension. Mistaking the nature and object of music, many of us seek in it an intellectual exercise, from which we may come away, fatigued, it may be, by the long inaction, or by the effort of laboriously-sustained attention, but at any rate satisfied that we have been intellectually improving ourselves, and that we have not mispent our time in the pursuit of mere pleasure. A great number of the people composing our audiences go to a concert in the same spirit as to a Lowell lecture, seeking the same kind of gratification; the more they are bored the better they like it, and the more willingly do they applaud. What gives the most satisfaction, if we may judge by the determined air of concentrated attention with which the audience listen, and by the long applause which follows, is music which we have been taught by our mentors to look upon as being of a very high order, music whose "suggestiveness" only the most cultivated intellects may be supposed to appreciate. And if such music, to be "understood" (for we Bostonians always aim at *understanding* music, and are never contented with simply feeling its beauties), requires the assistance of several pages of printed stuff, which shall tell us what it is all about, and help our weary brains and our jaded imaginations to follow the "intentions" of the composer, then the treat is indeed perfect, and we applaud the finished performance as gladly as the schoolboy throws up his cap when school is over.

Any one who is accustomed to enjoying the best music knows that it is difficult, even for those who possess the most thoroughly-trained musical organization, to appreciate music of the highest order at the first hearing. Let us only remember our first initiation to the grandeur of one of Beethoven's symphonies, or our first hearing of such an opera as "The Huguenots," and contrast the feeble and vague impression then produced with the enjoyment and emotion derived later on, when a succession of hearings had developed our perception of the beauties of these great works. How, then, can we view otherwise than with just suspicion of its genuineness the noisy and lengthened applause bestowed by Boston audiences at the first hearing of the most important compositions of Bach and Beethoven, or

of Liszt and Berlioz? The artists who sing and play to us take the measure of our taste better than we do ourselves; in the composition of the programmes they have to submit to the traditions of the place, and to the dictates of our self-constituted mentors; but when the too frequent "encore" gives them them the opportunity really to gratify their listeners, what pieces do they select as likely to be most pleasing? Invariably some popular tune or ditty, such as "Coming thro' the Rye," or "Home, Sweet Home," or "The Last Rose of Summer;" and the expansive smile and the murmur of delight which at once spreads over the hall shows how truly the real level of our taste has been divined.

Let us then understand once for all that music is to be enjoyed; moreover, let us know ourselves, and recognize, even at the expense of our vanity, what we are really able to enjoy, let us neither humbug ourselves nor allow others to humbug us.

Now why was the concert of which we are speaking not enjoyable, in spite of the excellent, the admirable quality of the music provided for our entertainment? Because the programme was composed of materials too heavy for any one to enjoy in one sitting, however robust his appetite for music of a lofty nature. Only the professional musician can tolerate such a succession of "*pièces de résistance*," and even he is rather interested by the technical qualities than pleased by the beauties of such a performance. Our receptivity of emotions to be derived from the grandest music is at the best limited and soon exhausted, those only who listen without emotion, and consequently without pleasure, can listen long without satiety and fatigue. Here is the real secret to our tolerance of programmes at whose heaviness a German or Italian audience would revolt. To use a homely illustration, such a concert as that of Wednesday is like a dinner composed of a boiled leg of mutton, followed by a sirloin, succeeded in turn by a roast goose and a turkey stuffed with chestnuts. We all know how we should regard a host guilty of treating us to such a bill of fare as that. The proof of the pudding is in the eating thereof; the proof of the concert is in the pleasure it gives, and not in the effort of attention it requires, or in the fatigue or the ennui which it causes. Let us then have concerts which we can really enjoy, and not such concerts as we think we ought to be able to appreciate; let us simply seek in music the delicious pleasures which it has in store for those who love it, and not the gratification of a mistaken ambition and of a pedantic vanity. Such are the wishes and the modest aspirations of

A DISAPPOINTED SUBSCRIBER.

The "Old English Gentleman" in Court.

(From "Musical and Personal Recollections" by HENRY PHILLIPS.)

The first time I sang it in public was at a grand concert given on the stage of Her Majesty's Italian Opera in the Haymarket, where Sir George Smart conducted. We had a very large orchestra, led by Mori, and nearly all the first Italian and English singers appeared during the evening. Toward the end of the first act I sat down to the grand piano forte, and commenced "The Old English Gentleman." At the end of the first verse the applause was great; at the termination of the second verse still greater; at the third, it increased; and at the end such a storm arose, that I was quite bewildered, and could not understand whether it meant condemnation of my song, or a re-demand. In my hesitation I hurried off the stage, and made for our ante-room at the back. Sir George hastened after me, saying, rather angrily (as, indeed, he well might, not knowing what my feelings were), "Why don't you come back?"

"What is it, Sir George?" I said, "are they hissing me?"

"Hissing!" he replied, "no, it's a tremendous encore."

And it was an encore; indeed, such as I had never received before, and have never witnessed since. After that you may be sure I fired away at the "Old English Gentleman" wherever I went. Next morning my friend Mori, who always sought for matters which were good and reasonable, asked me all about this song, as he was impatient to publish it. I told him all I knew, where I first heard it, showed him the manuscript copy sent to me by Mr. Crewe, and that I understood from that gentleman it was a very old song, and the property of any one who liked to take it up.

With this information Mori prepared for its publication, and in less than a week it appeared with my name on the title-page, and a conspicuous

line saying no copy was correct or genuine but that published by Mori, and signed by me. The song began to sell immensely, and for a few days promised an abundant harvest; when lo! out came an edition by Mr. Purday, of Holborn, and, simultaneous with that, half a dozen other music shops issued their version, for it spread rapidly that I had said it was an old song and the property of any one. Mr. Purday fired the first shot, by issuing a notice to all transgressors that the song was his property, and his alone, and demanding the immediate withdrawal of all other editions, and an account of all the copies that had been sold. A most unenviable mark, I stood in the midst of all this contention. Mr. Purday was outrageous at my daring assertion, and the others passionately inquiring what I meant by deceiving them, I could do no more than repeat my information, and name the gentleman who told me, and who I have no doubt, was fully impressed with the truth of his statement. Mr. Purday publicly questioned my veracity; and Mr. Mori threatened me with all sorts of vengeance for having deceived him; until, in the end, all set Mr. Purday at defiance, and that gentleman having nothing left but to bring the case before a jury, an action was consequently commenced and fixed to take place with as little delay as possible in Westminster Hall.

Mr. Purday every where asserted he had purchased the copyright, which was not then credited; for though he was not a very young looking gentleman, we were quite sure that he did not live during the reign of Elizabeth, at or about which period we knew the words were written. So all remained a mystery, till the trial, which was certainly a very droll one, and caused more laughter than is usually heard in courts of law.

All the editions were now withdrawn, with the exception of that claimed by Mr. Purday, and, by the day fixed for the trial, every species of musical authority had been summoned, as it became evident to the legal advisers that the question must turn upon the originality of the melody. It would not be sufficient for even the author to make oath that it was his composition, if it was like something else, for people generally thought the air was familiar. All speculation at length ceased, and the musical world stood breathless, waiting the issue of this interesting inquiry. When the trial came on the court was crowded with persons connected with such matters.

The first witness called became terribly confused, stuttered, and stammered—didn't know, and couldn't say—thought it was not an original melody; fancied he knew it well, or had heard it before, but would not swear to it, so he was bid to stand down, after rattling and perplexing the barristers on both sides.

The author swore to the composing of the melody; that is, he "*thinks he did*," suggested the one barrister, while the other insisted that the man of genius ought to know best.

"Not at all," was the reply. "I might as well write a grand chorus, and complain that Handel had copied every note of it; the thing is ridiculous." He proceeded, "If the melody, or whatever it is, happens to be like other things, or, as it has been hinted to me, is nothing more than a common exercise, the composer must have written it during some very comfortable dream, and waking, flattered himself that he had set the old words to a new, beautiful, and original melody. I have known many instances of great composers doing a similar thing, that is, writing on a theme, which had long been impressed upon the brain, and which remained there until they fancied it original. However, we'll submit that question to greater musical authorities than myself, all of whom will, I have not doubt, bear out my statement. Call Mr. Henry R. Bishop."

After the usual preliminary questions, Mr. Bishop was asked "Whether he thought the melody was an original one?"

"He could not say—it might be, or it might not be; he fancied he had heard it before, or something very like it; but could not trace it: had tried, but failed; and to the extent of his belief, he really did not know, and couldn't say;" so he stood down, and we all remained as wise as ever.

The counsel on both sides were much irritated by the difficulty of eliciting anything like a decided opinion; and the judge was showing evidences of being as much puzzled as the rest, when Mr. Tom Cooke was called.

Up jumped Mr. Tom into the witness box as light as a fairy. Every one seemed under the impression that this witness would turn the scale, though the barristers were much disposed to think, with Dr. Johnson, that "fiddlers have no brains."

Counsel. Your name is Thomas Cooke, I believe?

Tom. So I've always been led to believe.
Counsel. And a professor of music?
Tom. A professor of the divine art.
Counsel. We'll put divinity aside, for the present, Mr. Cooke.

Tom. (sotto voce) Don't like music.
Counsel. Do you know a song called "The Old English Gentleman?"

Tom. No! I do not; I've heard it.
Counsel. Don't know it, but has heard it, my Lord. I suppose, sir, if you were asked, you could sing it?

Tom. I'm not quite sure that I could, I've a bad memory, unless I receive a refresher. (A loud laugh through the court was the response to the witticism, during which the examining counsel shook his head violently.)

Usher. ———— Silence!
Counsel. I see you're inclined to be very witty, Mr. Cooke.

Tom. Upon my honor I am not, I'm only telling the truth. (Another general laugh.)

Usher. ———— Silence!
Counsel. Now Mr. Cooke, attend particularly to this question, "Do you, or do you not believe, that the melody in dispute is an ancient melody or a modern one?"

Tom. Well, that you see, depends entirely on when it was written. It might be five hundred years old, or it may have been written yesterday. It's a mighty ancient-sounding tune, and would do for either period.

Counsel. It really appears to me that there is no probability of coming to any definite conclusion unless his lordship and the court were to hear it. We cannot ask you, Mr. Cooke, of course to sing it, but if you had an instrument could you play it?

Tom. What? at sight? A rear of horses.
Counsel. I don't know what you mean by at sight, sir, but if the tune was put before you could you play it?

Tom. I think, if my nerve does not fail me, I could.

Counsel. What instrument would you use?

Tom. O anything.

Counsel. O anything? A fiddle, Harp?

Tom. No, if my lord were to allow me to sing the music.

Counsel. (Much rather.) Will a fiddle do, sir?

Tom. Yes.

Counsel. Let a fiddle be got.

A rather long period now elapsed while arrangements were made for the fiddle, during which the court conversed with great animation. Several of the others frowned when the judge said "Let a fiddle be got." At length a fiddle was brought into court, when the counsel addressed the witness.

"Beg pardon, my Lord, I presume you have no objection to the name being mentioned?"

Judge. Oh no not at all, if the witness will oblige us.

Tom. (Who found a small box under the witness box again) said, It'll be the pride of my heart, my lord.

The fiddle was handed to him, he tested it, and placed the music before him.

A suppress of breath ran through the court. Mr. Cooke had just produced the first note when the usher called out, "Silence, please!"

Tom. What, musn't I play it?

Counsel. Yes, yes, of course.

Mr. Cooke played it slowly and deliberately through.

Judge. Is that all?

Tom. It is, my lord.

Judge. Well, that appears to be very simple and easy.

Tom. (shaking out the bow and fiddle.) It is, Well, and so I hope to get it.

This sally was followed by roars of laughter, which for many minutes could not be suppressed, while the counsel sat awfully red in the face with rage.

Counsel. Now, Mr. Cooke, as you profess to be a musician, will you tell us, in the first place, is that which you have just played a melody?

Tom. Well, I really don't think it is. The first part is merely ascending the scale, and the few bars afterwards I don't think amount to a melody.

Counsel. This is evading the question. Do you know what a melody is?

Tom. I'm an Irishman, and I don't I do.

Counsel. Well, define it.

Tom. Define what? (both parties were now in a passion.)

Counsel. Define, sir, what is a melody.

Tom. It's impossible.

Counsel. Can you decline a verb, sir?
Tom. I think I can.
Counsel. Decline.
Tom. (Seeming to think and casting his eyes about him with a sternal inquiry) said, I'm an ass, he's an ass, and (pointing to the barrister) You're an ass. (Roars of laughter, in which the Judge joined.)

Counsel. Let that witness stand down.

All means and witnesses having failed to stamp the song as an original melody, the decision was left in the hands of the jury, who, under all the circumstances, declined in favor of Mr. Parody, and he became the sole possessor of the "Old English Gentleman."

By this time, what with my success in "O now, never again," and my victory in the "Old English Gentleman," my position at the Antient Concerts, and the few festivals I had attended, I was recognized as the "Baritone of the Bar," and considered the "Baritone of the Bar" wherever I sang.

Gigantic Concert Scheme in London. Royal Albert Hall Season 1874-75.—Concerts Every Evening.

WE have received the programme for the first of the great London season, to be held at the Royal Albert Hall, on a scale of completeness and grandeur, which has never before been attempted. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

Let us now turn to the programme for these Concerts. Another attractive feature will be the presentation of the "Old English Gentleman," a body of eminent vocalists, under the experienced direction of Mr. Montagu Smith. The second part of the Tuesday programme will contain Orchestral and Vocal selections, not exclusively English, chosen and arranged as far as possible, to secure particular interest, to be rendered under the direction of Mr. Montagu Smith. The programme will contain Orchestral and Vocal selections, not exclusively English, chosen and arranged as far as possible, to secure particular interest, to be rendered under the direction of Mr. Montagu Smith.

III. Modern Orchestral Music.

The attention now claimed for works belonging to the modern and contemporary school, especially those of German origin, and the importance of such works, are so great, that every hand has indicated the Directors to set apart Friday evening in each week for their performance. Care will be taken to make the programme the highly representative, and it is proposed to devote the second part of each week to the Orchestral Music of the modern school, given in the most complete form allowed by the programme, and the Directors will employ the most eminent artists, care being taken that every thing performed shall represent the best of its kind.

The Orchestral Music will be under the direction of Mr. Edward Dannreuther.

In any such scheme as the present, prominence must be given to the Orchestral Music, and the importance of such works, are so great, that every hand has indicated the Directors to set apart Friday evening in each week for their performance. Care will be taken to make the programme the highly representative, and it is proposed to devote the second part of each week to the Orchestral Music of the modern school, given in the most complete form allowed by the programme, and the Directors will employ the most eminent artists, care being taken that every thing performed shall represent the best of its kind.

The Orchestral Music will be under the direction of Mr. Edward Dannreuther.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained. The programme is a masterpiece of arrangement, and the selection of works is of the most imposing character, under conditions which have never before been attained.

of the Royal Albert Hall Choral Society, a body of amateurs now in the highest state of efficiency, and in order to give due effect to Madrigals, Part Songs, and other small works, an entirely new Choir has been most carefully organized.

The Directors have much pleasure in announcing that they have succeeded in making engagements with the following eminent artists:—

SOPRANO:—Madame Lemmens-Sherrington, Madame Campobello-Sinico, Madlle. Elena Corani, Miss Edith Wynne, Madame Otto-Alvsleben, Miss Emily Spiller, Miss Anna Williams, Miss Katharine Poyntz, and Madlle. Johanna Levier, (Her First Appearance in London.)

ALTO:—Madame Patey, Miss Julia Elton, Miss Helen D'Alton, Miss Dones, and Miss Autoinette Sterling.

TENORS:—Mr. Sims Reeves, Mr. W. H. Cummings, Mr. E. Lloyd, Signor Fabrini, Mr. Montem Smith, and Mr. Vernon Rigby.

BASSES:—Mr. Whitney, (His First Appearance at the Royal Albert Hall), Mr. Lewis Thomas, Mr. Winn, Mr. Thurley Beale, Signor Caravoglia, and Signor Agnesi.

GLUE PARTY, under the direction of Mr. Montem Smith, consisting of Mr. Robert Barnby, Mr. W. Carter, Mr. Montem Smith, Mr. Hilton, and Mr. Winn.

SOLO PIANO:—Madame Annette Essipoff, Madlle. Marie Krebs, Miss Emma Barnett, and Miss Agnes Zimmermann, Dr. Hans von Bülow, Mr. E. Dannreuther, Mr. J. F. Barnett, Mr. Franklin Taylor, Mr. Walter Bache, Mr. Willem Coenen, Mr. W. H. Thomas, and Mr. Charles Hallé.

SOLO VIOLIN:—Madame Norman-Neruda and Madlle. Castellan. Herr Wilhelmj, Herr Straus, Mr. Carrodus, Herr Pollitzer, Herr A. Kummer, M. Buziau, and M. Sainton.

SOLO VIOLONCELLO:—Signor Piatti and M. Libotton, (Late Professor at the Conservatoire de Musique, Brussels).

SOLO ORGAN:—Dr. Stainer and M. Guilmant.

SOLO TRUMPET:—Mr. Thomas Harper.

SOLO CORNET:—Mr. Levy.

SOLO OPHICLEIDE:—Mr. Hughes.

ACCOMPANIST:—Mr. W. H. Thomas.

CONDUCTOR OF THE MILITARY MUSIC:—Mr. Dan Godfrey.

CONDUCTORS:—Sir Julius Benedict, Mr. J. F. Barnett, Signor Randegger, and Mr. E. Dannreuther.

The names of nearly all these distinguished artists speak for themselves, but the Directors wish to draw special attention to the first appearance in England of Madlle. Johanna Levier, a Soprano who has won great distinction on the Continent, and who, it is anticipated, will achieve equal success here. They also desire to state that Mr. Sims Reeves has accepted a large number of engagements, and will appear at nearly all the Oratorio performances, as well as, frequently, on Saturday evenings.

The eminent American Bass, Mr. Whitney, who acquired so much popularity during his recent visit to England, has been specially engaged for these Concerts, and will make his *début* in the Royal Albert Hall at an early date.

The Directors are happy to add that they have secured the valuable services of Herr Wilhelmj, one of the greatest of living Violinists, who will make his first appearance at these Concerts, after an absence of some years.

Many other important engagements are still pending.

DIRECTOR OF THE MUSIC AND CONDUCTOR:—Mr. Barnby.

PRICES OF ADMISSION. In order to give these Concerts a popular character in the widest and best sense of the term, it has been decided to fix the Prices of Admission at the following uniform rate for each performance:—

Boxes, Grand Tier (to seat ten persons), Three Guineas; Loggia (to seat eight persons), Two Guineas; Upper Tier (to seat five persons), One Guinea; Amphitheatre Stalls, 5s.; Arena Stalls, 4s.; Balcony, 2s. 5d.; Admission, ONE SHILLING.

Dwight's Journal of Music.

BOSTON, NOV. 14, 1874.

Concert Programmes.

We have copied, with a view of answering some points of it, "A Concert-goer's Complaint," although after all, the game seems hardly worth the candle. The writer, who signs himself "A Disappointed Subscriber," takes his text from the first "Symphony Concert" of Theodore Thomas, the programme of which we have already characterized as "singularly heavy," "put together without rhyme or reason." So far, therefore, his complaint has our fullest sympathy. But when upon that instance he proceeds to base a charge against "the usual composition of Boston programmes," we are tempted to remind him that that was *not* a Boston, but a Thomas programme. When has Boston ever made such programmes for itself? It takes Theodore Thomas to do that; and even he, with all his piling up of things huge, monstrous and grotesque, like Hindoo architecture,—Liszt's "Symphonic Poems," Wagner Faust overtures, Berlioz's conceits and startling effects, all in the same concert,—does not always do that, but sometimes gives a well relieved and reasonable programme, as witness that of this week, (at least the first two-thirds of it). Nor is it true that no such concerts are to be heard anywhere save in Boston; they are heard wherever Thomas goes; precisely the same programme was repeated by him last week in New York and Philadelphia, and with characteristic obstinacy he will reassert his will in that shape throughout the length and breadth of the land,—unless it should cost him too much time to "convert Boston."

He is right, too, in supposing that "such a programme would not be cheerfully submitted to anywhere among the most musical communities of the Old World." Such a programme; but when you come to the usual composition of classical orchestral concerts here in Boston,—take for example the whole nine series of Harvard programmes from the first,—you find them made up of essentially the same kind of matter, in about the same proportions, with like variety and contrast, as the concerts of Berlin or Leipzig, or those of the Conservatoire or Padeloup in Paris, or the Philharmonics in London,—the last named perhaps being exceptional in length and heaviness, which a good deal of miscellany interspersed serves more to aggravate than to relieve. In Berlin the Sinfonie programmes of the royal orchestra consist always of *two* symphonies and two overtures; the same plan is common in the Dresden programmes. In a very few exceptional cases in past years, two Symphonies have figured in a Harvard programme; but two symphonies are generally admitted to be too much for Boston, and her programme makers have not many sins to answer for in that respect. And yet what is a Symphony but a well related series or succession of contrasted pieces? If its first allegro is "intellectual" (if you so please to call it), is it not followed by the Andante, which is "emotional?" And if that be grave and slow, is not the Scherzo playful? A symphony is the model of a true programme in itself.

Now all these concerts, while they seek to gratify and to improve the love, the taste for *what is best* in music, also study such combinations, contrasts, and varieties as may make the programme as a whole enjoyable. They appeal in the main, of course, to the fit audience; to people of culture, more or less in music, but of culture and some depth and earnestness of nature, character and feeling generally, who in music, as in all things, long for opportunities of hearing what is best, most beautiful and noble, most

inspiring. Every sort of concert has its audience; but this kind is for the higher audience; and people go to the Symphony or Philharmonic Concert, rather than to the popular medley, for the same reason that they go to hear *Don Juan* or *Fidelio*, in preference to the cheaper sort of modern Italian operas or the *Opera Bouffe*, or to hear Shakspeare rather than the trashier *ad captandum* sort of plays. And the comparison is to the purpose; for just as in the opera, the play, the Oratorio too, a certain unity of purpose and of tone throughout is not complained of on the ground of "heaviness," so likewise in the making up of a good programme, a certain consistency and keeping between all its parts must be preserved, lest it become a mere heterogeneous medley, which is the heaviest and most tedious of all entertainments. No one would ask,—probably not even Mr. "Disappointed,"—to have "Comin' thro' the Rye" or "Uncle Ned" right in the wake of a Beethoven Symphony, or in answer to the encore of a Mozart Aria or a Song by Franz or Schumann. But if that be absurd, is it not equally bad taste to seek to lighten or enliven a Symphony programme by the insertion of things which can be and which commonly are (in miscellaneous "star" concerts, and the like) succeeded, on the artist's recall, by the "popular tunes and ditties," which are thought to take the measure of the average listener? Cannot a programme be *all* of a high kind, all fine, all beautiful, all full of genius and imagination, all *genial*, as the Germans have it, and yet not be heavy? Indeed can any other sort of programme escape heaviness? We point to last week's Harvard programme (in spite of its too great length), we point to almost every one of nine years' Symphony programmes, for signal proof that this is possible. Those programmes were not made for "studies," for "intellectual exercises," for demonstration of rules and methods by example; they were made for beauty, and for feeling, and for inspiration and expansion, by bringing the careworn slave of life's ceaseless drudgery into some quickening contact with great men of genius, masters in the "divine art."

If such concerts ever become heavy, it is in one of three ways. Either by a pedantic clinging to great names or schools, reviving the obscure and unimportant works of masters who wrote also great things, thus lending something of a *perruque*, or what we call "old foggy" air to the occasion; to this we have not been very much addicted here in Boston; on the contrary, not content with having the best master, we are always calling for the best master's best production. Or, secondly, a symphony concert is made heavy by the attempt to cater to the idle curiosity and call for novelty, for new composers; this has made so many of the Thomas programmes heavy; one or two of the Liszt monstrosities, flanked by smaller efforts of some of the *Dü minores* and fledgelings of "the newness,"—a single "Harold Symphony" of Berlioz for instance,—are enough to weigh down any programme beyond the power of even Beethoven to redeem it. The heaviness of that programme was not in the *Eroica*; it was in the *Eroica* coming after all that helpless heaviness of Berlioz, only seemingly relieved by the brilliant, but we fear we must say sensational and only half beautiful pianoforte Concerto. Nor did it lie in the heaping of symphony on symphony; for the Berlioz work is not a symphony.—Thirdly, a programme is made heavy,—and this is the heaviest heaviness of all,—by the frequent sprinkling of "light" sweetmeats and confectionery over the bill of fare,—the kind of food that sours the stomach and destroys the appetite. To think to "lighten" or relieve a symphony concert by turning it into a miscellaneous concert, and robbing it of all consistency and harmony of tone, is a childish mistake; else would a milliner's window, with perhaps one

BULLETIN OF NEW MUSIC

PUBLISHED BY DITSON & CO.

DITSON & Co. in presenting to Music sellers, Teachers and Players this extra Bulletin of New Music, would call attention to the following facts: First, that music before publication is carefully examined—they intend to issue nothing inferior to the best. Second, their fortnightly bulletins regularly issued with "Ditson's Journal of Music," are prepared by a practical musician of acknowledged instrumental music, and are intended to be reliable guides to Teachers and Players in the selection of new pieces. Third, the numerous quality of excellent music recently published renders necessary this extra list, which will have a circulation somewhat different from that of the ordinary Bulletin.

VOCAL.

- Am Ma. The Roman Charlotte.** 5. Eb to a. *Millard, 60*
"Step on the wings of thought,
I speed, my wings, to thee."
One is induced to place this on a level with the best German song. It is, however, English and German words. Magnificent concert song.
- Nothing.** 4. F to d. *Millard, 60*
"There is a glow in the year's glow"
Quite a different tone, but very beautiful.
- Darling, we are growing old.** Song & Cho. 2. F to c. *Blake, 40*
Very sweet ballad in popular style. Illustrated title.
- Two hearts that beat as one.** 4. C to G. *Levy, 30*
"Two souls with but a single thought"
Full of variety in the concert effect. To be sung sung it can hardly be to win applause.
- The Old Cottage Home.** Song and Cho. 2. G to c. *Chapin, 40*
"Dear old Home! Dear old Home!"
A Cooper Character. The song is in a style have in almost any of the variety of song, popular and really a lovely and moving, which is a characteristic of the song.
- Thou'rt like unto a flower.** 3. F to c. *Blanchard, 30*
"Saying, 'I am a flower'"
Perhaps the above is the best of the song, which describes the song, which is a poem, but very sweet, not very easy, but still a simple melody.
- The Land of Love.** 4. F to c. *Pinault, 40*
"A love land of love"
A charming song, with a lovely melody.
- The Wooing.** 3. A to f. *Blanchard, 30*
"Freely, with a free heart"
Tend to be a little more of a love song, but it is a very interesting melody.
- The Son of the Prophet.** 4. A to d. *Pinault, 30*
"From a prophet, Samuel"
The song is a little more of a love song, but it is a very interesting melody.
- Fair and True.** 3. F to c. *Wm. S. G. Pinault, 30*
"Ye all, ye all, ye all"
A new song, with a lovely melody.
- My Heart doth find its rest.** 4. F to c. *St. John, 40*
"The soul of the soul"
The song is a little more of a love song, but it is a very interesting melody.
- Nearer, my God, to Thee.** Illustrated Title. 3. Bb to d. *Green, 40*
- Nearer, my God, to Thee.** Song and Cho. Illustrated title. 2. G to c. *M. S. G. Pinault, 40*
The beautiful hymn by Sarah F. Green. A new melody, with a lovely melody.
- Doubt my love, Dear.** 3. Eb to f. *Whitcomb, 30*
A rich melody, with a lovely melody.
- Sleep, my Love, Sleep!** 3. F to c. *Sullivan, 30*
A very musical and interesting melody.
- The Butterfly.** (Paraphrase). 4. G to c. *Chapin, 30*
"Fortunate butterfly"
An attractive melody, with a lovely melody.
- Here's a Health to King Charles.** Men's Voices, Solo & Cho. 3. A to a. *Booth, 30*
"In the name of the King"
A very interesting melody.
- The Days are past.** 3. D to F. *Blanchard, 30*
"Hail, the days of the past"
A very interesting melody.
- When Love's young Dream is over.** 3. A to c. *Chapin, 30*
"A love land of love"
A very interesting melody.
- Mary's Little Lamb.** 2. F to c. *John, 30*
"Mary's little lamb"
A very interesting melody.
- Why did we part.** 3. D to F. *Pinault, 30*
"Why did we part"
A very interesting melody.
- Breach of Promise.** 2. F to c. *Pinault, 30*
"Breach of promise"
A very interesting melody.
- Pearly Gates and Golden Gates.** Song & Cho. 3. F to c. *Pinault, 30*
"Pearly gates and golden gates"
A very interesting melody.
- Not a Bad for Me.** 2. F to c. *Pinault, 30*
"Not a bad for me"
A very interesting melody.
- Down by a flow'ry Stream.** Solo. 4. F to c. *Pinault, 30*
"Down by a flow'ry stream"
A very interesting melody.
- The Swiss Herdman.** Illustration. 4. F to c. *Pinault, 30*
"The Swiss herdman"
A very interesting melody.
- La Coquette, Waltz.** 3. G. *Pinault, 30*
"La coquette"
A very interesting melody.
- Histoire du Roi.** Evening. 3. G. *Pinault, 30*
"Histoire du roi"
A very interesting melody.
- Gold Fish.** Solo. 3. G. *Pinault, 30*
"Gold fish"
A very interesting melody.
- La Belle W.** 2. G. *Pinault, 30*
"La belle W."
A very interesting melody.
- Post Song.** Illustration. 3. G. *Pinault, 30*
"Post song"
A very interesting melody.
- Martha. Fantasie Facile.** 4. C. *Pinault, 30*
"Martha"
A very interesting melody.
- Flora Mazurka. Caprice.** 3. F. *Pinault, 30*
"Flora mazurka"
A very interesting melody.
- Souvenir d'Enfance.** (Balladine). 4. E. *Pinault, 30*
"Souvenir d'enfance"
A very interesting melody.
- Canzonetta, Op. 151. (Caprice Brillante).** 5. A. *Pinault, 30*
"Canzonetta"
A very interesting melody.
- Souvenir de Paris.** 3. G. *Pinault, 30*
"Souvenir de Paris"
A very interesting melody.
- Lonely.** 3. F. *Pinault, 30*
"Lonely"
A very interesting melody.
- La Filuse, Etude.** 3. F sharp. *Pinault, 30*
"La filuse"
A very interesting melody.

NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course; Collection of Secular Music for practice; Metrical Tunes and Anthems.

\$12.00 per doz., \$1.38 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental; all of a popular character, easy and cheerful, and of great variety. Pages full sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For Violin, Piano, Flute.

Musical Garland.

By SEP. WINNER.

Analysis: Galops, Waltzes, Mazurkas, Ains, Quadrilles, Potpourris for Violin with Piano accompaniment; 160 pages, sheet music size.

Price \$2.50.

Musical Flowers.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment; 160 pages, sheet music size.

Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For High and Grammar Schools. For Singing Schools.

Hour of Singing.

By L. O. EMERSON and W. S. TILDEN.

NOTE.—The Hour of Singing is mentioned among the new books, because, although in use for two years, it fills most acceptably a place not yet occupied by any other collection.

Analysis: Music in 2-parts, 3-parts, and 4-parts, carefully and practically arranged.

\$1.00 per copy; \$9.00 per doz.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Book II contains 200 Songs in all keys, 100 Songs have an Alto part. This volume is for Grammar Schools.

Book III contains 150 pieces for practice, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 50 cents.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Easy Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 35 cents.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 50 cents.

The Song Monarch.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music (in effect an easy Glee Book) for practice; a few pages of Sacred Music.

\$7.50 per doz., 75 cts. per copy.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENTLEY.

Analysis: Table of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Anniversary Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 35 cts., \$30.00 per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One elegant Quartet for every Sabbath in the Year, with the proper Solos, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pieces, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—1f | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

MRS. FLORA E. BARRY, Vocalist and
Teacher of Vocal Music. 124 Chandler St.,
near Columbus Avenue. [782—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HETSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of *Foreign Music*. [794—3m]

250,000 COPIES SOLD!
OF
RICHARDSON'S NEW METHOD
FOR THE
PIANOFORTE!!

THIS, THE PAR EXCELLENCE OF ALL PIANO METHODS, MAINTAINS THE FRONT RANK, AND ITS SALE ECLIPSES THAT OF ALL OTHERS. FOREIGN OR AMERICAN—COMBINED. THE PUBLISHERS CLAIM ITS ANNUAL SALE OF 25,000 COPIES IS INDISPUTABLE PROOF OF POSITIVE AND INTRINSIC MERIT, AND ITS SUCCESS IS NO MYSTERY, BUT DUE TO THOROUGH EXCELLENCE IN ALL ITS DEPARTMENTS. FUNDAMENTAL AND INSTRUCTIVE, TO ITS VALUABLE EXERCISES AS WELL AS ITS CHARMING RECREATIONS.

A NEW EDITION JUST ISSUED CONTAINS "SCHUMANN'S MAXIMS" AND THE FAMOUS "CHERNY'S LETTERS ON THE ART OF PLAYING THE PIANO." "RICHARDSON'S NEW METHOD" THIS CONTAINS OVER 200 PAGES FULL MUSIC SIZE, AND IS JUSTLY CLAIMED TO BE THE BEST PIANO METHOD EXTANT.

PRICE, \$3.75.

USED BY THOUSANDS OF TEACHERS AND SOLD BY ALL BOOK AND MUSIC DEALERS.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, N. York.

BEST ORGANS

For Easiest Payments.

The MASON & HAMLIN ORGAN CO. winners of THREE HIGHEST MEDALS and DIPLOMA of HONOR, at PARIS, 1867, VIENNA, 1873, and HIGHEST AWARDS IN AMERICA ALWAYS, now offer the finest assortment of the Best Cabinet or Parlor Organs in the World, not only for cash exclusively, as formerly, but will also rent them with privilege of purchase, or sell for payments running through one to four years.

The following table shows terms of payment on several plans for STYLE 7, a Five Octave Double Reed Organ in elegant Upright Resonant Case, with Five Stops; Vox Humana, Automatic Swell, Knee Swell, &c.

PLAN.	Pay in Advance	In Three Months.	In Six Months.	In Nine Months.	In Twelve Months.
No. 1	\$14.30	\$14.30	\$14.30	\$14.30	\$50.80
No. 2	28.60	—	28.60	—	85.09
No. 3	27.92	27.92	27.92	27.92	27.92
No. 4	71.50	16.36	16.36	16.36	16.36
No. 5	67.92	—	67.92	—	—
No. 6	89.90	—	—	—	69.90
No. 7	\$14.30 cash	\$10.44 monthly	for 12 months.		

Many styles at proportionate prices, rented or sold to almost any part of the country. CATALOGUES, with full particulars, free. MASON & HAMLIN ORGAN CO., 25 UNION SQUARE, NEW YORK; 154 TREMONT ST., BOSTON; 50 & 52 ADAMS STREET, CHICAGO.

Ditson & Co's Celebrated Home Musical Library.

UNEXCELLED COLLECTIONS OF BOUND MUSIC.
VOCAL.

SHOWER OF PEARLS! Duets.
MUSICAL TREASURE! Vocal & Instrumental.
INSTRUMENTAL.

FOR PIANOFORTE OR REED ORGAN.
GEMS OF STRAUSS!
ORGAN AT HOME!
PIANIST'S ALBUM!
PIANOFORTE GEMS!

Price of each Book, in Cloth, \$3.00; in Boards, \$2.50; Fine Gilt, \$4.00.

SCHOOL MUSIC BOOKS! HOUR OF SINGING!!

Perfectly adapted to progressive Note Reading. Two Part, Three Part and Four Part Singing in HIGH SCHOOLS is a great favorite, and abundantly deserves its success. By L. O. EMERSON and W. S. TILDEN. Price \$1.00.

CHOICE TRIOS! 3 PART SONGS FOR FEMALE VOICES.

This is an admirable book to use with, or to follow "The Hour of Singing." Contains music from the very best sources. Has a special adaptation for Ladies' Seminars. By W. S. TILDEN. Price \$1.00.

CHEERFUL VOICES!!

Daily increasing in favor, and is undoubtably one of the best collections of Songs for Common Schools ever published. By L. O. EMERSON. Price 50 cents.

All books sent, post-paid, for retail price.

JUST PUBLISHED. Guide in the ART OF SINGING.

By GEORGE L. OSGOOD.

A remarkable book. Shows at a glance its superiority, contains a method carefully laid out and clearly explained, based on the Reliable Traditions of the Italian School, making use of all recent developments of science, and amply illustrated by numerous engravings, by exercises, solfeggios and songs.

Price \$4.00.

OLIVER DITSON & CO., C. H. DITSON & CO.,
Boston. 711 B'dway, N. Y.

Immense Success of Ditson & Co's New Collection of Organ Music, entitled

"The Organ at Home."

NO MUSICAL HOME COMPLETE WITHOUT IT, for it contains over 200 selected and the most popular music of the day, well arranged for the Reed, Parlor, or Pipe Organ. Contains everything which is so-called "popular"—melodious of the day, marches, waltzes, voluntaries, variations, transcriptions of the best sacred airs, gems of Handel, Mozart, Schumann, &c. In fact the best of all music from Beethoven's *Adagio* to Strauss' *Parade Waltz*. First edition sold in 2 weeks after publication, and is now ready! Price \$2.50 Boards; \$3 Cloth.

Carhart's Melodeon Instructor. \$1.50
Clarke's \$1 Instructor for Reed Organs.
Winner's New School for Cabinet Organ. .75
Clarke's Reed Organ Companion. 2.00

Are all excellent and popular cheap books for Reed Instruments.

System for Beginners

ON THE

PIANOFORTE.

By MASON & HOADLEY.

One cannot help liking this thorough, systematic method, the work of men eminent in their profession, and who have the important qualification of being experienced teachers.

Remember that the first months of instruction are, if there is any distinction, the important ones. That is the time to lay a good foundation. "A work well begun is already half done." Price \$3.00.

UNPARALLELED SUCCESS OF DITSON & CO'S

GEMS OF STRAUSS.

which contains literally the gems of Strauss' Waltzes, Mazurkas, &c., and is today the most popular music book in America—over 20,000 copies having been sold in 10 months. Price, \$2.50; in Cloth, \$3.

Winner's New Schools

For Piano, Cabinet Organ, Melodeon, Guitar, Banjo, Cornet, Flute, Accordion, Clarinet, Flute and Flageolet. Don't despise these little books because they are cheap! For persons who wish to learn easily and pleasantly, and only go a little way, there is nothing better. Price of each book 75 cents.

Clarke's Dollar Instr' for Reed Organs.

Clarke's Dollar Instructor for Piano.

Clarke's Dollar Instructor for Violin.

For beginners and amateurs. Full of useful, instructive, and at the same time brilliant music.

FATHER KEMP'S Old Folks' Concert Tunes.

Price 40 cts. or \$3.60 per dozen books. Sung everywhere with great applause from old and young.

Sold everywhere. Sent post-paid, for retail price.

GREAT SALE OF THE STANDARD.

This great Church Music Book by L. O. EMERSON and H. R. Palmer has double the merit, and is likely to have double the sale of common books by one composer. The works of either gentleman have sold by the Hundred Thousand, and the STANDARD will continue to be called for until every Church, Singing Class, and Convention are supplied. Price, 1.50.

CLARKE'S NEW METHOD For Reed Organs. Price \$2.50.

The immense sale of this favorite method may be ascribed, not only to its thorough instructive course, accompanied with the beautiful scales, exercises, and studies, but to its admirable collection of 150 pieces of the best Reed Organ music, adapted with exquisite taste and skill to the purposes of the work.

All books sent, post-paid, on receipt of retail price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 B'dway, New York.

Dwight's Journal of Music.

WHOLE No. 877.

BOSTON, SATURDAY, NOV. 28, 1874.

VOL. XXXIV. No. 17.

The Compositions of Beethoven.

(From the German of C. F. WETZMANN.)

Although induced by the loss of hearing to withdraw entirely from the outer world during the last twenty years of his life, Beethoven knew how to depict in the most striking outlines, all the feelings and passions of the human breast. But for this purpose, the means of expression up to that time employed did not satisfy him, and by his power of invention they were often enhanced to a height which, even now and as, occasionally makes weak-nerved reviewers giddy. The works belonging to his last period are especially rich in surprisingly new and characteristic rhythms and turns of harmony. If, now and then, there fell into his hands a criticism in which his compositions were censured as containing harsh harmonies and faults in grammar, he only laughed aloud and exclaimed: "Yes, yes, they are astonished and put their heads together, because they have as yet found it in no manual of thorough-bass!"

In the grander compositions of Beethoven there is occasionally a complete drama to be recognized, and his sonatas form, as it were, a coherent trilogy or tetralogy, in the latter of which the satyr-drama also, or the scherzo, finds a place, usually nevertheless, not as the last, but instead, as an intermediate link. The exposition, or the first part of the first movement, is clear and intelligible, and its different motives claim our entire interest forthwith. We distinctly recognize in it a chief theme to which are appended one or more episodes or collateral themes connected with each other by organically developed passages or intermediate strophes completely corresponding to the mood of the whole. The episodes, or middle and closing themes of the first part formerly appeared invariably in the key of the dominant, or in the case of a minor key, in the parallel major key also; but Beethoven chose likewise the remote relationships of the chief tone, for modulatory antistrophes. The second part begins with the entrance elements, the steps upon the working up of the various elements of the first part, and here Beethoven risks the boldest modulations, and often touches upon the remotest keys in order to delay in the most suspensive manner the anticipated return of the chief theme. Whether well prepared, or entirely unexpected, this theme then immediately appears in the chief key, in which also, the various episodes of the first part are united with it. But in an epilogue or a coda, once again recapitulating, succinct and enhanced, the main points of the musical poem, there frequently appears still another sudden and striking modulation, after which the perfect *denouement* is brought about in all the more satisfactory a manner. Thus, for example, in the sonata *opus* 53, the main key of which is C, Beethoven selects for the modulatory antistrophe, not the dominant, but instead the "third-related" key of E major, while in working out the different motives in the second part he touches upon, among others, the keys of G minor, F minor, C flat major and A flat major; and further on, F major, B flat major, E flat minor, B minor, C minor and G major. In the second part, after the main theme in C, the middle theme appears first in A major and not till then in C major, and in the coda the main theme suddenly begins once more—but in D flat major. In the additional modulations a new counter theme is given to it; the middle theme appears again, in C major however, and to the main theme, once more suggested

there is appended a short, lively passage which at once brings the piece to a close. Like all of Beethoven's compositions in general, this sonata also breathes a reviving natural freshness; and the antistrophes, differing from each other melodically and rhythmically and yet uniting to form a harmonious whole, keep our attention continually awake. By means of unusual resolutions of dissonances and deceptive progressions, Beethoven occasionally strains our expectations in the highest degree, and the rhythms in which he veils the metre are equally capable of throwing us into the most excited moods; but the plains, the mental resting-spots, are also not wanting in his often rugged paintings, and the genial master never wearies us, relaxes the attention or excites opposition to his works by illusions too long continued, or by a continual concealment and denial of what is expected.

Beethoven was particularly diligent in the formation of his melodies. These always contain thoughts of a distinct impress, complete in themselves, and expressed in a manner rendering them easy of comprehension, pay often popular, thus gaining for them, precisely by this means, a more extended circle of auditors, who are the more disposed to accept of his most artistic elaborations.

The first part of the sonata, either the broader form of the sonata with an episode recurring in the second part, or that of the song with one or two antistrophes appearing but once, or else it forms merely the introduction to the following movement.

That piece of music, executed in livelier or more dazzling colors, and either cheerful or humorous in character, which had previously found a place in the sonata as *Movement* or *Scherzo*, first received from Beethoven a form corresponding to the character of the entire composition; see, in this respect, the different constructions specially invented for this purpose; the march-like movement in the A major sonata, *opus* 101, the scherzo in the B flat sonata, *opus* 106, and the 4th movement in the A flat sonata, *opus* 110.

The *Finale*, in which the thought first expressed becomes the chief consideration, appears either in the *Rondo* form, in which this main theme occurs three, four or even more times, together with several episodes, intermediate phrases and thematic elaborations, or else it takes the already discussed sonata-form of the first movement. The main theme is occasionally treated fugally in the most free manner possible, or it is elaborated in the form of variations, the mood of which does not change however, but instead is only illuminated, obscured or enhanced in the most manifold ways, as in *opus* 106 and 111.

The Festival at Leeds England.

By JOSEPH BENNETT.

Like its predecessor at Liverpool, the Leeds Festival was started under circumstances of difficulty. Although the idea of holding it was supported, with all the influence of his position, by Mayor Marsden, and a large guarantee fund soon made pecuniary matters easy, the course of preparation by no means ran smooth. Into the minutiae of the squabbles that imperilled the Festival I shall not enter. They are past and gone; besides which comforting fact, a stranger can hardly know enough of local "ins and outs" to do justice to such a subject. Suffice it that the Festival took place, spite of all, and with a very successful end. The general programme con-

tained a long list of patrons more or less distinguished; a still longer list of guarantors, and the usual array of officials. But over all these I shall pass to get at the much more important fact, musically speaking, that Sir Michael Costa accepted the post of conductor, and gave the Festival the advantage of his remarkable power as a disciplinarian and directing chief. In other respects the *personnel* was of the best. M. Sainton "led" an orchestra of ninety-three performers, including most of those who have long been associated with Sir M. Costa's successes; the chief vocalists were Mesdames Titiens, Singelli, Alvsleben, Trebelli, and Patey; Messrs. Lloyd, Bentham, Campanini, Perkins, Agnesi, and Santley (Mr. Sims Reeves was prevented by illness from appearing;) while the chorus consisted of 266 picked voices, of which Leeds contributed 143, Bradford 45, Halifax 14, and many other West Riding towns a smaller number. Dr. Spark presided at Messrs. Gray and Davidson's splendid organ, and the very important place of librarian was filled by Mr. J. Beck, of Exeter Hall, and Mr. Pheasant. In this combination of ability and experience all the elements of success were found, and when I add that the magnificent Leeds Town Hall offered a *locale* second to none in the kingdom, it is clear that the Festival could not have been better equipped.

The programme had even less of novelty in it than that of Liverpool, but the committee made so good an explanation, based upon the shortness of time between the resolve to hold a Festival and its actual realization, that criticism was disarmed. They took care, also, to choose works which, if not absolutely new, were new to Leeds; and, moreover, they promised to behave better another year. The committee deserve praise for having thus made the best of a difficult situation, and for frankly expressing regret that no more could be done. Sir Michael Costa thoroughly rehearsed the less familiar items in the programme on Monday and Tuesday, October 12 and 13, and on Wednesday, the concerts began with "St. Paul," in presence of a large audience, including many notables of the town and county. At Leeds, as at Liverpool, Mendelssohn's earlier oratorio thus took the place usually filled by "Elijah," and on both occasions the change appeared to meet with universal approval. The fact may encourage other concert givers to depose "Elijah" from a position which, if not too distinguished for its merits, puts an obstacle in the way of other deserving works. It should not be forgotten that if we had two more oratorios as popular as the "Messiah" and "Elijah," our Festivals would be stereotyped—a most undesirable consummation. The performance of "St. Paul" was generally, very good indeed; the solos, by Mdlle. Titiens, Mdlle. Patey, Mr. Lloyd, and Mr. Santley, giving entire satisfaction; while the chorus at once made known their power to sustain the repute of Yorkshire voices and culture. Great things were expected from the performance and women, whom Mr. Broughton, the chorus-master, had drilled so assiduously, but the result surpassed all anticipations. A finer body of voices never came under my observation. For grandeur and quality of tone, precision, and enthusiasm, the Leeds chorus was simply unapproachable, and every work in which they took part seemed to be full of previously unsuspected beauty, then, for the first time brought out. The chief features in the evening programme, which also attracted a goodly audience, were Mozart's "Jupiter" symphony, the overtures to "Eurydice" and "Zampa," Sir W. S. Bennett's

descriptive overture "Paradise and the Peri," Mendelssohn's Concerto for violin, splendidly played by M. Santley, and an elaborate, unaccompanied Chorus "Deutschland and Freedom evermore," the work of Dr. Spark. A tall but the least familiar I may pass them over to say that Dr. Spark's chorus is a setting of a translated German poem, which represents a Teutonic warrior calling for the strains of his country's composers, ere setting out in defence of Fatherland. Incidentally, upon this subject, let me say that if the Teutonic warriors would keep their migratory bands at home to play the strains in question we should all have occasion to look approvingly upon such patriotic ardor. Dr. Spark's music is respectable, if not particularly striking, but its performance suffered through a serious fall in pitch, a tendency to drop being the one weakness of the chorus. Two clever part-songs by Henry Smart were also in the programme, and songs were contributed by Mdlle. Titiens, Mdlle. Alvsleben, Mdlle. Singelli, Mdlle. Patey, Mr. Bentham, and Signor Agnesi.

The second morning concert presented a familiar selection, and the Yorkshire amateurs, who are real amateurs and not mere lovers of what they already know, expressed comparative indifference about it, by sending a diminished audience to the Hall. In the first place, Dr. Spark played Handel's Concerto in G minor for organ and orchestra—the best known and most popular of the set to which it belongs. This old work is not adapted to exhibit the resources of an instrument such as the one at Leeds, but Dr. Spark made good use of the opportunity afforded by a masterly *cadenza*, and produced effects of real and striking merit. He was applauded at the close of his task. After this came a long selection from "Israel in Egypt," including the sequence of Plague choruses, the whole ending with Mendelssohn's "Lobgesang." Comment upon these works would be altogether superfluous, nor is it necessary to tell how the solos were rendered by such artists as those already named. A word or two is, however, due to the chorus, who, in the grand music of Handel, surpassed all previous efforts. There was a strict rule against encores, but the "Hailstone" had to be repeated in spite of it. Nothing could resist the electric effect of that splendid *ensemble*. *Per contra*, the voices dropped in "He sent a thick darkness;" illustrating the old truth that our nearest approach to perfection falls far short of the mark. But, faults apart, the choral display was a thing to remember for a life-time. Such vigor, sonority, and precision were phenomenal. The evening concert attracted a large audience, thanks to Mr. Henry Smart's "Bride of Dunkerron," with which it began. My readers scarcely need telling that this Cantata, written for the Birmingham Festival of 1864, had been performed on several occasions in different parts of the country, though never heard in Leeds. It is equally superfluous to insist that the work, on the score of merit as of novelty, deserved the honor of a place in the Festival programme. Its story is wild and exciting enough to call out all a composer's imaginative power, and Mr. Smart has undoubtedly met its demands. His music displays an unfailing wealth of tune; it is expressive and descriptive in a high degree, written with a masterly hand, and marked by vivid, yet always appropriate color. As examples might be cited, the tenor air, "The full moon is beaming," the chorus of Sea Maidens, "Hail to thee, child of earth," and the two choruses of Storm Spirits,—all admirable specimens of Mr. Smart's fancy and skill. But the entire Cantata is worthy to take high rank, and, though its execution can never be an easy task, when English music is estimated according to its worth, the "Bride of Dunkerron" will have honors paid it more frequently than now. Unhappily, the Leeds performance left much to desire, and was by many degrees the worst of the Festival. Neither band, chorus, nor principals were perfect, though as regards the last, I must exempt from censure Mr. Lloyd

and Mr. Santley, by whom the solo tenor and bass music was capably given. What caused so marked and general a falling off cannot easily be pointed out; but defective rehearsal—that fertile source of disappointment and disaster—was mayhap to blame. The audience, nevertheless, recognized the full merit of the Cantata, and, much too generous to visit the sins of the performers upon the composer, called Mr. Smart forward that he might receive a well-earned tribute of applause. The remainder of the concert was taken up by the "Pastoral" symphony; the overture to "La Gazza Ladra," and Sullivan's Overture di Ballo; the March from "Tannhäuser," and some vocal selections, which call for no particular remark.

The Town Hall contained a larger crowd than ever on Friday morning, when Macfarren's "St. John the Baptist" was given, in association with Rossini's "Stabat Mater." Had this been the only instance in which a special audience assembled, I should attribute the phenomenon to the unfeigned attractiveness of the "Stabat." But the week's experience made it clear enough that Leeds amateurs have the spirit of the ancient Athenians in them. They are eager to meet with "some new thing," and, no matter whether it was the "Bride of Dunkerron," "St. John the Baptist," or, as we shall presently see, "Paradise and the Peri," they came out in unwonted numbers. Truly, a healthy state of things!—one which, if it spread over the country, would open up a new musical age, fairer than any that has gone before. After the well-nigh exhaustive notice of Mr. Macfarren's oratorio which appeared in the *Musical Times*, for December last, *appropos* of the original performance at Bristol, discussion is unnecessary. Nevertheless, I must record the fact that more and more experience of the work more and more confirms every good impression conveyed in the first instance. It is a really great thing, this English oratorio; one of which we have all a right to be proud; one that will be handed down among the heirlooms of the nation. Speaking thus positively of the future is not rash, because connoisseurs on the one part, and the general public on the other, unite to acclaim "St. John the Baptist," and such unanimity has a special significance as showing that Mr. Macfarren, while laboring in the highest sphere of music, has exerted a power over feelings shared by all. "St. John the Baptist" is a work of consummate skill, but it is also an epic to the numbers of which every heart vibrates. Things of this sort do not easily die. Need it be said that the audience received the oratorio with delight? If Bristol welcomed it heartily, and London gave it an imperial reception, such amateurs as those of Leeds were not likely to be behind-hand. Nor were they, and I only regret that Mr. Macfarren was not present to receive such honors as rarely fall to the lot of a composer. The performance was splendid; hardly a fault making itself perceptible. In the hands of Mdlle. Alvsleben, Mdlle. Patey, Mr. Lloyd, and Mr. Santley, the solos were absolutely safe, while, very early in the week, the choir showed itself full of enthusiasm. Nothing could be finer than the concerted numbers for male voices; save, perhaps those, such as "My soul, praise the Lord," and "What went ye out into the wilderness for to see?" wherein the entire force of the magnificent *ensemble* was called upon. In effect, the performance went beyond the range of criticism, and called solely for admiration. Of the "Stabat Mater," which followed, nothing need be said here. The familiar choruses were all smoothly given, and artists like Mdlle. Titiens, Mdlle. Trebelli, Signor Campanini, and Signor Agnesi, could very well answer for the solos. The last evening concert, chiefly devoted to Schumann's "Paradise and the Peri," drew together the largest audience of the week, not only every seat in the spacious Hall being occupied, but every place in the lobbies where a seat could be extemporized. This was one of the most remarkable features connected with the Festival, though not as noteworthy perhaps,

as the attention drawn by the vast crowd to music which, full of beauty as it is, cannot well be appreciated at first sight. The interest so keenly exhibited throughout the earlier portions of the work obviously flagged when the third part began; but the result was expected by all who knew that just there Schumann's genius tires, and he labors on to the end without spontaneity and freshness. The third part of "Paradise and the Peri" will ever be the chief barrier to its popularity, but cannot stand in the way of an appreciation of the rest of the work, which so grows in charm upon all who study it with a mind frankly open to receive impressions. I use the word "study" with emphasis, because Schumann brought a profundity of thought and feeling to the illustration of Moore's poem such as the poem itself makes no claim to possess, and the result does not lie on the surface. "The meaning of song lies deep," says Carlyle, and whoever would enjoy "Paradise and the Peri" to the fullest extent must know it thoroughly. This, also, was one of the successful performances of the Festival; the choir showing most commendable acquaintance with the work; and the soloists, Mdlle. Titiens, Mdlle. Alvsleben, Mdlle. Trebelli, Mr. Lloyd and Signor Agnesi being thoroughly efficient. A short miscellaneous selection followed, including the overtures to "Guillaume Tell" and "Masaniello."

The "Messiah" was given on Saturday morning to a surprisingly small audience, but with unparalleled grandeur of effect. Yorkshire choristers revel in Handel's greatest work, and, on this occasion, they were worthy of it. More cannot be said. At the close of the oratorio, the High Sheriff (Admiral Duncombe) complimented the performers, especially Sir M. Costa, upon the success of their efforts, and with "God save the Queen," the Festival came to an end; a popular concert at cheap prices in the evening being outside the scheme. In conclusion, I must congratulate Leeds upon a marked success. The charities benefited by the sum of £1,300; the amateurs made the acquaintance of three valuable works: the artistic credit of the town rose to the highest point, and a wealth of musical resource was displayed, the existence of which strangers at least had no reason to suspect.—*London Musical Times*, Nov. 1.

Lindley and Dragonetti.

(From "Musical and Personal Recollections" by HENRY PHILLIPS.)

I managed to creep into especial favor with Lindley and Dragonetti, the two great men of the orchestra. Giants they were in talent, such as had never existed before, and possibly may not again. The tone of Lindley's violoncello it is far beyond the power of words to convey, it was so pure, so mellow, so harmonious. He was so perfectly skilled in all he had to do, that you might as well have tried to confuse an automaton as turn him from his path. One of his great achievements was accompanying Mr. Brahms in Arne's celebrated cantata "Alexis." Many a listener must have left the concert-room fevered with wonder at the marvellous execution of the two artists. Another quality Lindley possessed, which I have never found in any other violoncellist, viz., that when accompanying a recitative, he gave the full chord, and frequently the note on which the singers were to commence. Some one or two tried to imitate his mode, but all failed. When accompanying a song, his last symphony would be most elaborate; he would play wonderful harmonies, and running roulades that one thought could not possibly terminate in the proper key. I well remember, at a musical festival, his accompanying Mr. Brahms in that beautiful air, "Oh, Liberty, thou choicest treasure." At the morning performance in the cathedral, when he came to the concluding symphony, he played, to the astonishment of the whole orchestra, in harmonics, "Over the hills and far away." This, I presume, was his idea of Oh, Liberty! The bishop and nobility present were delighted, and a repetition was immediately demanded. Lindley laughed to such a distressing degree, and took so much snuff, in both of which omens Dragonetti joined, that we said he couldn't play it again, and he wouldn't and he didn't.

Then Dragonetti! In him what a strange being I had leave to describe, to wit, a first-class man, abounding with scientific attainments, a lover of the fine arts, and on his instrument the double bass, perfection. The power of tones he produced from his tenatively instrument was wonderful, and to this he added great and rapid execution. The ends of his fingers had become, by practice, broad, covered with corns and almost without form. Take him out of his profession, he was a mere child, given to the greatest frivolities. He led a single life, and occupied one lodging for years, which lodging consisted of a bed room, sitting room, and a vacant apartment, which contained in a collection of paintings, engravings, and dolls. Dolls do not tart, reader! a strange weakness for a man of genius to indulge in, but it was so, while dolls, brown dolls, dark dolls, and black, large, small, trading and diminutive, formed an important feature in his establishment. The large black doll he would call his wife, and she used to travel with him, sometimes to the festivals. He and Lindley generally journeyed together inside the coach, and when changing horses in some little village he would take the black doll and in a minute take her to the stable, to the astonishment and amusement of the bystanders. Such was one of the strange eccentricities of this really great man. So powerful was the tone he could produce from his instrument that I have frequently heard him pull a whole orchestra down with one accent if they wavered in the least.

One of his and Lindley's great performances was a duet of Corellis for violoncello and contrabass, a surprising performance, and one which never failed to elicit an encore. The copy, in Dragonetti's handwriting, was played from, for nearly fifty years; it eventually fell into my possession, and was presented to me by Vincent Novello after Dragonetti's death; previous to which event, being anxious to ascertain some particulars of his long career, I wrote a letter after the manner of questions, No. 1, 2, 3, 4, 5, &c. in return to which I received a reply written by Novello and signed by Dragonetti, for I believe he never permitted any other letter to be written.

"Then, my dear Sir,

"My Dear Sir,

"In compliance with your request I send you an answer to your various questions, as I will treat, not as a matter of course.

"To your first question, *How old are you?* I reply, that in April next (not on the 1st April) I shall be seventy-eight.

"To your second question, *What have you done?* I have been in England, as you see, since October next I shall have been here fifty-two years.

"To your third, I reply, that Lindley and myself have played out of the orchestra, and have been together (that is to say, without any discord of a moral nature or mis-understanding having ever occurred between us), for fifty-two years also.

"To your fourth, As to whether I play on any other instrument than the double bass, I have no objection to stating that I have carefully cultivated the profound study of the violin, and that I have generally excelled in it, and have been heard on the barrel organ, and I am universally admired for my variety of expression, and pathetic expression on the Jew's harp.

"To your fifth question, *Are you a collector?* I have always had the same tendency to collect rare music and good sterling compositions, besides paintings and other productions of the fine arts, and in discovering and accumulating superior musical instruments by the first masters. I have not only had the best of the old, but have also been in accumulating a very large collection of engravings, &c., and I am happy to say that I have been so fortunate as to have collected a number of the most valuable and precious, the most beautiful and the most perfect of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

"Believe me, my dear Sir,

"Yours very truly,

"DOMENICO DRAGONETTI."

This very interesting letter of the famous organist, Vincent Novello, written for his friend Drago, (as he familiarly called him), and signed by Dragonetti himself, I preserve in my possession, and shall be happy to show to any one who may be interested.

The reader will observe that in the fifth question, Dragonetti says the double bass is the best of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

of the Cremonese makers. We have, so to say, attained to the ideal and passed into speculation beyond it. The fancy prices which of late years such instruments have realized, unlike those which have, at times, ruled the tulip and china markets, are, therefore, less owing to a transient mania, than to the requirements of an aesthetic law. In possession

Johann Ott, and Hans Frei—the father-in-law of Albrecht Dürer—and the family Gerle, all of Nuremberg, had attained to celebrity as lute makers. With lute making, the manufacture of bow instruments has much in common. The most celebrated Italian violin maker, for instance, Gaspar da Salo and Stradivarius, did not disdain to manufacture lutes, while before them, in addition to lutes, Dardelli and the Linares made violas, and Duiffopruggar violas and violins. Indeed there was an instrument which served to link together the two species, viz., the bow lyre (Lira d'arco). In Germany, as long as the lute remained in use, we have evidence that its manufacture was always associated with that of violins, constituting a single profession, as even at the present day occasional trade nomenclature shows. In France there is no other name for the violin maker than "luthier," which word evidently bears reference to the lute (luthe) period. Is it, then, unlikely (here we give our readers a specimen of a German "compound" sentence) that these old German lute makers, Lucas Maler of Bologna, and Marx Unverdorben of Venice, together with the later Magno Stegner of Venice (a German Tyrolean, the name occurs in other German districts with the orthography Stöger), one of whose lutes, which was, to judge by the inscription of the time of Duiffopruggar, was seen by me at the monastery of the Augustines, Neustift, near Brixen, manufactured also violins? But even if we argue solely with regard to the production of violins, we shall be equally successful in finding a German origin.

Hereupon Dr. Schebek proceeds to prove that the early makers, Kerlino and Duiffopruggar, were of German nationality, showing in the one case that the initial letter of the name (the K of Kerlino) is foreign to the Italian alphabet, while the root Kerl—indicating either Brittany or Germany—shows the greater probability in favor of the latter. It is even possible, he tells us, that Johannes Kerlino, the first renowned violin maker, was a member of the family Gerle, which flourished in 1460 in Nuremberg, and that for the—in Italy—unpronounceable German G a K was substituted. In the other case it can be shown that the name Duiffopruggar is simply a self-undertaken corruption of that of Tieffenbrucker, of whom a portrait, engraved in the year 1562 by Pierre Voërriot, has been handed down to us.

"Like everything in this life," says our author, "the classical period of violin manufacture came to a close. Enigmatical, like its beginning, but far more sudden was its decline. From the moment when violin virtuosity reached its zenith, hardly a trace is left of Italian violin manufacture. It would seem that the power of its representatives ceased immediately on the attainment of the long sought for ideal."

This little work may well serve to fill a gap in the subject which gave rise to it. As a tangible addition to an abstruse branch of musical literature, it may even find a translator.—*Land. Mus. Standard.*

W. E. L.

Wagner's "Tristan and Isolde."

A correspondent of the *Daily Advertiser* gives the following very humorous description of a visit to the Opera in Munich.

Judge of my delight to find that here, where Wagner is so much appreciated, I am to hear the opera of "Tristan and Isolde" performed to-night. Public enthusiasm knows no bounds; strangers from the country throng the streets; people with agitated faces appear in the dining room, frantically calling for dinner at three o'clock, that they and their digestion may be in proper condition to listen to the divine music. We also could hardly eat our simple repast, fearing to be late at the rising of the curtain. I was struck with the contrast between this enthusiasm and the day before yesterday when we went to hear the "Nozze di Figaro,"—half the house empty and only half lighted. My natural simplicity suggested that, if operas like that of this evening bring such crowds, why not play them oftener than twice a month or so? I should think that if the subscribers prefer to drink their beer at the corner while the bewitching Suzanne is playing blind man's bluff with Figaro in the garden, and if they do not give a thought to that dear little innocent Cherubino trying on the Contessa's nightcap with the ribbons dangling on his nose, solely for the benefit of three or four conscientious strangers, and a few lumps which give no other sign of life than going out, the King

ought to interfere and give only one act of Wagner every night. [A mild observer here remarks that there are no voices which could have the strength to sing this music more than once a week.] This I can readily believe, as, having remained six hours and a half through the opera, and having followed with attention the rôle of the prima donna, I am at liberty to state that not for one moment does she have, during the first two acts, an instant's repose on a bar where she could glean a modest bravo from her public.

At six o'clock we arrived quite punctually—every one was in his place, armed with a libretto. Some valiant subscribers had even brought the complete score of the opera, which, having struggled to fetch, they were now balancing on their knees in the small space allotted to mortals between them and the seat in front. An old and very meek subscriber sat directly underneath me, so when not too much engrossed with the scene I could watch his difficulties at my ease. Fifteen times, as well as I could count, did the heavy partition fall from his knees, causing a grumble from an ill-natured neighbor; fifteen times, with unwearied patience, did he awake to pick up the unlucky book, replace it, kindly thank his neighbor, who had in no way aided him, diligently find the place, go to sleep, and arouse when the curtain fell to utter a weak bravo and to clap his hands. I wondered why that poor old mortal had come to the opera with that book, too large for him. I conjured up all sorts of fancies about him; had he a happy home? a wife? Just then a picture by some French caricaturist came to my mind, of a man blaming another who had given his mother-in-law the idea of going out shooting. "One doesn't know," replies the other, "what might happen with a gun of twenty-seven francs, like that I had the honor to present to her!" Who armed that poor soul with the *partition complète*?

"Tristan and Isolde" is the most recent (?) and consequently the most incomprehensible of Wagner's operas. He has surpassed himself in it. In his other operas, especially in his early ones, which are full of detached airs, he does sometimes, probably without meaning it, break into melody. Your attention is arrested, your brain has a moment's repose, your breath comes evenly, your nerves are calmed; in fact, you hear a few notes of melodious and suave rhythm. It lasts only a short time, but is peace and bliss, and you are duly thankful.

I am a great admirer of Wagner. I begin by saying it. His power of concentration is immense, and with his knowledge of the orchestra and its possibilities he produces effects which are sometimes sublime. It is a music which appeals to the imagination; therefore it will always be more admired by women than by men. One does not need to be a musician to feel the influence of all its subtlety and exquisite passion. There is a singular fascination in it, unaided as it is by effects or clap-trap of any kind, and one is forced to yield to its charm.

Wagner has in his opera, I think, rather exaggerated the theory of working a theme. In his other operas a certain phrase indicates a certain person. When that person is present that phrase is there to represent him. Here, however, he is consistent, for as the prima donna and her lover are always present so are their phrases (six notes ascending chromatically) ever sounding in your ears. But could he not have spared us that in the overture? What these six notes of the chromatic scale represent to Wagner's mind one cannot tell,—possibly the tortuous insinuations of love—to mine, they represent either thwarted vice or suffering virtue, as the case might be.

The overture treats the chromatic charmingly—tremolos, roulades, here a plaintive note like a sigh or a rustle in the wind—there a shrill one like an appeal—now a tender trill for an answer—then furious arpeggios jumping from tone to tone—vibrating chords—suddenly a trombone (*sax chromatique à six pistons*), breaking through a whole network of violin quaverings, followed by a few exquisite modulations—then with a crash all the orchestra, as it were, let loose like a thousand furies, a perfect firework of instrumentation—a suspicion, light as air, of a melody—a fantastic jump to some far-off key—finally a long, low note, and the curtain rises slowly without the least noise, as if it were the only solution to such a climax—and discovers—

Isolde and her attendant on board of a man-of-war,—this, please take for granted;—in a few moments a large curtain will be drawn back to reveal the crew, and a lazy captain at the helm. This curtain, needless to say, separates the first class

from the second, and the captain is the tenor. As the chromatic ascending represents Isolde and her misery, she does not begin to attack it with decision, and conscientiously screams throughout a good half hour, the while declaring that she is desperately in love with the captain, and the maid who is in no way called upon (for she is in love with no one), has a chromatic scale of her own, which she throws off at intervals to the bewildered public, which has to look through its glasses to see which of the two denmas is singing.

Wagner here, if I dare say it, has made a serious mistake. In no company can a waiting lady have the compass and quality of voice enabling her to sing the same notes as the prima donna, and the same intervals running anywhere from A above the lines to G below,—hard lines indeed for the waiting-lady! Isolde sends her maid with a chromatic message to the captain,—tenor and lover,—who is grasping the helm, to say she would like to speak with him a moment. Now is the separating curtain drawn back, and the unsuspecting public, if it looks up from its books, sees that the scene of action is on board a man-of-war. This message, as chromatinized, sounds innocent enough, and natural to any lady who has been on the ocean and has wished that the vessel should cast anchor "just for dinner." Dear captain, "couldn't you?"

I won't say that this is the purport of the message, not having been looking at the libretto, but at my *abonné*, who was frantically turning over the pages to find the place, and at the frightful contortions of the captain's face. He clung to the helm and twisted it to and fro as if it was his last ray of hope; he is evidently about making up his mind, when the sailors sing a sort of "Aboy," which suggests the idea that Mr. Wagner has never been at sea. Here it is as well to say that Tristan has been entrusted by his country to bring this fair passenger to her betrothed, the old king of the country, where they are going to disembark. Isolde thinks now is the time or never to make him speak. So she prepares a mild mixture which she calls "Liebestrank." Tristan, who is now chromatically inclined, arrives, and with a little urging drinks the fatal draught, thinking of course it is only a little soda-water. This, then, is the decisive moment. A short lull ensues. The chromatic is suppressed and replaced by a delightfully tender strain, while the lovers stand gazing at one another, and in a moment fall in each other's arms; and, the ship having touched shore, are led across the plank in a state of mind needless to mention. The public applauds heartily. The curtain falls, the spectators shut up their books, raise their eyes, and with a sigh of relief call for ices in their boxes or circulate in the corridor to drink beer.

The story is more pathetic as it goes on. The fatal and expansive love-drink has had the desired effect. Tristan and Isolde are deeply in love—they meet in the garden always in a chromatic ecstasy (this scene is very charming) and fall asleep on a rustic bench in uncomfortable and almost impossible positions, remaining so a sufficient length of time to allow the attendant to sing a ditty (Ah! if it had been, what a relief!); the future husband arrives, finds the sleeping pair, and expostulates. (This is the least interesting part of the opera, and I read symptoms of distrust and doubt on the faces of the audience.) The King continues to expostulate in the depths of his voice and his despair, accompanied solely by a bassoon, or whatever instrument is lower than that. If one were to take the lowest note on the key-board and then run two octaves down the legs of the piano, it might give some idea of it.

The complaint was painful, and lasted too long—Wagner ought to have felt that himself. The accompaniment was monstrous, and the situation of the parties on the stage not in the least pathetic. Tristan asks Isolde point-blank whether she prefers the King (who has just finished three pages of accusations in the libretto) to himself. She naturally prefers the tenor to the basso, the captain to the King—a faithful follower of the latter falls upon Tristan and stabs him, thus ending the second act.

In the third, happily, there are fewer variations on the six chromatic notes, which have begun by this time to tell upon the people's nerves, and a simple shepherd proceeds behind the scenes to pipe his simple lay and then to lay his simple pipe at the feet of Tristan, who, wounded, has been transported by his faithful servant across the seas to his native land. He has been senseless since the last, and even now his servant does not know whether he is dead or alive, and runs occasionally and puts his ear on his breast to hear if his heart has decided to beat.

185 (first time) [J. Raff]; Air—Mr. Santley—"O ruddier than the cherry" [Handel]; "Pastoral" Symphony, in F [Beethoven].

PART II. Overture, *Richard III* (first time) [R. Vockmann]; Solo Pianoforte—Mr. Charles Halle—"Le monde est Français d'Assis, la Pédication aux Océans" (first time) [Liszt]; "Elder and Oaken" Nos. 4 and 5 arranged for full orchestra by C. Remcke (first time) [Schumann]; Song—Mr. Santley—"The Shepherd's Boy" [Mendelssohn] and "To Anthea" [Haton]; Overture, *L'Étude du Nord* [Meyerbeer].

For his second concert, Nov. 5, Mr. Hallé gave:

Overture, *Attila* (Mendelssohn); Air, Madame Otto Alsleben—"Ach, ich heide" [Schubert] [Mozart]; Grand Fantasia, in C, Op. 15—Mr. Charles Halle [Schubert], with orchestral accompaniment by List; Romanza—Madame Otto Alsleben—"Sombre Forest" [Guillaume Tell] [Rossini]; Grand Symphony, in E flat, No. 1 [Haydn]; Hungarian Suite (first time), "In the coronation hall," "Romanza," and "In the Stoppel" [H. Hofmann]; Solo Pianoforte—Mr. Charles Halle—Nachtur in E (Chopin) and *Under the Vine* (Bach in A, Book 1, No. 3) [Mendelssohn]; Air—Madame Otto Alsleben—"Sennur aerüst, du theure Halle" [Tannhäuser] [Wagner]; March [Tannhäuser] [Wagner].

Dwight's Journal of Music.

BOSTON, NOV. 28, 1874.

The Thomas Concerts.

The programme of the second Symphony Concert (Wednesday evening, Nov. 11) was far more reasonable than the first; it was as follows:

Suite, in B minor, (first time)..... Bach.
1. Grave-Fugue. 2. Sarabande.
3. Polonaise et double. 4. Baduerie.
Flute Obligato by Mr. Carl Wehner.
Trio: "Tremble, tremble," Op. 116—Beethoven.
For Soprano, Tenor and Bass.
Mrs. J. M. Osgood, Mr. W. J. Winch and Mr. J. F. Winch.
Symphony, No. 1, in B flat, Op. 38.....Schumann.
Song of Destiny, Op. 54, (first time).....Brahms.
Chorus for Mixed Voices and Orchestra.
Overture: "Les Femmes Juives".....Berlioz.

We have looked in vain for any mention of a Suite in B minor in the catalogues of Bach's works. Besides the one in D, of which the lovely Aria and the Gavotte have become somewhat familiar here, the only other mentioned is one in C. But Bitter, his biographer, gives a list of half a dozen so called "Overtures" for string quartet with other instruments; and the Suite in C is put down as "Overture or Suite;" and the first movement of our favorite in D is called *Overture*; so that this Suite in B minor may be one of the half dozen. At all events it bears the stamp of the genuine old Bach throughout, and is a most beautiful, imaginative, quaint and playful composition. Those who supposed that Bach was always grave, profound, severe, were as much astonished as they were delighted by the admirable performance of so genial and (in the best sense of the word) so "light" a work. The movements are all short, and felicitously contrasted in all respects but that of key; no composer nowadays would think of staying all the time for twenty minutes in B minor; and to relieve that monotony was possibly the motive of Mr. Thomas for the employment of stronger contrasts of light and shade, and other modern effects which probably the old composer did not dream of. The obligato flute part, which runs all through it,—a musing, happy, flowery and very delicate accompaniment,—was exquisitely played, and the execution of the whole thing was singularly nice, so that all was clear and well appreciated. The *Polonaise*, the *Sarabande*, and especially the queer little closing bit bearing the title *Badinerie* (or *Badinage*) were full of frolic fancy, and tantalizingly short. Can we not have this again?

In the Beethoven Trio the three singers appeared as *avant-couriers* of the new Chorus. We were glad of an opportunity to hear for once this very dramatic and impassioned piece of vocal writing, with its rich orchestral accompaniment. Though published as op. 116, it belongs to a much earlier period, and seems to have been composed about the year 1801,—earlier than the second Symphony, which is op. 36. It is in a Mozartish Italian style, and yet we

more than once felt during its progress as if it might have come right out of *Fidelio*. (That too begins in a Mozartish vein.) You felt the master hand in it, and yet, for *Beethoven*, it seems a little commonplace. The three singers appeared to excellent advantage in it, and we are tempted to make a note of what seemed to us remarkable improvement in the singing of the younger Winch (tenor); the other (basso) needs no praise, and we are sure all were pleased with Mrs. Osgood.

Schumann's first and freshest Symphony was twice heard and enjoyed, and pretty well appreciated, when given here by our own orchestra last winter; it had won not a few lovers many years before that. It was just the sort of Symphony to display the exceptional perfection of the Thomas orchestra to best advantage; so full of fire and vigor and *élan*; of contrast and refinement of detail both in phrase and color, so bristling with difficulties, so exciting and like victory itself as it comes out in the unflagging race. There was the fullest chance for all the wonderful unity, precision, fiery sweep of violins, and all the beautiful tone color of the well disciplined wind instruments; and the rendering was not only the perfection of precision, clearness, light and shade, but it was remarkable for the real *brio* and enthusiasm which seemed to possess each and all of the performers, and so inevitably took possession of the great audience also. It was indeed a magnificent performance. It made its mark most signally. Whether the interpretation was in all respects the true one, whether the applauding public felt the music,—Schumann's very mood and thought—as much as they felt the splendor of the execution, may fairly be a question; we think not a few musicians, most in sympathy with Schumann, felt that several of the rapid tempos were exaggerated, leaving scarcely any chance for climax at the end; and in short bringing a noble Symphony too much into the same arena (of startling "effect" and brilliancy) with the meteoric modern works in which this orchestra has had so large a portion of its training. The moment that the execution of a musical work claims chief attention to itself, instead of to the music,—and the chief danger of our public taste lies just now in this direction,—that moment is the beginning of false Art. We have seen it in the so-called virtuosity of great solo players; their influence on the whole has been quite as demoralizing to the general taste, as it has been useful in the development of musical means and outward possibilities; sensational performance has inevitably led to much sensational composing. Are we to have now the same reign of virtuosity, and the same influence, in orchestras, in choruses, part-song societies, and every musical ensemble? We must make a note of this for future fuller exposition,—not in any personal connection, but purely in the light of principle and truth in Art. Thomas, no doubt, is remarkably well up to the times; and we arraign not Thomas, nor Richard who has Wagnerized him; the humble suit we bring is broad and general, against "our times" in music. We may remark, however, in further illustration of the point, that in the renderings—in past years—by this same orchestra of the more quiet kind of Symphony which satisfied the musical circles of the day of Haydn and Mozart, we have had occasion to notice precisely the opposite fault, to-wit a certain indifference and lack of vital interest in the smooth routine execution; it was as if the work were done by some consummate piece of ingenuity in the shape of an Orchestrion.

In the "Song of Destiny" by Brahms, the eagerly expected chorus has arrived. A body of over two hundred mixed voices, fresh and telling, and well balanced; and, so far as we could observe (for we were mainly occupied with the new composition itself, in trying, with the help of score, to form some fair idea of it), giving proof of careful and judicious training under their conductor, Mr. SHARLAND. The nucleus of the choir is formed, we understand, by the

Highland Choral Society, which has existed for some time under Mr. Sharland's direction; volunteers from the Boylston Club, the Handel and Haydn Society, etc., made up the rest. The mass of tone was full, musical and rich; the execution all (we fancy) that the work required. We did not—in one hearing—find it a very interesting work. It is not noisy and unsmooth like many of the new productions; but sentimental, morbid, gloomy for the most part. Indeed we do not see how a composer could make much else out of a poem singularly vague, discouraging, involving an anti-climax; that is, it begins with a vision of the serene bliss of "Spirits blest" wandering in "regions of light," which the music represents by a slow, broad, tranquil opening, richly instrumented, with harps, etc., and the voices flow in a smooth full stream, not without beauty and a certain tranquilizing influence. But then it strikes into a wild, scouring, desperate Allegro, showing how Man "nowhere finds repose," "blindly, from one sad hour to another, like water from cliff to cliff ever dropping, do we pass away." Here is room for graphic passages, contrasted musical pictures, the "blindness" and the "silence" coming in for a large share; and there is a place where, the voices pausing, short arpeggios are passed on upwards, by bass, tenors, trebles in the orchestra, quite suggestive of light drifting mists, evaporating into thin air. But the whole is morbid, with a studied strangeness of harmony, giving a hopeless sort of feeling, which the return of the slow, tranquil opening movement in the orchestra at the close can scarcely be said to relieve. As for the voices, the work hardly gives them opportunity to do their best, it being essentially an orchestral and not a vocal work; that is, the voices rather form part of the orchestra, than claim any independent interest for themselves.

The Berlioz Overture, true to its title, does present no doubt a very appalling picture of that terrible tribunal of the middle ages, the "Vehm Gericht," and it is full of musical as well as of imaginative horrors; about as hideous a monstrosity in the tone Art (partly relieved by a weak sentimental melody for second subject) as that Ribera picture at the Athenaeum, of "Cato tearing out his bowels," in the art of painting. It surely is the loudest piece of music that we ever heard; the ingenuity of noise—sonority, if you prefer—could not be carried further; and the chief interest seemed to be to hear to what a pitch of loudness the great brass instruments and all were capable of being sounded and yet be, technically, musical.

Mr Thomas's first *Matinée*, Oct. 31, was much more interesting in its programme than his first Symphony Concert. It presented, for the first time here, a rather pleasing overture of Spontini's, to "Nurmahal," Rossinian in style; a couple of extremely beautiful orchestral transcriptions (of the Andante and variations in Beethoven's B-flat Trio, by Liszt, and of *Vieuxtemps' Fandango Caprice*); a very noisy and sensational "Overture Triomphale," wrought out of Russian National airs by Rubinstein; Gounod's "Meditation," with the solo part by 16 violins; Meyerbeer's ballet music in "The Prophet," and the *Lohegrün* Nuptial chorus, between introduction and march (for orchestra of course). But the fresh point of interest was the first appearance of the young Contralto singer, Miss EMMA CRANCH, of whom we made some mention last Spring. Modest, yet self-possessed in manner, as well as comely in appearance, with a voice of pure and sympathetic quality, and evenly developed, she sang with great purity of tone and style the Mozart *Tito* Aria, with clarinet, "Part 6," and the good old Tancredi Cavatina of Rossini, "Di tanti palpiti," which from long disuse sounded quite fresh again. Both were artistically and expressively done, and the singer won the favor of her audience decidedly and justly. We have yet to speak of the second *Matinée*.

Second "Harvard" Symphony Concert.

The introduction of the new Choral element and first appearance of "THE CHORUS" drew an immense audience to the Music Hall on Thursday afternoon, Nov. 19. To give the hundred or more singers a fair chance on the stage, so that they could be massed together in the middle front, the orchestra were placed down in front, on a platform half the height of the stage, and stretching over its entire width. This theatre-like arrangement cost the removal of the three front rows of audience seats. The musicians were seated in short cross rows.

being inward toward the conductor, one incidental advantage of it was that the trumpet, which, not far from the audience and blow out into the hall, so as to disturb any by their lungs. The process, it was on the whole a good one for the masses, but not so altogether for the soloists. For the first part of the end of the long line could hardly be in mutual understanding with the boys at the other, and though these latter went with the conductor, I did prompt a pistol shot, the sound to one away off on the other side would concern hardly. Third the city should have been much more allowed for in one of the fault-finding and fault-finding criticisms. Moreover the two purely orchestral pieces, but as suffered from the unavoidable necessity of yielding the lion's share of the rehearsal time to the "Wagnerian Night." As it was, they both went on remarkably well, to say the least. The beautiful "Night Choral and Overture to Les Menuisiers," which had been given twice in former seasons, made a cheerful and inspiring opening, and was enjoyed at any rate by those who listened to the *score*, and were not diverted by attempt to weigh the merits of the execution.

After the overture, The Gracia, *piece of the* without instrumental accompaniment of any kind "made their *romps*" to the audience in a *fin* part. Matrimonial of the year 1899, composed by The Gracia grand word in a follow.

When Thordis delights to walk,
The Fawns do attend her,
They sweetly sing and sweetly talk,
And sweetly do commend her.
The Salvies leap and dance about her,
And make their court to the ground,
And exclaim that she is so true,
Long may she then live, for Thordis!

[illegible]

proved a part in their enthusiasm, which even the
harshness of the review, but not the severity of the
criticism, could not destroy. The last portion, which I allude to, Mendelssohn's
arrangement of the song, "The moment the first voice
is heard, the heart is drawn into sympathy more readily
than in any other. The voice and accompaniment
only come, then, like a two-part harmony, with a
delicate, rapidity of tone and perfect purity and
simplicity of expression; and when all the voices
took it up, we felt, the general feeling was that
such a charm never came to us before."—Mozart's
Symphony in D, which I say Mendelssohn's No. 1, the
First Symphony and Handel's collection, "sways of course every
choir, and, though in the former, I have seen the
outstretched position of the orchestra, and still more
in the former, the more and fewer, a place of
a full orchestra, especially in the latter, I have
seen, which is a matter of course, and have ex-
perienced the same feelings, and the same feelings
and feelings. The same sentiment, which was
the same. A sentiment, which is the
the words, a very deep, profound, and the
emotion, the very, the very, the very, the very,
with the spirit, the hearer meeting the intention of
the heart, the very, the very, the very, the very,
mind and receptivity, much poorer renderings have
been deeply enjoyed and felt in Boston, than are the
best in the same, the same, the same, the same,
the same. We have seen in Mendelssohn's
harmony, the same, the same, the same, the same,
the same.

For the music was of a high order of sweetness and nobility of tone, and with consummate artistry. The vocal parts were of a high order. As a soloist, Mrs. Weston sang the "Ave Maria" of the *Traviata* with what was swallowed up in the sound of the orchestra; and to some extent throughout the whole performance. In the *Traviata*, the *Traviata*, the *Traviata*, while, on the other hand, in the *Symphony*, etc., the effect of the orchestra was somewhat diminished by the presence of the vocal parts, and in some of them, Mrs. Weston's voice was somewhat lost. The *Ave Maria* of the *Traviata* was a beautiful "Ave Maria" of the *Traviata*, and was sung with considerable pathos and grace, and with a fine tone. The *Ave Maria* of the *Traviata* was a beautiful "Ave Maria" of the *Traviata*, and was sung with considerable pathos and grace, and with a fine tone.

[illegible][illegible][illegible]

The "Cheap John" School is a by-product of the "Cheap John" School of criticism. All that can be played and enjoyed without such "Cheap John" criticism is "Cheap John" music. The "Cheap John" School is a by-product of the "Cheap John" School of criticism. All that can be played and enjoyed without such "Cheap John" criticism is "Cheap John" music. The "Cheap John" School is a by-product of the "Cheap John" School of criticism. All that can be played and enjoyed without such "Cheap John" criticism is "Cheap John" music.

The symphony was very well played, barring the horns, which *would* limp and bray and which the conductor could not always bring in on time, conducted by a very good

The strings have adopted the method of bowing in a manner which is entirely new to the ear, and it is not to be wondered at that some of the good and bad players have been deceived. Among which was the celebrated St. Petersburg virtuoso, the well-known and successful professor, Mr. Minkowski, who said that he had never heard of a bowing which was so different from ours, in a manner which was neither very good nor consistent. And, says another, he is a good player and, with more study and experience, she may yet make her mark. Her performance was not so very correct, save that she played much better than we. The most striking peculiarity was to learn the nature of the principal notes, which would find no more than a passing notice or rather a passing perhaps, were it not for the fact that important auxiliary without abusing it.

1. *Explain the difference between a "strong" and a "weak" argument.*

deficient in clearness and in delicacy of expression is to be attributed mainly to her mis-use of the pedal. The two little pieces of Chamber music, in part second, seemed almost lost in the great opera house. And a votary of Chopin might object to the lady's reading of the nocturne, where for example, instead of playing the notes in groups of five, evenly one by one, she broke the rhythm by accentuating the first note of each group.

Of the vocalism perhaps I should say nothing, for I can say no good. Mlle. Donadio sang Mozart's lovely air, as I heard a fellow sufferer observe, "with about as much expression as a man would chop wood." She sings with that abominable Italian tremolo, which is not even its own excuse for being, as, in nine cases out of ten, it is employed only to cover defects, and which is, perhaps, the most disagreeable fault or mannerism into which a singer can fall. Thus it was that, in the Aria from "Pre aux cleres," the applause was given to Mr. Meyer, who played the Violin Obligato, instead of to the singer.

Schumann's Cologne Symphony will be played at the next Concert, Dec. 12th.

Verdi's new Mass was performed at the Academy last Monday night.

A testimonial Concert will be given to S. B. Mills this evening at Steinway Hall, at which Mr. Mills will play for the first time in public since the unfortunate accident which recently befell him. He will probably meet with a warm reception. A. A. C.

[From the Boston Transcript of Nov. 14]

Music.

SOME GOSSIPY REMINISCENCES BY AN OLDSTER.

From 1810 to 1814 the writer, having a high soprano voice, was a singing boy, with two or three others, in the choir of the Park-street Church, in Boston—a choir consisting of some fifty singers, and deservedly renowned for its admirable rendering of church music, ignoring the prevalent fugue tunes of the day, and giving the more appropriate and correct hymn tunes and anthems of the best English composers. Out of this choir came some of the original members of the Handel and Haydn Society, at its start, in 1815. There was then no organ at Park street, the accompaniment of their singing being given by a flute, a bassoon and a violoncello. At that remote date very few musical instruments of any sort were to be found in private houses. In the entire population of Boston, of some six thousand families, comprising about 30,000 persons, not fifty pianofortes could be found, and all these were of foreign make, generally by Clementi, or Broadwood of London, and vastly inferior in all details of workmanship, in body of tone, and capability of effect, to those produced since 1825 by our own manufacturers, of whom Jonas Chickering was the prototype. Who can tell the number now in use among Boston's 300,000 people?—that which was then a costly foreign luxury, being now almost a necessity. The prevalent music for this instrument was innocent of much difficulty, the achievement of the "Battle of Prague" by Kotzwara—a descriptive sonata, which attempts to represent the march of troops to the field, the fight, the roar of cannon, the rattling of musketry, the galloping of cavalry, the clash of swords, the groans of the dying, the triumph of the victors—being considered a crowning glory of execution, and the successful performer ranking as a marvellous Robinsteins of the day. Pianists were as rare as black swans, now they are as plenty as blackberries.

The only organs in the city were in Trinity Church, then standing on Summer street, in Christ's Church, on Salem street, (at the North End,) in the Catholic Church, then on Franklin street, in King's Chapel (stone chapel) on Tremont street, and in the church on Brattle square, recently demolished, all of English make. Now there are more than scores in the city proper, mainly of American make, and excellent in workmanship and quality of tone, while hardly a church in the State is without either its organ or its substitute harmonicon; and the demand creating the supply, there are a hundred organists of great skill, where there were a half dozen of but ordinary capability. Of the organ first proposed to Brattle-street Church, indeed the first organ ever used in any church in New England, it is known that Thomas Brattle (of the remote ancestry of the writer), treasurer of Harvard College, by his will probated May 23, 1713, bequeathed his organ, "given and devoted to the praise and glory of God in the said church, if they shall accept thereof, and within a year procure a sober and discreet person

that can play skilfully thereon with a loud noise." But the church voted *not* to accept the instrument, and the organ went to King's Chapel, as the will directed in case of such refusal. Had the chapel declined, it was to go to Harvard College, and in case of refusal by the college it was to become the property of his nephew, William Brattle. King's Chapel accepted the gift, and in 1714 procured "a sober person," one Mr. Edward Eustone, at a salary of £30 a year.

Eighty years later another organ for Brattle-street Church was purchased in England by subscription, and arrived safely in Boston over harbor; but so great was the opposition to its introduction on the part of some members of the parish, that they sent a committee to the minister, Dr. Thacher, desiring him, with pledge of making good all cost of purchase, of freight and charges, with damages, if he would make arrangements with the captain of the importing ship to have all the cases containing the instrument *thrown overboard!* But the good doctor, being a progressive man, declined interfering,—the organ was in due time set up, and was in use in the church till 1872, when the old edifice was taken down and a new one erected on the Back Bay, with a new and much larger organ, made by the Hooks. This prejudice against organs was an inheritance from the days of Puritanism, when the hatred of all the forms of the Established Church of England was carried to such a degree that Government was petitioned to "put down all cathedral churches wherein the service of God was most grievously abused by the piping of organs, ringing of bells, singing and trowling of chants from one side of the choir to the other, with the squeaking of chanting chorister boys," and such like abominations, which were an offence to the Lord. Strange, that it should be an innocent thing, and acceptable to heaven, to permit the air from the lungs to make a noise by being driven through a flute or clarinet or a bassoon, and a wicked thing to permit the air to make a noise by being driven through the pipe of an organ by an organ bellows! But it is a world of queer distinctions, growing wiser very slowly, and getting liberalized only by a good deal of friction.

But it does get on. For proof the writer will adduce the fact that in his boy days at the Latin school, happening to hum somewhat too loudly over what Sir Hugh Evans in the "Merry Wives of Windsor" calls "*Acensatio, king, haue, hog.*" Master Bigelow came at him, on the sly, and beat time over his back with the titillating end of his cowhide. Now the lads and lassies of Boston's public schools are systematically and thoroughly instructed in music, and delighted crowds annually flock to hear them sing. And again,—having a taste for drawing, the writer used, at the same school, to sketch a little on the fly leaves of his books, his favorite subjects being ships, soldiers and the schoolmaster, especially the latter,—and the ungrateful wretch catching sight of the young artist's early essays, gave him another larruping over back and shoulder blade.

Now, all over the State, as well as in Boston, drawing is a regular and most useful branch of school work, and crowds of people throng at every exhibition of the pupils' progress and skill.

So, too, fired as were all the boys with military enthusiasm at the outbreak of the war with England in 1812, the writer fitted up in his desk, by aid of a shingle with port holes cut in it and a half-dozen toy cannon, a filiputian battery, which engaged his attention a good deal more than Eclogue or Georgic. And didn't he catch it when Sawney—for so the master was dubbed by the irreverent—caught him ramming home a charge! "Guns, hey! I'll gun you, you son of a gun!" cried the master to the future adjutant general of Massachusetts, emphasizing his words with a vigorous and rapid fusillade from the titillating end of his rattan. Now the boys of the Latin school are under military organization, with careful and methodical drill as a battalion of soldiers; and school committee, master and the public approve of all these three new features of the curriculum, and, as Virgil says of the parade of the Trojan lads at the Anchisean games—

"*Eccequid plausu pueris, quodcupis, tuades.*"

But there must be something of martyrdom before any good cause prevails, and we old lads of the ancient regime (how many of that remote day—1810-14, survive?) were probably the proto-martyrs to whom the later lads of to-day may look, with something of veneration, as the early sufferers who won for them their present privileges of pencil, song and gun.

H. K. O.

Salem, Nov. 12, 1874.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

You may pet me as much as you please.

3. Bb to f. Millard. 49

"A sweet kindly word makes it glad,
In the hours when we linger alone."

Quite charming, every way.

My Girl with the bright red Hair. 3. G to d.

Dawes. 30

"Oh, she's the lass I love the best,
My girl whose hair is crimson."

Ladies with auburn, golden or "crimson" ringlets, should be grateful for this graceful poetic tribute.

O, touch not the Wine Cup, dear Brother.

2. Bb to f. Tucker. 39

An excellent plea for temperance.

What Johnny said to me. 3. F to f. Daniello. 20

"But I'll never tell it, never!"

An uncommonly sweet and sparkling little love-song.

Nobody knows as I know. 3. D to c. Clay. 30

"Nobody laughs as I laugh."

A "merry" rather than a "comic" song, and very pretty.

Oh! How delightful. Waltz Song. 4.

Eb to g. Molloy. 30

Has an instrumental rather than a vocal effect, and is a charming song for a person with a voice of some flexibility.

The Wanderer on the Mountain Side. 40

Comic Illustrated Title.

The funniest picture of the season. Such depths of despair, desolation and dishabille were never more completely displayed by a few strokes of the pencil. The music is excellent, and comic alteration of words well done.

The Bird and Cross. 4. D min. to f. Molloy. 30

"The children found it beating vain,
Spent wings against the window pane."

A most touching little affair, full of the fine spirit of poetry.

Ave Maria. 4. Ab to f. Albitas. 40

English and Latin words, and with the first it is a fine sacred song.

Instrumental.

Buds from the Opera. For four hands.

No. 12. Marriage of Figaro. 2. G.

Easy and pretty.

Old Folks at Home. 4. F. arr. by Richards. 40

A transcription in the usual graceful and popular style which is so characteristic of Binney Richards.

Faust. For 4 hands. Brillante Fantasie.

5. Db S. Smith. 1.50

The most prominent "Faust" airs, very brilliantly arranged for two performers.

Success Polka. (Ketterer's). 4 hands. 3.

D. Rummel. 1.00

A very brilliant piece. Requires careful practice. One of the set called "Inseparables."

Beauties of the Princess of Trebizonde.

By Offenbach.

Galop. Arranged by Knight. 3. D. 30

Waltz. " " 3. A. 30

Pretty French airs, prettily arranged.

Auf der Reise. (On a Voyage). Galop.

2. F. Faust. 30

Extremely spirited.

The Quiet Hearth in Winter time. Im-

provisation. 5. D. Bendel. 60

At first sight appears to be very difficult, but as the time is moderate, one has become so arranged in the fingers to the chords. A misadventure out of a beautiful idea, and evidently a carefully thought-out impromptu.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 5. The numbers with letters refer to C, B, F, & A. As a Rule, other initials in italics note, if on the scale, should be called for at least once, if above the staff.

BULLETIN OF NEW MUSIC

PUBLISHED BY DITSON & CO.

DITSON & Co. in presenting to Music sellers, Teachers and Players this extra Bulletin of New Music, would call attention to the following facts: First, that music before publication is carefully examined—they intend to issue nothing inferior from their presses. Second, their fortnightly bulletins regularly issued with "Ditson's Journal of Music," are prepared by a practical teacher of Vocal and Instrumental music, and are intended to be reliable guides to Teachers and Players in the selection of new pieces. Third, the immense quantity of excellent music recently published renders necessary this extra list, which will have a circulation somewhat different from that of the ordinary Bulletin.

VOCAL.

Amalia. The Roman Charioteer. 5. Eb to a. *Millard*. 60

"Swift on the wings of thought,
I speak, my own, to thee."

One is inclined to place this on a level with the best German songs. It has, however, English and German words. Magnificent concert song.

Nothing. 4. F to d. *Millard*. 60

"The year grows green, and the year grows brown."
Quite sad in tone, but very beautiful.

Darling, we are growing old. Song & Cho. 2. F to e. *Blake*. 40

Very sweet ballad in popular style. Illustrated title.

Two hearts that beat as one. 4. C to g. *Leroy*. 30

"Two souls with but a single thought,"
Full of variety and "concert effects." Properly sung, it can hardly fail to win applause.

The Old Cottage Home. Song and Cho. 2. G to e. *Christie*. 40

"Dear old Home! Dear old Home!"
A Cooper-Christie ballad. The gentleman named here an almost unapproached friend in writing easy, popular and really good poetry and music, which is also, generally, of easy compass.

Thou'rt like unto a Flower. 3. F to f. *Rubinstein*. 30

"So fair, so pure, so true."
Perhaps the above quotation is not strictly descriptive of the song, which has a pure, true, sweet, not very easy, but still a simple melody.

The Land of Love. 4. Eb to e. *Pinsuti*. 40

"Ad my lost to find me here!"
A charming song with varied and sweet melody.

The Wooing. 3. Ab to f. *Brooks*. 30

"Fare thee well, false Lodore!"
Lodore is not a great while, but comes a round all right in the last verse, which pretty well sums up this very musical creature.

The Son of the Prophet. 4. A to d. *Taure*. 35

"From Nile to far Samaria's mountains!"
Has French words, and is a sort of a cantata, suitable for the choir of the church. A fine and one of the immediate followers of the Prophet.

Fair and Faise. 3. F to g. *Macintosh & Dwyer*. 30

"Ye gallants, fiddle dees!"
A new Scotch ballad, and a very good one.

My Heart doth find its rest. 3. Bb to g. *Stoughton*. 40

The sixth of the series called "Dances," and, like the rest, is graceful, solemn and beautiful. Contains a Tenor solo, followed by others.

Nearer, my God, to Thee. Illustrated Title. 3. Bb to d. *Gilbert*. 40

Nearer, my God, to Thee. Song and Cho. Illustrated title. 2. G to e. *Mason*. 40

The beautiful hymn by Sarah Frances Adams needs no introduction, and the always well known hymn. The arrangement by S. Gilman has a new and elegant melody. Based on a tune by Lowell Mason, as usual, with Price's arrangement, every one knows. Take your choice.

Doubt me not, Dearest. 3. Bb to f. *W. L. Allen*. 35

A rich and full, and a beautiful concert song, when sung with steady applause when properly sung.

Sleep, my Love, Sleep! 3. F to f. *Stoughton*. 35

A very musical and soothing lullaby.

The Butterfly. (Danfall). 4. G to f. *Capelli*. 30

"Fair and dainty!"
An attractive Italian song, with Mr. Danfall's excellent translation. As it is in English, it is a gem of more potent charms, and is well worth purchasing.

Here's a Health to King Charles. Men's Voices. Solo & Cho. 3. A to d. *Rodt*. 35

"Brave gallants, stand up,
And lay out ye love-cakes!"

Rings like a gleebest and is the only times of the cavaliers.

The Days are past. 3. D to f. *Blumenthal*. 30

"Hand in hand, west with east way!"

One of Harry Corwell's perfect instrumental duets. Naturally "rendered anonymous" by Blumenthal.

When Love's young Dream is over. 3. Ab to e. *Gilbert*. 30

"And, the dream is over!"

One of the most beautiful songs of the year.

Mary's Little Lamb. 2. F to g. *Jones*. 35

One more variation on this "lamb" theme, with music, most sweetly simple and pure.

Why did we part. 3. D to g. *Emerson*. 40

Words by George C. Jones. Sweet melody.

Breach of Promise. 2. F to e. *H. Paul*. 70

"Till, I saw you, I was a fool!"
Bella's time, and a good one.

Extra funny, and quite musical.

Pearly Gates and Golden Bars. Song & Cho. 3. F to f. *Thayer*. 30

"My heart is going to the gates!"
A very simple and beautiful song.

A song with a beautiful melody, and a good one.

Not so Bad for Me. 2. Bb to g. *H. Paul*. 70

One of Mr. Paul's songs, and a very good one. The character of W. S. Mason's "The English Young Man" is very strong.

Down by a flowing Streamlet. Still more gentle. 4. F to c. *B. L. Allen*. 30

The melody is very sweet and beautiful, and the song is a good one.

The Swiss Herdsman. (H. L. Allen) 3. Bb to g. *Allen*. 35

"What a lovely melody!"
Very sweet and simple, and a good one.

Has the character of a Swiss song.

INSTRUMENTAL.

Smuggler Galop. 3. C. *Kelley*. 30

A spirited and lively galop, and a good one.

Little Buds. By William Smallwood. 2. ca. 2

1. Far away. 2. F.

4. What are the Wild Waves. 2. F.

These are all of the little buds, which will be quickly learned by beginners, as they are very easy and very pretty.

Buds from the Opera. 4 lands. No. 3. Preischutz. 3.

1. Polka. 3.

Attractive and charming.

Les Regrets. Reverie Pastorale. 5. Bb. *Lebach*. 60

The name is perhaps a shade out of the way, which is light, airy, and at times almost brilliant. Full of surprises.

La Fileuse, Etude. 6. F sharp. *Raf. 60*

Most excellent practice piece for the hand. The hand is lightened by the agreeable melody.

La Coquette, Waltz. 3. *Rosen*. 75

A very pretty waltz, with two beautiful easy to play.

Etoile du Soir. (Evening Star). Reverie. 3. G. *Rosen*. 70

A pleasing reverie, truly graceful and facile.

Gold Fish. Polka Redowa. 3. D. F. *Shen*. 40

A very pretty polka, with a beautiful melody.

La Postal Waltz. 2. G. *Tanner*. 30

By Tannertown, with a beautiful melody. They seem to be a very good, popular and easy.

Boat Song. Illustrated Title. 3. G. *W. L. Allen*. 60

The "Boat Song" is a beautiful song of a boatman's life, with a beautiful melody, and a good one.

B. Pinta. Fantasia Ballade. 4. C. *Lebach*. 75

A brilliant and graceful combination of the gems of the song.

Serenade. Polka Ballade. 4. F. *Tanner*. 40

A very pretty polka, with a beautiful melody.

Martha. Fantasia Lacle. 3. F. *Tanner*. 60

With a beautiful melody, and a good one.

Scotch. The Spark. (M. L. Allen) 3. F. *Guthrie*. 75

With a beautiful melody, and a good one.

Compositions of a popular Ballade. 3. ca. 50

1. Flora Maguire. Caprice. 2. F.

2. Nannette. Moreau. Characteristic.

3. Camille. No. 1. 4. F.

4. Camille. No. 2. 4. F.

Moreau de Camille. 4. A.

New, fresh, and a very good one.

With a beautiful melody, and a good one.

Gavotte in A minor. Op. 10. 3. A minor. *Jungmann*. 30

A very pretty gavotte, with a beautiful melody.

Madison Avenue Galop. 3. F. *Paul*. 70

A new and very good galop, with a beautiful melody.

Souvenir d'Enfance. (Ballade). 4. F. *Lebach*. 60

A very sweet and simple ballade, with a beautiful melody.

Canzonetta. Op. 151. Caprice Ballade. 3. A. *Lebach*. 60

A new and very good canzonetta, with a beautiful melody.

Souvenir de Hongrie. Grand Polka. 5. D. *Rodt*. 60

A very pretty polka, with a beautiful melody.

Lordy. 5. F. *Rosen*. 75

Played by Miss Allen, and is a very good one.

With a beautiful melody, and a good one.

With a beautiful melody, and a good one.

VERY POPULAR PIECES OF VOCAL AND INSTRUMENTAL MUSIC.

All Accompaniments of the Vocal Pieces can be Played either on the Piano or Reed Organ.

Either of the following Pieces will be sent by mail, post-paid, on receipt of the retail price. Try this mode of buying music! Persons living among the Rocky Mountains can procure music in this way quite as conveniently as those near a great city.

A FINE POPULAR SONG.

"Breathe again those Sweet Words, Darling."

Solo and Chorus, by CHAS. D. BLAKE.

"Bye and bye has come and vanished,
And our locks are streaked with gray,
Cares your loving words have banished,
They grow sweeter every day."

A song and chorus written in Mr. Blake's best manner—which is sufficient recommendation.

Highest note on E, (fourth space). Picture Title. Price 50 cents.

An Elegant Transcription is

"Nearer, My God, to Thee."

"Bethany," Transcribed by A. E. WARREN.

The dear old tune acquires additional beauty by this graceful transcription. In itself it is one of the "gems," and the instrumentation may be regarded as the gem's setting.

Not difficult. Key of G. Price 50 cents.

A deeply poetic Song of pure and elevated sentiment, is

"WHAT'ER BETIDE."

Words by HELEN ASHLAND KEAN.

Music by HARRISON MILLARD.

"Hold me in thy tender arms,
O Great Heart, strong and true;
Kiss down my eye-lids, wet with tears,
Thine own are dewy, too."

Mr. Millard had excellent words to set to music, and has done full justice to the theme and the fine poetry.

Highest note, G, above the staff. Price 50 cts.

A new musical thought by the author of "The Northern Pearl," is

"Sweet as Summer."

Idylle for Piano, by CHAS. V. CLOY.

It is difficult to define an Idylle. Only we know it cannot be noisy, and must be sweet, neat, graceful, and its beauty must be of a quiet type. All these characterize the piece now described, which is not difficult, and is pretty and elevating throughout. Price 40 cents.

An American Song with Italian Translation.

"AMALIA;

Or, THE ROMAN CHARIOTEER."

Words by GEO. COOPER.

Music by HARRISON MILLARD.

"Awake! Arise, at Love's sweet prayer,
Amalia! Amalia!
I win or die for thee."

Of uncommon merit. One is inclined to credit Mr. M. with a sort of "Beethoven" inspiration as the style is something like that of "Adelaide" by the great master.

Highest note on Ab above the staff. Key of Eb for Sopr. or Tenor. Also published in the Key of C, for Baritone. Price 60 cents.

A really fine Song, made out of

"NOTHING."

By H. MILLARD.

"The year grows green, and the year grows brown,
And what is it all, when all is done?
Grains of sombre or shining sand,
Sliding into and out of the hand."

A song of very marked character, both words and music being first class.

It is for Mezzo Soprano or Baritone, and the highest note is D, (fourth line). Price 50 cts.

A beautiful response to "Sweet By and By," is

"ON THE BRIGHT SHORES OF GOLD."

Song and Chorus, by CHAS. D. BLAKE.

Words by GEO. COOPER.

"On the bright golden shore ever gleaming,
There our world-weary feet soon shall be
'Tis the sweet angel thought of our dreaming,
And by faith all its joys we may see."

This class of song, embodying bright thoughts of the world that is always so near us, must always be a favorite since every one has one or more cherished friends who have "gone before."

The song is a pleasing one, every way quite easy. The highest note is on E, (fourth space). Price 40 cents.

A very brilliant Piano Piece is GRAND PARAPHRASE

DE CONCERT, ON

"OLD FOLKS AT HOME."

By ROBERT CHALONER.

The favorite old melody seems to fit itself very cheerfully to its new suit of triplets, quick appoggiaturas and runs, chords with intermediate flourishes, and other fashionable ornaments.

Well fitted for concert playing. Moderately difficult. Price 75 cents.

THRILLING TEMPERANCE SONG, IS

"Marching on to Victory."

Song and Chorus, by CHAS. D. BLAKE.

Words by ARTHUR W. FRENCH.

"Shout, shout, shout as we go marching,
'Neath the flag of liberty,
For our banners won't be furled,
Till we conquer all the world,
Proudly marching on to victory."

Quite easy, and very spirited. Illustrated Title. Highest note on E, (fourth space). Price 40 cents.

Brilliant Military Music, is

"Fanfare des Dragons."

Esquisse Militaire, by F. BOSCOVITZ. Op. 60.

This lively music is introduced by a few measures imitating "a flourish of trumpets," which is speedily followed by a quick, rattling fire of notes, which is continued to the end. One can almost see the gay ranks of cavalry as they prance past to the inspiring strains.

Price for 2 Hands, 50 cents; 4 Hands, \$1.00.

Millard and Thomas combine to give us

"I Could Live in a Desert, if Only with Thee."

A BALLAD. Music by J. R. THOMAS.

Words by H. MILLARD.

"I would watch o'er thee, guard thee, and love faithfully,
I would give up all pleasures that wealth could bestow,
For the wealth of thy heart love, one moment to know."

Full to overflowing with rich, sweet melody. Highest note on F, (fourth line). Price 40 cts.

Very Sweet Chimes are the

"Christmas Bells."

Morceau for Piano, by G. D. WILSON.

Mr. Wilson will add to his reputation by his attractive piece, which, like his previous favorite compositions, has a beautiful, simple melody, with tasteful combinations and variations, all fitting easily to the hand of the player, and is easily learned. Price 50 cents.

Graceful, rather than brilliant, is

"Dream at Twilight Waltz."

By CHAS. V. CLOY.

It is in the key of D, is not difficult, has the "art of pleasing," in a high degree. Price 40 cents.

C. N. DITSON & CO., NEW YORK.

PUBLISHERS:

LYON & HEALY, CHICAGO.

OLIVER DITSON & CO., BOSTON.

BEST ORGANS

For Easiest Payments.

The **MASON & HAMLIN ORGAN CO.** winners of **THREE HIGHEST MEDALS** and **DIPLOMA of HONOR**, at **PARIS, 1867**, **VIENNA, 1873**, and **HIGHEST AWARDS IN AMERICA ALWAYS**, now offer the finest assortment of the **Best Cabinet or Parlor Organs in the World**, not only for cash exclusively, as formerly, but will also rent them with privilege of purchase, or sell for payments running through one to four years.

The following table shows terms of payment on several plans for **STYLE T**, a **Five Octave Double Reed Organ in elegant Upright Resonant Case**, with **Five Stops; Vox Humana, Automatic Swell, Knee Swell**, &c.

Cash Price, \$130. Time Price, \$143. Rent 3 Mos., \$14.30

PLAN.	Paym't in Advance.	In Three Months.	In Six Months.	In Nine Months.	In Twelve Months.
No. 1	\$14.30	\$14.30	\$14.30	\$14.30	\$85.80
No. 2	28.60	—	28.60	—	85.09
No. 3	27.92	27.92	27.92	27.62	27.92
No. 4	71.50	16.36	16.36	16.36	16.36
No. 5	67.92	—	67.92	—	—
No. 6	69.90	—	—	—	69.90
No. 7	\$14.30 cash. \$10.44 monthly for 12 months.				

Many styles at proportionate prices, rented or sold to almost any part of the country. CATALOGUES, with full particulars, free. **MASON & HAMLIN ORGAN CO.**, 25 UNION SQUARE, NEW YORK; 154 TREMONT ST., BOSTON; 80 & 82 ADAMS STREET, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—3m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782—1y]

SINGING AND PIANO.
Mrs. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED :

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of *ANTHEM* settings to all the *CANTICLES OF THE CHURCH*, for the Regular and Special *MORNING AND EVENING SERVICES*, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the **EPISCOPAL CHURCH**, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete **STANDARD BOOK OF SERVICES**. With the exception of the *Gloria Patri's*, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS :

OPENING SENTENCES.

From the Rising of the Sun.....Ousely.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell,
Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheuer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Hsley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In E^b, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D. (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were ShepherdsMorgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York. LYON & HEALY, Chicago.

VOL. XXXIV. No. 18.

In 1773, heading his catalogue, comes a mass, the performance of which pleased his father very much. In the following year he wrote a second mass, and a cantata, *La Passione Evangelica*, executed on the occasion of a fete in honor of the Grand Duke. In 1775 he composed a third mass, and several other large works, and in the following year he produced an oratorio, the name of which is not known, but which was performed in St. Peter's Church, Florence—and in Tre Denti. The whole of these early works are now unknown, and Halevy (his pupil) who examined them, considered that "though everything announced the intelligent child, brought up in a good school, there was nothing to indicate the genius which was to reveal itself later on." Cherubini, whose voice was bass, learnt singing under Bizzarri: under Castucci he mastered the organ and harpsichord. According to the custom of the day, he determined to carry out the systematic course of study marked out, by travelling through Italy, and making himself personally acquainted with the most famous musicians practising there. His father's means were, however, too slender to support his son during this period: but the talent of the young Cherubini having attracted the notice of Peter Leopold II., Grand Duke of Tuscany, an Emperor's Emperor of Austria, the royal patron offered him his own expense to send him to Bologna. Here he was certainly

welcomed by the renowned Sarti, who quickly discerned the genius of his new pupil. Sarti was an enthusiastic admirer of Palestrina, so much so, that he even made his pupils imitate the precise way in which the grand Roman composed, by writing at night in a large unfurnished room in which a lamp suspended from the ceiling showed only a glimmering light. Whether the music was any the better for the dimness amidst which it was evolved, is a matter, we may remark, *en passant*, open to very considerable doubt. Sarti was a strict disciplinarian, and allowed his pupils but little rest. Their sole recreation—if the term may be permitted—seems to have been the copying out of the works of the old composers. Cherubini kept up this practise throughout the whole of his life, leaving at his death no fewer than 3,166 pages of MS. of this nature. Although some may perhaps regard employment of this kind as a mere mechanical work, it is, we think, impossible to overestimate its importance, if observation accompany the task. This is the way to obtain a knowledge of style, tonality, modulation, and a complete mastery of that for which Cherubini was remarkable, viz., form. He who copies a painting in detail, understands all that which goes to make up the picture, far better than he who is merely satisfied with looking at it. So in music. The way the composer works, the form of his figures, the sequential grouping of parts, and the colors employed, are far better understood by the diligent copyist—provided he has intelligence—than by the mere listener. The enormous advantage that the classical Mendelssohn had over the romantic Weber was mainly the result of wide reading and diligent study. Weber, with his multitude of ideas, was (comparatively) ignorant of development, whereas Mendelssohn knew how to work each single theme in an endless variety of ways.

Sarti likewise permitted Cherubini to write the secondary airs and recitatives in several of his operas, and Denne-Baron, who examined the scores, declares that they "contain a crowd of beauties" by the pupil of the Italian maestro. Cherubini continued this custom of interpolating for many years. If a work of Paisiello or any of his contemporaries did not please the public taste, he touched it up and put pieces of his own into it: a vicious practice; and, as Mr. Bellasis truly remarks, "if a work cannot stand by itself on its own merits, the sooner it falls perhaps the better." In 1779 Sarti was appointed chapel-master at Milan Cathedral, and Cherubini accompanied his master to that city. Here he ended his studies proper. The method of training pursued was perhaps, according to modern light, cumbersome, and the theory of harmony was certainly misty; but nevertheless the progress, though slow, was entirely in the right direction; and at the early age of nineteen, Cherubini was rightly looked upon as one of the most accomplished musicians of Italy.

At the age of nineteen, Cherubini wrote for a theatre at Alessandria an opera entitled "Il Quinto Fabio." The commission for this had been obtained for him by his master Sarti. The work appears to have had no particular success, and two years afterwards he produced at Florence his three-act opera "Armida." In this, which was given at the Pergola during the carnival, the powerful style and complicated harmonies of the young composer, were apparent, but it was not to the taste of the Italians. We may be permitted to express a doubt whether this southern race will ever care for depth in music. Now, as then, the people love simple airs and simple accompaniments, they prefer their beloved cantilenas and floriture to the finest music of the greatest masters. The Italians have lost their power of writing in the grand old church style, and their schools now attract none save ambitious vocalists and composers who believe that melody is an art to be learnt instead of a gift granted to but few. "Armida" was followed by "Adriano in Siria," which the people of Leghorn pronounced "too learned." Immediately after this Cherubini

wrote Ten Nocturnes, six of which were first printed in London in 1786, with a dedication to the Marquis of Caiazzo in the fulsome full-bottomed-wig style of the period. Another opera, "Il Messenzio," about which nothing appears to be known, was succeeded by two duets composed for the third Earl Cowper, who at that time was living in Italy, and seems to have been a great lover of music. These pieces were written with accompaniment of two "amorschall," a kind of valved horn invented in 1760 by Köhler, a Russian musician. In 1783 he composed at Rome a second "Quinto Fabio," and shortly after, the famous canon "Ninfa Crudele," which, Mr. Bellasis tells us, "owed its origin to the jealousy of several learned musicians, who were foolish enough to doubt whether Cherubini could solve a musical problem." "Lo Sposo di Tre," and "Marito di Nessuna" were brought out in the Autumn at Venice. The Venetians were so pleased with the composer that they called him "Il Cherubino," the "*Indice Teatrale*," considering his name as sweet as his songs. It is, however, possible that the appellation was given for his handsome face and frizzly hair, rather than for the angelic grace of his music.

In the following year, it is said that there was performed at the Church of the Jesuits, Florence, a patched-up oratorio, made up of sundry pieces of his operas, but nothing seems to be known of the pasticcio. "L'Idalide" was the last work Cherubini wrote for his native city; according to Denne-Baron he went from Mantua to Milan to place himself once more under Sarti, writing fragments of religious music.

Both master and pupil quitted Italy simultaneously, Sarti proceeding to Russia, while Cherubini left on an invitation to visit London. Passing through Paris, when the fierce contest between the Gluckists and Piccinists had scarcely ended, he made the acquaintance of Viotti, with whom he remained in friendship during his life. On arriving in London, Cherubini assisted at the famous Handel Commemoration held at Westminster Abbey, in July 1784, and after writing a few small pieces, brought out "La Finta Principessa" at the Haymarket. Happily for sacred music, Handel failed—through cabals—with his operas. Buononcini and the Italians kept the stage, and so Cherubini, belonging to the favored nation, was sure of a welcome. Mr. Bellasis only informs us that this opera was received "with applause." His second work, "Giulio Sabino," much to the annoyance of the composer, seems to have been a failure. Cherubini stayed here two years; his principal occupation seems to have been to interpolate new airs in old operas, a method of putting new wine into old bottles which belied the ancient proverb. He was appointed composer to the king, and was a favorite with the Prince of Wales (afterwards George IV.), at whose réunions he frequently sang.

The theatrical season for 1786 being over, he went to Paris, and wrote for the Loge Olympique the cantata "Amphion." Here Viotti presented him to Queen Marie Antoinette, and afterwards to the highest society of the capital; for the moment he was all the rage, and became one of the lions of the gay city. Viotti also introduced him to Piccini and other musicians and poets resident there, and he became a member of the various musical societies then existing in Paris. Arnold says that at one of the "Concerts des Amateurs" he heard a symphony of Haydn's which pleased him so much that he began to study the works of that master, and—it is suggested—that he formed his subsequent style after the model of Haydn. We altogether doubt this insinuation. Cherubini must have heard symphonies by Haydn before this, and he had already formed his style long before this epoch.

The vacation being over, Cherubini returned to England to fulfil his engagement as king's musician for 1787. Dr. Burney notices him as a young man of genius, remarking that "he is now travelling fast to the Temple of Fame."

In this year he seems to have produced, or entirely re-written, "Giannina e Bernardoni," a comic opera originally composed by Cimarosa. On returning to Paris, Cherubini lived for three years with his friend Viotti. Mr. Bellasis has apparently been unable to obtain any particulars as to this period of his life. During the Carnival of 1788 he went to Turin, and there wrote his brilliant "Ifigenia in Aulide." The work was also given at Florence and Parma, and, according to the journals of the day, with signal success. Marchesi, the celebrated singer, gained great applause in this opera. After this, Cherubini left Italy for good, and Mr. Bellasis remarks:—

Although he had nearly reached the number of years allotted to Schubert, he had hitherto done little or nothing really great. Had he died at this period he might now be a rather obscure name in Fétis' immense dictionary. His genius, like that of Gluck, developed slowly. A short life would have been fatal to the renown of both. Yet, in the last opera written for Italy by Cherubini, Halévy detects something auguring future greatness. "This opera," he says, "differs in style from Cherubini's preceding works. He is already more nervous; there peeps out, I know not exactly how much of force and virility, of which the Italian musicians of his day did not know, or did not seek the secret."

Cherubini afterwards took up his definite abode in Paris, leaving it only for excursions more or less prolonged. There he lived and died, influencing in no small degree the taste of the people among whom he was domiciled.

[To be continued.]

The First Guerzenich Concert.*

(UNDER THE DIRECTION OF DR. FERDINAND HILLER, TOWN CONDUCTOR.)

The principal solo performer on the above occasion was Herr Victor August Wilhelmj. This gentleman has just attained his 29th year. He was born on 21st September, 1845, at Usingen, in the former Duchy of Nassau, where his father, Dr. Wilhelmj, practised as a lawyer. It proved of material importance for his education that his family moved four years afterwards to Wiesbaden. It was there that he received his first lessons in violin playing from Herr Fischer, subsequently *Concertmeister* at the Ducal Court. When ten years of age, the boy was able to play in public. At first his father was not much inclined to let him follow an artistic career, but he at length made his consent dependent upon the decision of a competent authority. This decision was pronounced in Weimar by Liszt, who instantly recognized young Wilhelmj's unusual talent, and personally handed the boy over to the care of the old master, Ferdinand David, in Leipsic. The connection between teacher and pupil was of the most friendly and affectionate character; and, indeed, the latter at last took up his residence altogether in David's house. In the year 1865 the young violinist made his first trip to Holland. Since then his fame has spread throughout the world; wherever Wilhelmj has appeared he has come away victorious. The fact is, he has reached a degree of perfection which puts the idea of inferiority to any one else entirely out of the question. Whatever he did on the evening to which we are referring was absolutely perfect. The refined and rich tone of his violin causes us entirely to forget its earthly descent from catgut and horsehair; his manual dexterity enables him to overcome passages of thirds, sixths, and octaves with the greatest ease and freedom from effort; the boldest feats appear to be mere child's play. It is, however, necessary only to see the man in order to feel: This man cannot fail. The confidence of his demeanor and the energy of his bowing at once re-assure all persons of anxious nerves. Concerning the details of what he did, little remains to be said after the general characterization of his style. First class manual dexterity shone in the smaller pieces: a "Fantasie-

*Abridged from the *Kölnische Zeitung*.

stück für Violine und Orchestra" by Ferd. Hiller, and a "Paraphrase" by August Wilhelmj, on the Romance from Chopin's E minor Concerto, for Violin and Orchestra.

Hiller wrote the "Fantasiestück" some years ago at Wilhelmj's especial request, and, though Wilhelmj has often played it, it was only this evening that the composer first had the pleasure of conducting his own work. Hiller has understood how to offer the violin a basis which permits of its soaring free and unshackled into high, nay, the highest, regions, and enables it to display its mastery in the expression of different passions. Chopin's Romance was, of course, principally subordinated to the display of *bravura*; only such portions were selected as were adapted to bold evolutions, and yet the artist succeeded in imparting to his own additions a certain Chopinlike character. Side by side with manual dexterity we had, in Mendelssohn's Violin Concerto, deep musical intelligence. The last movement, with its saucy elf-like figures, we never before heard played with such brilliancy. It was not surprising that the wind-instruments had some trouble in keeping up with the ruler of the elves. We can here no longer speak of successful expression or of felicitous triumphing over difficulties; everything seems so light and so natural, that we absolutely see the delicate fairy forms dancing bodily before us in the silver moonbeams. It was thus that the *finale* must have floated before the mind of the composer himself; reproduction and production were blended into one incorporate unity. A wonderful cantilena flowed from the strings in the Andante movement; the silvery tones reached the ear so pure, so refined, and yet so full, that the entrance to the heart could not remain closed against them. We must, however, offer also our warmest thanks to the conductor and the wind-instrument performers. The conclusion of the Andante was a masterpiece of precise execution; such efforts are never forgotten by those who hear them.

The concert opened with an overture by Robert Volkmann, who is considered one of the first and most sterling musicians of modern times. He comes of a musical family; at any rate, his father was *Cantor* at Lomatzsch, near Meissen. According to the baptismal register there were born to this official on the 6th April, 1815, two twin sons, one of whom left the world immediately he had entered it, while the other exhibited all the more vitality, and received at the font the names of Friedrich Robert. Having been taught pianoforte and organ playing by his father, he was, as a boy of twelve, so far advanced that he played the organ during divine service, and, on an old piano, drilled the choir-boys in his father's place. He was to have been a schoolmaster, like his father, but, in conformity with the advice of Herr Anacher, musical director at Freiburg, he went, in 1836, to Leipzig, for the purpose of entirely devoting himself to music. In the year 1839 he shifted his quarters to Prague, proceeding thence as a teacher of music to Hungary, which has since become to him a second native land. He has essayed his talent in the most varied branches of vocal and instrumental music: in symphonies; chamber music; *Concertstücke* for violoncello, violin, and piano; pianoforte pieces for two and four hands; and, finally, vocal solo pieces, and part-songs. The overture presented to our notice as a specimen of his talent was composed as a Festival Overture for the 25th anniversary of the foundation of the Pesth Conservatory. On such an occasion, many thoughts naturally dart through a man's soul; the composer would like to express his experiences, good and evil, and we feel that Herr Volkmann had the idea of such a review in his mind; but we are too little skilled in the interpretation of dreams, and too little acquainted with the history of the Pesth Conservatory, to venture on any attempt at deciphering these musical hieroglyphics. We will merely remark concerning the construction of the piece that a sustained song like introduction is followed by

a pregnant and energetic motive, and that, after the interchange of various phases of sentiment, the whole concludes with a kind of chorale, sung with their full force by all the throats of the orchestra. . . . Like some other composers, Herr Volkmann cannot be acquitted of the accusation of running after morbid originality.

To the chorus was assigned a part in the execution of Johann Brahms' "Schicksalslied," and they performed their task successfully, though with too little energy. The concert was brought to a close by Beethoven's "Eroica." The execution was here and there wanting in perfect precision, the natural result of its being the first performance of the season.—*Lond. Mus. World, Nov. 14.*

The New Globe Theatre.

(From the Daily Advertiser.)

Ever since the burning of the old theatre, Mr. Arthur Cheney contemplated the rebuilding, and for thirteen months held the land vacant at an expense of twenty thousand dollars' rental and seven or eight thousand in taxes and incidentals. All through last season theatre-goers felt the need of another place of amusement, especially when plays were having long runs, and they daily read in the newspapers how stars of the first magnitude were passing us by on the other side of the city. At last one hundred and fifty public-spirited gentlemen became alive to the needs of the community, and, joining hands with Mr. Cheney, agreed to pay \$100 each toward the building of the new theatre, they in turn to be entitled to the ownership of a seat until the expiration of the lease eighteen years hence, when the property reverts to Mr. A. C. Baldwin, the owner of the land. The rebuilding began on the 10th of last June, just a year and a month after the burning of the old edifice. The work has been carried on in the most substantial manner, and every possible precaution against a repetition of the disaster of May 20, 1873, has been taken. The total cost of the new theatre, as it stands, including the \$75,000 over \$80,000 over the amount of the subscription, the interest on the same, exclusive of the cost of heating the land and stage.

There is little in the new theatre to remind one of the old one. It is a far more airy and comfortable, even more convenient, and a far more modern predecessor. On account of the late day on which the work was begun, the construction has been pushed with the utmost despatch both night and day, but the architect, Mr. H. L. Dwight, has been untiring in his efforts to make the new theatre the theatre of the country. With this end in view he has carefully studied all the most recent improvements. The result is that the theatre, both in the stage and in the auditorium, contains many features found in no other theatre in this country.

The auditorium has a height of sixty feet from the parquet to the dome, and is seventy feet deep from the entrance to the balcony. The width is seventy feet in width. The stage is 100 feet by 45 feet, and the proscenium opening is 18 feet. The principal entrance on Washington street takes up the first floor, and is a magnificent five stories high. The arched entrance is similar in shape to the old one, and has "Globe Theatre" in plain letters on the blocks of the arch. The entrance is twenty-five feet wide, and is being devoted to the orchestra, nine feet to the balcony, and six feet to the gallery, or family-circle entrance. As the floor of the theatre is several feet below the street level, there is a short descent to the orchestra stalls, and a short ascent to the balcony floor. The stairway to the balcony is on the left of the passageway, and the descent to the orchestra stalls begins a little farther on. The entrance to the family circle is on the left close to Washington street, and is entirely separate from the entrance to the main part of the house. There are entrances on Essex street and Hayward place, each one wide. Every part of the house has three exits, so that in case of an emergency the theatre could be speedily emptied. There are also entrances to the stage from Brimmer place. The ticket offices are on the left of the Washington street entrance, beneath the stairway to the family circle, and entrance to them is from the inside of the theatre. The auditorium is of horse shoe shape, very much like that of the Boston Theatre. Like the Boston Theatre, there are corridors extending around the

parquet and the balcony, affording pleasant lobby room; and the balconies have no supporting columns to break the view, being upheld by the massive corridor wall, through which the balcony timbers extend into the main wall. The timbers rest on stout posts, with stone foundations, and iron rods extend from these posts to the end of the timbers under the front of the balcony.

The divisions of the house are simpler than before, there being no parquet circle or dress circle. The seats are simply classified under the heads of orchestra stalls, balcony and family circle, while the boxes rank as proscenium, balcony and mezzanine. The first balcony projects much farther than the one above, the front of which is about ten feet farther back. The height between the two balconies is unusually great, affording room for the double tier of boxes which fill the space usually taken up by the dress circle, making a prominent feature in the house. In the lower tier there are ten boxes, known as balcony boxes. The boxes of the upper tier are twenty-one in number and are called mezzanine boxes. There are also seven proscenium boxes on each side. The auditorium architecturally consists of a dome supported by four arches, each arch forming one side of the room. These arches are very graceful in design, consisting of clustered reeds, held together by a spiral moulding ornamented with stars. These arches spring from columns in three orders, richly ornamented. One of the arches forms the proscenium opening, which is fitted ready to harmonize agreeably with the other three sides. The sides of the proscenium consist of double boxes on the level of the orchestra. Above these are single boxes, over which are two tiers of double boxes. These are richly ornamented. These boxes are enclosed in the orders of columns from which spring the proscenium arch. This arch is ornamented with rich carvings, two globes being on either side and an elaborate allegorical group in the centre. The dome consists of twelve sections with an elegantly decorated rim, and has a central open ring, ornamented with golden stars. The balcony fronts are of ornamental cast-iron work. The balcony and mezzanine boxes are ornamented with fancifully cut wood-work.

The seats of the house are seated with cast-iron opera chairs, nineteen-and-a-half inches wide. They are upholstered with crimson enamelled leather. The boxes are seated with black-walnut chairs, upholstered with the same material. The gallery has benches, upholstered with crimson enamelled cloth. The parquet floor, the arches carpeted, but the balcony is carpeted throughout. The balcony is decidedly the court part of the house. It is only a few feet above the street-level, and the upper balcony being far above it and so much farther back, it has a peculiarly open aspect, half of the dome being visible from the seats nearest the wall.

The seating capacity of the house is about 2000. The orchestra stalls will seat 800, the balcony 475, and the family circle, 650. The proscenium boxes will seat 50, the balcony boxes 96; while the mezzanine boxes will each seat four comfortably, and can seat 50. There is not a seat in the house in which a good view cannot be obtained.

The decoration is rich and tasteful without being gaudy or obtrusive. The principal colors are rose-color, buff, blue and gold. The walls have a warm ashes-of-rose ground, over which is an arabesque pattern in reddish brown and gold. The proscenium decorations are in rose-color, buff and gold; the heavy ornamental work being in gold, backed out with crimson and ultramarine blue. The ribs of the dome are in gold, and the panels have a ground work of a delicate light blue tint, over which is worked a dainty pattern in yellow and gold. At the lower ends of the panels are gold-banded medallions with Pagan figures alternating with groups of musical instruments, against dark backgrounds. In the four corners between the arches, are large medallions filled in with mezzotint copies of Thorwaldsen's four continents—Europe, Asia, Africa and America. The balcony ceilings are tinted in light blue, overlaid with a fine pattern in white. The balcony fronts are in gold, with backgrounds of rose color, and papered in dark crimson, with a rich satin-like surface. The walls of the corridors and vestibules are decorated in a warm buff, with a prominent pattern in brown stencil-work.

The arrangements for lighting and ventilation are very fine. The central light will be from a large crystal chandelier of 22 lights, with a corona or sun burner occupying the opening in the dome. There will be crystal pendants on the fronts of the proscenium boxes. There are circular ventilating

openings under both balconies, and from each of these will depend crystal drop lights. The direction of the air currents will be from the back of the house toward the balconies, whence the foul air will be carried to the space above the dome and out through the large ventilating shaft. The lights in the ventilating openings will, to a great extent, assist in keeping the current in motion. The corridors are brilliantly lighted and on the posts of the black walnut staircases are bronze statues, upholding clusters of burners. One of these is on the first floor and the other in the balcony corridor. All the gas throughout the house is lighted by electricity. The house is heated by steam, and by way of precaution all the coils are sunk below the first floor and cased in brick and galvanized iron.

The corridors make pleasant promenades for those going out between the acts. The parquet corridor has large plate-glass windows looking into the theatre. These windows are so arranged as to drop into the wall on crowded nights, when "standing room only" is the word at the box office. At the end of the parquet corridor on the left is an elegantly furnished suite of apartments for Mr. Cheney, including an office and drawing room. The ladies and gentlemen's dressing-rooms are connected with this corridor. The balcony corridor has a height of sixteen feet, with a gallery at half its height communicating with the mezzanine boxes. The balcony has an iron front, and is reached by a double staircase in the centre. On the left of this corridor, at the end, is the office of the treasurer.

The stage is superior to any in the United States, and is furnished with the very latest improvements known. It was built by contract by Mr. Benson Sherwood of 151 West Twenty-fourth street, New York, the stage machinist of Booth's theatre, than whom there is no superior in this country. A very remarkable feature is the building of the stage on a level, the conventional old sloping stage being abandoned for the first time. The great convenience of a level stage for the setting of scenes is obvious. The level stage is compensated for by giving the parquet an extra pitch. The depth from the footlights to the paint frame is sixty feet, and the extreme width 87 feet, being 24 feet more than formerly, and allowing a space of 26 feet for drawing wings and flats. From the footlights to the curtain is 6 feet, and the footlights will have a semi-circular sweep as formerly. The mezzanine floor is 8 feet below the stage, and 13 feet to the cellar floor. From the stage to the gridiron or rigging loft will be 70 feet, and the roof is 15 feet above this. There are 2 suspended fly galleries right and left, over the stage, the lower one 26 feet above the stage, and the working gallery 44 feet from the stage. There are 10 telescopic grooves to raise or lower to any desired height, constructed on a new and greatly improved plan. The surface area of the stage is 5220 square feet, divided into 27 openings. The largest section is only 3 feet long. No portion of the stage is larger than this, and the entire of the stage used for working purposes can be opened and closed at will in the presence of the audience. This will be effected by a series of levers from the mezzanine floor. There are 6 traps, 3 working bridges 24 feet long, 30 scene slots and a number of vampire and star traps. It is a perfect working stage in every respect, and fills all the requirements for the presentation of the most elaborate spectacle.

The drop curtain is of crimson silk with a heavy, richly-embroidered border of yellow. The curtain parts in the centre, and when open is caught up towards the corners. Above is a handsome lam brequin of the same material. The silk was made at the manufactory of Messrs. Cheney Brothers, Hartford and South Manchester, Conn. The act drop has an architectural scene by Voegtlin and Milhard Lewis.

In the rear of the stage is a five-story house, containing thirty-one dressing rooms, and comfortable quarters for the stage manager, Mr. D. W. Waller.

Wagner, the Composer.

HIS HOUSE, AND HIS THEATRE. MADAME WAGNER.

[Paris letter to the Philadelphia Press.]

The great composer of the music of the future is said to be rather ferocious in his avoidance of strangers, so it was with much diffidence that our young American, accompanied by a celebrated Western music publisher, ventured to present himself at the door of his dwelling to ask for admission. Wagner lives in Baireuth; his house, a present to him from the King of Bavaria, his royal friend and patron, is as peculiar as his genius. It is called Waldfried (peace yearning), a name which is engraved above its por-

tal with a further inscription telling them how the owner yearned for peace and found it within. On entering the visitor found himself in a vast square apartment, or hall, rising to the height of two stories and lighted by a skylight. Around this hall ran a gallery, into which opened the doors of the upper rooms. It was furnished with sofas and chairs, covered with leather, and on either side of the four doorways opening from it on the ground floor were ranged statues of the various heroes of his operas, Rienzi, Lohengrin, Tannhauser, the Captain of the Flying Dutchman, etc., together with two busts, one of the King of Bavaria, and the other, oddly enough, of the French Prince Imperial, a present from his youthful highness himself.

From these apartments the visitor is shown into an immense, long, narrow room, lighted with a single huge bay window at one end, this room was lined with bookcases, and adorned with family busts and portraits. Here, also, were deposited various gifts received by Wagner from different royal admirers, and several embroidered banners as well, which had been sent to him by the different Wagner societies in various parts of the globe. The furniture of the room was odd and quaint in character. After a brief delay, Mme. Wagner (who is not only the daughter of Liszt, but is the divorced wife of the celebrated pianist Hans von Bulow as well) came to introduce herself to the gentlemen, and to apologize for the detention of her husband, who was somewhat of an invalid just at that time. Mme. Wagner is a fine-looking lady, with large brilliant eyes and a most expressive countenance; she is an accomplished linguist, speaking French, Italian and English with as perfect facility as she does German, her mother tongue. After a brief time, passed in pleasant conversation with this accomplished lady, the door opened and Wagner himself appeared. An erect, dignified man with a military bearing, strongly resembling his published portraits. He greeted my young American friend in a kind and gracious manner, and hearing that he spoke German, while the gentleman who was with him understood nothing but English, he turned to him in a quick, lively way, and said:

"Very good—then you and I will have a chat together."

So far from proving the repellant, *famously* being that my friend had expected to find him from the accounts he had had of his usual reception of strangers, he was very animated and made himself very agreeable, talking much about his new theatre, now in process of construction under his personal supervision in Baireuth. This new theatre, wherein he expects to produce his opera of the "Nibelungen Lied," which takes three evenings for its presentation, is built according to his own ideas, and in internal arrangement it must resemble very closely our own Academy of Music. The parquet seats slope upward from the orchestra (which is sunk below the level of the stage) to the first tier at the back of which are eleven boxes, the only boxes which the theatre contains, the upper tiers having none, and even the proscenium boxes having been suppressed.

"I do not want people to come to my theatre to look at each other's dresses and to chatter," said Wagner; "if they come at all, they must come for the music and for that only." Therefore, I have done away with the nuisance of boxes.

The stage is immensely large in proportion to the size of the auditorium, which only seats from fifteen to eighteen hundred people. Wagner asked if his visitor had been to see this theatre, and on his saying that he had, he expressed his disappointment at not being able to show it to him himself.

"You should have waited for me to go with you," he said. My friend, of course, dilated on the growing appreciation of the music of the future in America, and of the admirable way in which Lohengrin had been presented there. Wagner was much interested, and asked him many questions, being specially anxious to know if the people at large took any interest in his music, apart from the connoisseurs and the trained musicians. He also referred to the title given to his writings, the Music of the Future.

"Had I written like this," he laughingly said, and he hummed a few bars of some popular air, "I might have written the music of To-day. I prefer to live in the future, rather than to have lived in a brief popularity for the present and then to have passed away."

On his visitors taking leave, he expressed his great desire to visit America.

"Were it not for the great water," he said, "I should certainly go there."

[From the Daily Advertiser.]

More of the Programme Controversy

II.

CONCERT PROGRAMMES—THE OTHER SIDE.

The case must not be allowed to go by default in favor of your correspondent, who writes in the plural and claims to represent with the awfulness of vague uncertainty a cloud of "friends." The gist of his argument seems to be that severe musical programmes are administered to the public on exactly opposite principles to those which govern other public amusements,—viz., that they may be disagreeable to those who pay for them. It is the common defence of those who furnish the public debasing entertainments that the craving of the audience is the necessity of the manager. So generally is this recognized to be true, that the burden of proof certainly rests entirely with one who would contend that in this solitary case people are really bored and wearied by what they enthusiastically support.

There has been only assertion. Let me first make a counter assertion: That all art (even in its lowest form, the dramatic) requires for its enjoyment some education, and therefore some of that restraint which seems so insupportable to your correspondent. This education need not be technical, but may be

only an unconscious culture of taste before good models and under proper guidance. I do not doubt that the "music of the future" requires a technical knowledge for its appreciation, and may be, therefore, unfitted for popular performance, but it is claimed that the great masters appeal to that "sixth sense" dormant in the mass of mankind, the constant and early use of which renders it a source of exquisite joy.

And then passing to that comparison with foreign standards, which Americans are so meekly accustomed to receive as a *coup de grace* in matters of this sort, what if it should be asserted that the very continuance of a high musical ideal for so long a time and under influences so pure and wise, by whatever happy accident first introduced among us, has established a real taste here in Boston which exists nowhere else?

That there is a "natural depravity" in all the arts, few, I think, would deny, and *more* self-pleasing has nowhere led to worse results than in amusements. Offenbach's operas in morals and in music are very fair examples of what simple amusement-seeking ends in; for, while they are almost the perfection of amusement pure and simple, they are probably the most absolute corruption to heart and taste that the world has seen since Pompeian days. Yet to this is the taste of the gilded youth of London and Paris reduced. Growing up, as we have done, under the influence of the Musical Fund, the Mendelssohn Quintette and the Harvard, I know I am expressing a feeling which cannot be uncommon in testifying to many an afternoon and evening of rare pleasure in the symmetrical classical programmes of Boston, chasing away worry and headache and enwrapping the spirit in what is the very border-land of religious feeling. And therefore I should regret that the want of a little patience and modesty should rob those who are succeeding us of such deep and true enjoyment.

There is no question of Mr. Thomas. His efforts are for money and ambition, and he is, as a shrewd *entrepreneur*, abundantly able to settle these matters with his patrons. But a shaft seems to be aimed by the "discontented one" at the established symphony concerts of Boston and at their zealous and enthusiastic director, to whom we owe so much and whose programmes are beautiful in composition beyond anything in the writer's experience. It is pretty well known what is to be expected from that cultivated but rigid taste; yet year by year, in a way for which no law of fashion can account, the Harvard concerts have met with such an encouraging success that the fact may be left to answer your correspondent more effectually than can be done by one who speaks for himself and a "few" friends, and who desires to disavow criticism by frankly confessing himself

IL FANATICO PER LA MUSICA.

III.

CONCERT PROGRAMMES.

To the Editors of the Boston Daily Advertiser:—

The "complaining concert goer" would hardly dare to trespass again on your valuable space, were he not emboldened by the hospitality which he received last week. We have felt much flattered by the attention which our grievances have received, but also somewhat disappointed and even alarmed at the way in which our complaints have been misunderstood in some quarters, no doubt by our own fault, and for want of sufficient clearness. Thus in a certain weekly paper our remarks were interpreted as having for their sole object the expression of a wild and irrational wish to hear "Coming thro' the Rye" performed at symphony concerts; whether we were supposed to wish to hear this tune at *every* such concert, or only occasionally, does not appear, but an inane and untimely craving for tunes of a similar character was certainly laid to our charge. Now such proclivities are so foreign to our own musical taste, and to that of the friends in whose name we made bold to speak, and we should be so sorry to see this imaginary desire receive the slightest gratification, that we beg leave to say more clearly what our ideas and wishes were.

Judging by various signs, as one of which we instanced a deplorable fondness for popular tunes which at times indiscreetly manifests itself among our most severely-disciplined audiences, we have cause to fear that we of the public are in reality less musical than is supposed by those who administer our musical affairs. For one cannot but be struck by the great disproportion which exists between the degree of our musical proclivities and education on the one hand and the ambitious com-

Suite of Bach and Handel's time, and has composed six of these elaborate works for orchestra, of which this one in D minor is the first. One part of it, the Variations and March, were once given here by Mr. Thomas, and made so pleasant an impression on us that we wondered how, when he could give us music at once so musical and new as that, he could be always seeking novelty among composers of so much less account. At length we have heard the work entire, and, in spite of a very fair objection which may be brought to its great length (considering that Lachner is by no means a Beethoven, nor yet a Schubert or a Schumann), it was received throughout with so much satisfaction, that an announcement of either of the other Suites would certainly be welcome.

The *Prelude* has a strong, nervous and exciting theme, wrought out in the healthful, rugged manner of the old time, with mastery of contrapuntal resources, fresh, richly and fully scored, taking possession of the listener at once and keeping it. With all its wealth of harmony it is everywhere melodious. Still more charming, and in finest contrast, is the *Minuet*, for the softer instruments,—the gem, in fact, of the whole work. For fresh, buoyant and enchanting beauty it would hardly yield the palm to the Mendelssohn Scherzo, in the same form, which came later in the programme. The Trio, most ingeniously constructed, with the bassoons persistently repeating the same downward phrase of four notes, about which the other instruments keep up their play of free and graceful fancies, is most fascinating.

Then comes the short and pregnant *Thema* for variations. It has a flavor of antiquity; a musing, quaint, religious tone; a melody that enters deeply, haunts you and suggests variation. It is first given *pianissimo*, in unison, by violins and cellos; a synopated, winning motive, such as one loves to hear breathing from the depths of a great organ in a church alone. Then it is given in two-part harmony by violins and violas. Then (Var. 2) we have it in full string quartet, the bass keeping the melody, the other members of the quartet weaving in melodic phrases of their own. The third variation is slower and the strings divided into six parts. So far all subdued and thoughtful; now the whole orchestra comes in *con fuoco* with a more energetic modification of the theme. Then there are variations of all characters, some light and tripping, some grand and stately, and with interesting alternations of tone color, different combinations of instruments developing the thought in turn; in one a florid violin solo stands forth; then all the first violins run together in a rapid staccato variation; then *maestoso*, *tutti fortissimo*, with a Handelian pomp and majesty; then a musing Andante, with a lovely clarinet solo (exquisitely played by Mr. WEBER); again, with muted strings, another solo of the violin; and so on, ever shifting, and with fresh surprises, through not fewer than 23 variations, the last of which forms a preparation and transition to the *March*, which is grandiose and brilliant, but in the more common vein of Gounod, Raff, &c.,—in short the only portion of the work in which the composer compromises with the modern "*effect-hascherie*." Undoubtedly these variations are too many for the best effect of the composition as a whole; yet they appeared to be listened to with an unflagging interest.

The Introduction to the last movement is a subdued, broad, tranquil and rich piece of harmony, in which the tone colors blend with somewhat the same effect as in the opening of Mendelssohn's "*Meeresstille*" Overture; and then starts forth a strong and spirited *Fugue* theme, quite in the vein of Handel, though the resemblance ceases in the subsequent development. The fugue is very skill-

fully and clearly wrought, and makes a noble ending to a work which held the attention for forty-five minutes; and which, though we should hardly venture to call it a great work of genius, is yet thoroughly musical and genial, and of such character that one can hear it with deep inward satisfaction even after the great masters.

The orchestra did their work admirably, having rehearsed the *Suite* very carefully. The same may be said of their lighter and more familiar task in the blithe, Springlike *Scherzo* from the Reformation Symphony. Mr. ZERRAHN had reason to feel satisfied with the result of his well-directed, earnest efforts (in spite, too, of what looks like a malicious conspiracy in certain newspapers to embroil him with his orchestra,—happily not successful). In the *Genoveva* Overture, one of the best of recent times, he seemed a little too excited, lashing the orchestra beyond the point of clearness in some parts; but in the main the Overture went well.

Mr. OSGOOD seems to have gained in fullness and solidity of voice, as well as sweetness, and sang that beautiful and noble tenor Aria (so seldom heard) from *Don Giovanni* with remarkable purity of style and feeling. Perhaps the tone, in melody so large and long sustained, showed some slight symptoms of fatigue toward the end; but on the whole it was a truly artistic and successful rendering. The song by Schubert, with Mr. DRESEL's accompaniment, was indeed exquisitely sung.

In the fourth Concert (Christmas Eve) the "*Walpurgis Night*" will be repeated, after a First Part consisting of the short, sunshiny Eight Symphony of Beethoven, with some short piece for Christmas, and, by way of interlude, three short Marches (from *Nozze di Figaro*, *Die Zauberflöte* and *Fidelio*.)

The Thomas Concerts.

The "programme controversy" has not been fruitless. It seems to have had an influence even upon THEODORE THOMAS, resulting in a change of his third Symphony programme greatly for the better. As first announced it threatened us with two Symphonies; one of them being of the new kind, by Volkmann; the other Beethoven's C minor, and, to bridge over the interval between the two, a Raff Concerto! But the actual, reconstructed programme was, unless one should except the Raff, decidedly a good one. It opened with a sound, enjoyable old Overture, by the French composer, Catel, to "*Semiramus*."

Then came scenes from Gluck's "*Orpheus*," for solo voice, mixed chorus and orchestra:—a copious selection, embodying in fact, quite a *resumé* of the substance of the opera. To most of the audience, no doubt, this music, with the exception of a familiar Air or two, was new. But not a few, whose musical experiences date further back, had been made quite familiar with nearly all of it some eighteen years ago, as given in smaller circles, with the orchestral parts arranged for four hands, by Mr. Dresel. This time,—with so fine an orchestra, with the recitatives and arias in the part of Orpheus very beautifully sung by Miss EMMA CRANCH (albeit with too little of the magnetic warmth of feeling), and with the simple, but expressive choruses remarkably well done by the rich sounding and well balanced choir of two or three hundred voices trained so well by Mr. SHARLAND,—it made a fine impression. Many must have wondered that so much of the best influence of music could be realized with means and thoughts so simple as Gluck has employed. The melody throughout is all pure and simple, large and noble; nothing far-fetched; the harmony likewise. The only drawback is a certain sameness to our modern ears, which might well have justified more scrupulous selection. We could not help feeling that too many pieces of pre-

cisely the same tone and general character were given continuously from the first scene, the lament of Orpheus at the tomb, where the last honors are paid to his Euridice, with short passages of chorus and orchestral interlude in sympathy. This scene, even as we remember it with stage action at the Royal Opera in Berlin, always seemed to us a little monotonous. But it is all a sweet and natural expression of sorrow.

The second part is stronger and more rich in contrast. Those wonderful choruses of furies and demons disputing the entrance of Orpheus, with the short, stern instrumental preludes (called in the score *balletta*), and the gruff bark of Cerberus, are very simple, yet almost appalling. And as Orpheus pleads, how wonderfully the tone of the infernal chorus gradually softens and relents! A drowsiness comes over the stern chords; and their last strain becomes almost as peaceful and serene as the songs of blessed spirits at the end. Yet throughout the whole (as we wrote years ago) one musical motive, one and the same ever-repeated figure reigns, so that the change seems not one of form, but only atmospheric, imperceptible in its degrees.—It is in no spirit of fault-finding that we have to say, that several of those choruses and instrumental bits were taken at so fast a tempo, as to impair their grandeur; the bark of Cerberus was by no means so unmistakable as we have heard it.

The novelty of the evening was a new Piano Concerto, op. 185, by Raff, in three movements: Allegro, Andante, Finale. We could not, in a single hearing, find the composition very edifying; it is very brilliant, very difficult, full of modern effect, and in the Andante not without traits of beauty and originality. The triumph belonged fairly to the player, MME. SCHILLER, who had learned it at short notice (Mr. Mills being in too poor a state of health to come on from New York,) and who performed the whole so admirably that she was recalled over and over with the most enthusiastic plaudits of the whole audience. The general mass of an audience are rather apt to clothe the thing performed with the "imputed merit" of an excellent performance; and that is probably one explanation of the phenomenon which so exercised the mind of the "Discontented One" in the first concert, when the same audience applauded Berlioz and Beethoven with equal ardor.

The glorious old Fifth Symphony was of course splendidly executed; but it is still impossible, for any one who knew and felt the work for years before we had anything approaching to a perfect orchestra for its interpretation, to wink at some wilful exaggerations in certain points of emphasis and tempo. In the first movement, the time was far from uniform; and as for that slow and "underscored" first statement of the motive of four notes, before going on in the true time of the movement, we can be reconciled to it for once, (indeed it was the old Boston way of doing it); but when it comes to repeating the same thing in the horns, where they lead in the second subject, and this again and again, the effect is by no means natural or pleasant; one might leave something to the imagination or the understanding of the hearer! There were one or two of Beethoven's repeats omitted, and the grand March Finale was accelerated to a furious speed.—On the whole this was the most enjoyable of the Thomas concerts so far.

In his second Saturday Matinée (Nov. 14), Mr. Thomas gave the following selections:—

Overture, "*Idomeneo*," Mozart.
 Prelude, The Choral, composed and the
 Choral, } whole adapted for Orchestra, Bach.
 Fugue, } by J. I. Albert,
 Aria: "*Lascia ch'io pianga*," Handel.
 Miss Emma Cranch.
 Concerto for Flute, Boehm.
 Mr. Carl Weber.
 Symphonic Poem, "*Orpheus*," (first time), Liszt.
 Overture, "*Tannhäuser*," Wagner.
 Song: "*Io t'amerò*," Campana.
 Romance, in G. op. 40 Beethoven,
 Played by all the First Violins.

faithful," a sacred air sung by Mr. Hayden, and a sonata for violin and piano. All the music was wonderfully fresh and inspiring, while the concerto and prelude were tremendous in their grandeur. The immense and continuous difficulties of Liszt's transcription became mere playthings in the hands of Mr. Allen, and the concerto received an interpretation long to be remembered. We here attempt no report of the lecture, but with pleasure announce to our readers that we have prevailed upon Mr. Allen to consent to the entire publication of the lecture, which will appear in our next issue.

CAMILLA URSO. An exchange gives the following as to this true artist's method of practice:

Every day she takes an hour for slow and patient practice in making long-sustained notes. This is to obtain a strong, pure tone. Then she plays scales and finger exercises of all kinds for two or more hours, and then such sonatas and other great works as she uses in her concerts. In all this she never hurries, never gives any particular expression to her music, and seldom plays up to the full time in which the piece is written. Everything is played slowly, carefully and thoughtfully. When the long practice hours are over and she comes upon the stage to play, all thoughtful effort is abandoned, and her emotions control the music. The practicing was mere mental and technical work—the performance the blooming of a great genius in music.

CLARA LOUISE KELLOGG is credited with these remarks concerning foreign music teachers: "They give their pupils no rest. It is to the interest of the teacher to do so, for when a new comet rushes forth the question is, 'Who was her master?' It is the best card in the world for him, and he knows it, and puts in his best. When Grisi first appeared, the question ran through Europe, 'Who taught her?' and the teacher was run down with pupils. True, he never produced another Grisi, but he has brought out a good many voices. Then there was Wartel, who gave us Nilsson, but that was his greatest feat. He has done nothing since, for there are but few who can stand his exacting method. He would break an American girl down in no time. Why? Because our American damsels don't have the physique, and will dissipate. It is nothing in the world but an absolute waste of money for young American girls to go to Europe. They have completely demoralized those foreign teachers, as Americans have demoralized Europe. There are the Milan masters; they do their biggest business now swindling American girls. They tell them lies about their voices, and coddle them up with great ideas as to their future, and all just to get their money out of them. Why, these girls have only to hint that they come from America and they are taken in most wofully. I tell you, sir, it is a down-right shame." "And do you really think they can be educated here?" "Most unquestionably. They have only to practice self-denial and study incessantly and hard, and the day would not be far distant when the voice of the foreign opera singer would no longer be heard in this land. Do you know, I am fairly disgusted with our people for running after foreign singers as they do instead of trying to bring out our home talent? Naturally, American girls have the sweetest voices in the world. No country on the earth produces finer natural voices, and if the people of this vast and glorious republic would only encourage our girls to perfect their musical education, and the girls would only give up their folly and cultivate their bodies and taste, we would soon have as fine opera as the foreigners produce."

[From the Transcript.]

OUR MUSICAL SEASON. That Boston is a musical city no one who looks in upon the great Music Hall audiences on alternate Wednesday evenings and Thursday and Saturday afternoons can doubt. And in addition to the two series of concerts referred to (the Thomas Symphony and Saturday matinée and the Harvard Symphony) we are soon to see the new Globe Theatre, risen Phoenix-like from its ashes and filled with the warblings of Mr. Strakosch's song birds and doubtless also with an audience, nightly, of delighted listeners. Then we have our old Handel and Haydn Society, which will soon take the field again in the particular province it has chosen for itself, and which has brought so great a measure of renown to its honored name. One or two new works are in contemplation by this society the

present season, besides the reproduction of some smaller and lighter works, those which were received with special favor at the recent triennial festival of the society. We have our Apollo and Boylston clubs, and also two new clubs or organizations of mixed voices—the one the "Cecilia," numbering about one hundred voices and composed mainly of prominent members of quartet choirs, in the interest of the Harvard Musical Association, under Mr. Lang's direction, the other a fine chorus of some two hundred voices, the mature and well-tried Highland Musical Society being taken as a nucleus, to which are added many members of the Boylston Club and some sixty or seventy of the Handel and Haydn Society, under the direction of Mr. Sharland. Both of the latter have made their debuts and both have been received with favor. Each of the careful and pains-taking directors may well feel proud of the measure of commendation which has been freely accorded them.

We have our two or three quintet clubs of instrumental performers, and our smaller quartet clubs of vocalists. We have resident among us individual vocal artists equal to any requirements of the concert room or of the severer oratorio school.

The Thomas Orchestra is perhaps as fine as anything to be found in any of the cities of the Old World, having been brought by its accomplished director to a high, perhaps the highest state—nearly reaching perfection—which it is possible to attain to. Mr. Thomas guides and controls his men exclusively throughout all the months of the year, thereby gaining absolute mastery over them, and moulding and shaping individual members of the same to his will until the result is, as stated, a nearly perfect orchestra.

Not so the Harvard Orchestra. Here we find perhaps as fine a body of musicians as are gathered under Mr. Thomas's baton, but they are brought together under very different circumstances. They are, to a great extent, from our theatre orchestras, where each little band of musicians play nightly under a different director, and when brought under the baton of Mr. Zerrahn they come as so many individual musicians and not as an orchestra. That some imperfections are the result of their performances under such circumstances no one need deny; and yet when we see remarks like the following, in speaking of the performance of the Mozart Symphony—"The lovely andante became almost coarse from the absence of an appropriate expression in its performance;" and this remark—"Mr. Zerrahn has an unfortunate propensity to conduct all music alike; whether it be Mozart, Beethoven or Schumann, he gives the same color, or the same lack of color to all," and this about "a remarkable apparent oblivion to the meaning of such necessary things as phrasing and expression;"—we say when we see such remarks as have been quoted, so untrue in fact and breathing such a slurring spirit in their every phrase, we are constrained to believe that something more than a desire to serve the public in pointing out that which is good and to which we should cling and render support, as separated from the chaff which we should spurn and avoid, actuates the writer.

The Harvard Orchestra, under Mr. Zerrahn's direction, have been brought into a very creditable condition, as their performances the present season abundantly show to any fair-minded and critical listener, and we doubt whether Mr. Thomas himself, with all his experience, could have done more than has been accomplished by Mr. Zerrahn.

Why are these comparisons? The field is wide enough for all, as it would seem, for each is satisfied with the support it is receiving. Why compare orchestras or choral bodies? No jealousies exist on the part of any of the organizations themselves, that we are aware; or if so, why fan the flame? Let us get what good we may from all, and let us encourage and support all, that good may come to us in return.

L. E. B.

The original model of the stone instruments used in the ocarine concerts, recently given at the Sydenham Crystal palace, has been found in a cavern of the Haute-Garonne, by E. Piette. He describes it as a neolithic flute; it is formed of bone pierced with two well-made holes, and was discovered in a layer of charcoal and cinders, alongside of flint implements of neolithic types. Evidences have before been obtained of the existence of the arts of engraving and sculpture among the stone-using folk of Gaul, but this is the first testimony that has transpired to show that they were sensible to the divine influence of melody.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Vocal Beauties of "Don Munio" by D. Buck.

"Don Munio is a Romantic Cantata of most interesting character, both in the 'Story' and in the 'Music.' The following five pieces are for 'Solo' talent."

1. Aria. Within my Chamber. *Soprano.*
5. E to G. 50
2. Aria. In the Woods. *Baritone*
4. F to d. 50
3. Aria. The Shadows deepen. *Tenor.*
4. F to G. 40
4. Duet. Dews of the Summer night.
Contralto and Tenor. 4. Ab to a. 40
5. Quartet. It is the lot of Friends to
part. 4. F to G. 40

Ship Boy's Lullaby. 2. A minor to f. *Romer.* 30

"Calmly, calmly is he sleeping,
Tho' the waves run high."

A very sweet ballad, in excellent taste.

King and Beggar Maid. 3. A to e. *Lecky.* 30

"And the marriage bells did ring
With a ring a ting a ting."

O, prettiest of beggar maids! O, jolly king! O, merriest of old-fashioned ballads!

Treasured Friendship. Song and Chorus.

3. F to f. *W. Gott.* 30

A smooth and musical quartet and solo.

Good Enough. 3. C to G. *Howard.* 20

Hannah—"It's good enough for Hannah."
Pete—"It's good enough for me."

Good enough and bright enough for anybody.

The Raft. 4. G to g. *Pinsuti.* 60

Also published in E for Alto voice. It is a grand descriptive "scene" and, sung with proper feeling, should be a great success in the concert room.

A Flower that bloomed. (Fleur qui se fane), from "La Princesse de Trebizonde."

3. F to f. *Offenbach.* 30

"O joy! Ah! happy heart!"

A crisp, natty little French song from the new opera.

Sleep, my baby, sleep and dream. Cradle

Song. *L. O. Emerson.* 35

"Darling, little one; good night!"

A charming 'go to sleep' song."

Instrumental.

Marche Heroique. 4. Ab *Muc. Giovanniini.* 60

The 'heroic' quality is carried out by a succession of powerful chords and octaves, which, however, occasionally give place to quiet, sweet passages, which relieve the piece of heaviness without injuring its dignity.

Little Fraud. Polka. 3. C. *Maylath.* 40

A neat arrangement of a favorite song.

Chant du Nord. (Song of the North).

3. A minor. *Lange.* 35

Has the tinge of melancholy which seems to belong to northern music, but is, nevertheless, very sweet.

Quadrille from "Princess of Trebizonde." 3.

Krakauer. 40

Pretty, neat airs, strung together for dancer's use.

Racoczy March. 6 hands. 3. C. *Kretschmar.* 35

What a convenience it would be to have 6 hands! But as that cannot be, get two friends to practice it with you. It is very enjoyable and effective.

Absolvirt. Polka Française. 3. D.

Leitmeyer. 35

Very peculiar and pretty. Played principally with a light wrist movement

Fox Chase. Galop. 3. G. *Steiner.* 30

Well named, and is bright enough for any revel of the jolly hunters.

Colonnen Waltz. 3. *Strauss.* 75

ABBREVIATIONS—Degrees of difficulty are marked 1 to 7. The *keys* marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *itala* letter the highest note, if above the staff.

NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course; Collection of Secular Music for practice; Metrical Tunes and Anthems.

\$12.00 per doz., \$1.38 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental; all of a popular character, easy and cheerful, and of great variety. Pages full sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For Episcopal Choirs.

Danks' Anthem Service.

By H. P. DANKS.

Analysis: Large number of Anthems for all parts of a Church service. No chants; all Anthems, except, perhaps, the "Glorias." All the Anthems will be acceptable to all choirs of all denominations.

Price, in Boards, \$2.50; Cloth, \$3.00.

For Violin and Piano.

Musical Garland.

By SEP. WINNER.

Analysis: Galops, Waltzes, Mazurkas, Airs, Quadrilles, Potpourris for Violin with Piano accompaniment; 160 pages, sheet music size. Price \$2.50.

For Flute and Piano.

Musical Flowers.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment; 160 pages, sheet music size. Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For High and Grammar Schools. For Singing Schools.

Hour of Singing.

By L. O. EMERSON and W. S. TILDEN.

NOTE:—The Hour of Singing is mentioned among the new books, because, although in use for two years, it fills most acceptably a place not yet occupied by any other collection.

Analysis: Music in 2-parts, 3-parts, and 4-parts, carefully and practically arranged.

\$1.00 per copy; \$9.00 per doz.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Book II contains 200 Songs in all keys, 100 Songs have an Alto part. This volume is for Grammar Schools.

Book III contains 150 pieces for practice, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 50 cents; \$4.80 per doz.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Easy Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 35 cents; \$3.60 per doz.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 50 cents; \$5.00 per doz.

The Song Monarch.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music (in effect an easy Glee Book) for practice; a few pages of Sacred Music.

\$7.50 per doz., 75 cts. per copy.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENTLEY.

Analysis: Table of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Anniversary Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 35 cts., \$30.00 per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One elegant Quartet for every Sabbath in the Year, with the proper Solos, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pieces, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.

JUST PUBLISHED :
FOR HOME ENTERTAINMENT!
THE



A LARGE AND CHOICE COLLECTION OF
FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant, and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI, (LOUIS XIII).....	Jungmann
ALPINE BELLS.....	Oesten
AMESBURY WALTZ.....	Nason
ANVIL CHORUS, TROVATORE.....	Verdi
AULD LANG SYNE.....	
BIRTH DAY BALL GALOP.....	Iucho
BIRTH DAY BALL WALTZ.....	"
BLUE BIRD POLKA REDOWA.....	Weingarten
BLUE DANUBE WALTZ.....	Strauss
BOHEMIAN GIRL.....	Balfe
BROOM GIRL WALTZ.....	
BRUDER LUSTIG GALOP.....	Budik
CALABRIA.....	
CAMPBELLS ARE COMIN'.....	
CARABINIERS, SWISS MARCH.....	Croisez
CARNIVAL OF VENICE.....	
CLARA POLKA.....	
COAXING POLKA.....	
COMIN' THRO' THE RYE.....	
CORAL SCHOTTISCHE.....	Kleber
CROWN DIAMONDS.....	Auber
DEFILE MARCH.....	Hauschild
DUMBARTON'S BONNIE DELL MARCH.....	
ECHO DE MONT BLANC POLKA.....	Jullien
ECHO OF LUCERNE, (ROCH ALBERT).....	Richards
FAIRY WEDDING WALTZ.....	Turner
FANFARE DES DRAGONS.....	Boscovitz
FIRE BELL GALOP.....	
FIRST STEPS.....	Bellak
GEN. PERSIFER F. SMITH'S MARCH.....	Martin
GIPSEY POLKA.....	Leutner
GUARDS' WALTZES.....	Godfrey
HER BRIGHT SMILE, WALTZ.....	Wrighton

HOME, SWEET HOME.....	
IL DESIDERIO.....	Cramer
INDIANA WALTZ.....	Marcaillou
ISADOR WALTZ.....	Nason
JOLLY BROTHERS' GALOP.....	Budik
JORDAN IS A HARD ROAD.....	
LUCIA DE LAMMERMOOR.....	Brunner
MAIDEN'S PRAYER.....	Badarzewski
MARCH IN NORMA.....	Viereck
MARCH OF THE MEN OF HARLECH.....	Richards
MARDI GRAS, QUADRILLE.....	Schubert
MARTHA, BUDS FROM THE OPERA.....	Bellak
MONASTERY BELL.....	Wely
MUSKET GALOP.....	
OVERTURE TO POET AND PEASANT.....	Suppé
PESTAL.....	
PLEASURE TRAIN POLKA.....	Wallerstein
PRIMA DONNA WALTZ.....	Jullien
QUI VIVE GALOP.....	arr. by Wels
ROCKING CHAIR POLKA.....	
SEA BREEZE POLKA.....	
SHEPHERD BOY.....	Wilson
SIGNAL MARCH.....	Kleber
SPRING, GENTLE SPRING.....	Riviere
SWISS MARCH.....	Croisez
THOU ART SO NEAR.....	Reichardt
'TIS THE LAST ROSE.....	Herz
VAILLANCE, POLKA MILITAIRE.....	Ascher
VIENNA MARCH.....	Gordon
WARBLINGS AT EVE.....	Richards
WEDDING MARCH.....	Mendelssohn
WILDFANG GALOP.....	Faust

Ditson & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, \$2.50; in Cloth, \$3.00. With the exception of Thomas' Quartets, they have also a Full Gilt edition, \$4.00.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

BEST ORGANS

For Easiest Payments.

The MASON & HAMLEN ORGAN CO., winners of THREE HIGHEST MEDALS and DIPLOMA of HONOR, at PARIS, 1867, VIENNA, 1873, and HIGHEST AWARDS IN AMERICA ALWAYS, now offer the finest assortment of the Best Cabinet or Parlor Organs in the World, not only for cash exclusively, as formerly, but will also rent them with privilege of purchase, or sell for payments running through one to four years.

The following table shows terms of payment on several plans for STYLE 7, a Five Octave Double Reed Organ in elegant Upright Resonant Case, with Five Stops; Vox Humana, Automatic Swell, Knee Swell, &c.

Cash Price, \$130. Time Price, \$143. Rent 3 Mos., \$14.30					
PLAN.	Pay'n't in Advance.	In Three Months.	In Six Months.	In Nine Months.	In Twelve Months.
No. 1.	\$14.30	\$14.30	\$14.30	\$14.30	\$85.80
No. 2.	28.60	—	28.60	—	85.09
No. 3.	27.92	27.92	27.92	27.92	27.92
No. 4.	71.50	16.26	16.26	16.30	16.36
No. 5.	67.92	—	67.94	—	—
No. 6.	89.90	—	—	—	69.90
No. 7.	\$14.30 cash, \$10.44 monthly for 12 months.				

Many styles at proportionate prices, rented or sold to almost any part of the country. CATALOGUES, with full particulars, free. MASON & HAMLEN ORGAN CO., 25 UNION SQUARE, NEW YORK; 154 TREMONT ST., BOSTON; 80 & 82 ADAMS STREET, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782-1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Boylston Place. [790]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf } 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Ousely.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheuer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Hsley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were ShepherdsMorgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York. LYON & HEALY, Chicago.

Dwight's Journal of Music.

WHOLE No. 879.

BOSTON, SATURDAY, DEC. 26, 1874.

VOL. XXXIV. No. 19.

Robert Franz's First Impressions of "Lohengrin."

[As Wagner's romantic Opera has of late been generally performed here in Boston, we have obtained from the following letter of the song-composer to our friend the poet, which appeared by request in the *Leipziger Zeitung* for Nov. 10, 1874, what you call "first impressions." It will probably be read with more interest than it was then.]

* * * * * You write me about the Opera and about what you call "demoniacal" notes. I answer both in one breath, while I tell you a secret—Richard Wagner.

And first a confession, which, from the lips of a musician must sound almost confessional. A short time since I had not heard a note of Wagner, and my prepossession was for the French, upon a glance into the score of the *Lohengrin*. There everything to the eye was so confused and long-winded, no working together, mere disconnected musical mounds, . . . I was agonized for although universal feeling is an integral part of the national constitution in the national republic, yet here everywhere else it presupposes a common center. Men and notes are then only veritable and self-governing republicans, when they stand at the *whole* and do not with feeble satisfaction turn to themselves or with forth-putting reason, strive to erect a separate planetary system. So I shared the aversion of nearly all my brother artists to the two-fold rebel, and made it a matter of conscience to cross myself devoutly at the mention of the name of Wagner, put on a long face and say to myself with pharisaical unction: "Lord, I thank thee," &c. Chance, rather than desire, put into my hands his book, *Kunstwerk des Zeitalters* ("The Art of the Future.") To my great surprise I gained from this work the conviction that the composer must have a good store of clear and orderly ideas in his head, and that he could undertake absolutely nothing, that would not be justifiable from some higher standpoint.

Liszt was so kind as to invite me to Weimar, and assured me beforehand that the *Lohengrin* would more than compensate me for the journey. The "Art of the Future," together with that adventurous score, had put me in a state of great excitement, but I reached the theatre to me so far to an opera. You know that I am a fond of your art as of my own, and will readily comprehend that I am principled against all that has heretofore been called Opera. If I listened to the music, the action would escape me; if I attended to the latter, I lost too much of the former, and indeed lost altogether the words which formed the substratum of the tones!—in short I could make no unity out of it, and carried only fragmentary impressions into it. This disinclination of mine not only extended to Meyerbeer and Flotow, but my heresy touched even Mozart (*the stage, of course,*) as well as the rest of them. At last I accustomed myself to the thought that my

means of viewing in regard to stage matters must be very limited—a suspicion which gained in probability, when I took into account the lively interest of many, with whom I fully harmonized in all the other cardinal points. Still I adhered firmly to the proposition, that the Opera fritters the poetry to shreds and dismembers the music by the dialogue and other *theatrical* means. But after I had seen the *Lohengrin* I view it differently. From the first bar I was in the midst of it, and soon stood in such active sympathy with what was going on in the orchestra, that throughout the whole representation I imagined myself in fact a fellow singer and actor with the rest. How irksome is the frivolity of the French *manner*, which now rules our stage, compared with such deep and serious earnestness! I am not the first who supposes something, which our present theatre public appears almost to have lost,—namely *abandon* and free sympathetic play of feeling,—a moral process, without which all intelligent understanding of Art is out of the question.

But don't believe that I have become an enthusiast over night. On the contrary I regard the matter very calmly, and shall withhold my blame as little as my praise. . . .

Wagner's opera is a whole, and therefore only enjoyable and understandable *as represented*. Other opera music is suited also to the concert room. Mozart, for instance, is comprehensible to me in his full worth *only* there;—whereas to separate Wagner's music from his poem would be, so to speak, complete annihilation. Hence the impression which the score of *Tannhäuser* made upon me. I had not, in my prejudice, supposed that the music could so mould and subordinate itself to the action, without merging itself entirely. In *Lohengrin* it seems merely to introduce lights and shadows into the picture, merely to adorn emotions and scenes, to render them clear and transparent; it only gives to the effect of the action a longer reach, and extends it to those nerves, which otherwise would have had no part in the enjoyment, and so draws the *whole* man into the magic circle. It never enters its head to expatiate on its own account, or to move in the forms of a traditional or scholastic cut; it accompanies the development of the poem, breathes into it the tender or conjures up the stormy; fills out, recedes or becomes prominent, as there may be necessity. But always you are in the midst of an elaborate, fully justified whole.

But if we view it now from the stand-point of a purely musical criticism, and not as a ramified and complex organism, of which a part only rests upon tones, we find indeed a remarkable poverty. Only a few essential motives mark the musical connection; these are held fast from one end of the opera to the other, and we always see them emerge and turn up again, just when a chaos threatens and when all seems about to fall to pieces. And so it is, you

besides these fundamental bodies, seems, taken by itself alone, a disconnected mass, whose centre of gravity resides not in the vocal, but the instrumental music. But do not for the world suppose that these are regular instrumental movements, after the patterns that have become fixed since Beethoven. With Wagner they rest upon pure sonority, upon the reflex movements of tone. Herein he is great, here the most assiduous studies evidently have borne marvellous fruit. It is a true fable-world, a true rainbow of tones. Unheard of combinations of sound, but throughout of a beauty incomparable. The entire introduction to *Lohengrin* is a fairy element, and one can hardly, even with the critical spectacles on nose, avoid a state of ecstasy and transport. The nerves are *shaken* by it.

Now upon these tone-combinations, for which I purposely avoid using the fixed idea of "chords," the vocal melody is set. It is kept in peculiar, I might say, in strange intervals, and is almost exclusively in Recitative. Only in rare cases, where a powerful effect absolutely demands it, it rises to an *Arioso*, which naturally, since the stimulant has not been abused, cannot fail of its effect.—It is hard to conceive how the singers can impress upon their memory such apparently ungracious forms of melody; and yet they assure me that, as soon as they once get hold of it, every note stand as if chiselled in the head. Note this: it speaks for your theory, for the natural fundamental bass, and the "demoniacal" formation of accords of *seventh* and *ninth*. But the melody is *not* with the thoughts to be expressed through thick and thin. The modulation observes no traditional rules, no familiar form: it is entirely dithyrambic: a full chord of C major, and close upon it a D major, is an every-day occurrence. Of symmetrically constructed rhythmical figures there is nothing to be found; one crowds the other forward, restlessly and without perceptible goal. And in spite of these *harsh* and *unpleasant* qualities, always the *idea* is hit, the indispensably necessary for the time, is hit. Comprehend it, he who can! While with Meyerbeer the refinement is shamefully paraded, here it always works merely in a completing, mediating function, and helps, in spite of its exquisite form, to finish off the whole with charming, naïve grace. I was not once disagreeably affected in the whole course of the performance; on the contrary, the feeling never for a moment left me, that I was in the presence of a grand creation, strong in the consciousness of its title. Whether it were the charm of absolute novelty, or what else, I can name only a very few productions which have thrilled me so as a whole (*ganz aus dem Vollen*),—*"Lohengrin" is the only one to use your word again, as I have done.*

And the public? It listened eagerly, devoutly, deeply moved and spell-bound, as if it felt the might of a sonorous stream, flowing towards

it out of the heart of the world. Another palpable proof that men, be they ever so *blasé*, feel instinctively and grow believing, so soon as anything is offered them out of the mysterious and yet clear running fountain of eternal nature. This is in fact the might of the primal energy, of the "demoniacal element," which the world's pettifogging wisdom, unable, as you say, to tell what to make of it, is always ready enough to pronounce demoniacal in the evil sense.

Do you think now that I have come completely over to your view? Do you think that I am convinced with you, that Music in the immediate Future is to undergo a noble expansion? As a handmaid, renouncing its independent estate, yes; but as exercising its ancient, just right, no! For a thrifty future of the "Art of the Future," in my humble opinion, in spite of Richard Wagner, there can be little hope. He, at once poet and composer, to whom all the labor and all the victory belongs, cannot be seduced into a rivalry with himself; so he lets music be music and he makes an—opera. But what he thereby proves most strikingly is, the poverty of musical invention in our time. He is so penetrated with the misery of the present state of Art, that he makes no conscience of magnifying it.

You have here shortly and concisely my view about Opera and "demoniacal" music, or music resting only upon natural laws of sound. It claims, of course, only the weight of an individual view. Wagner, through his two-fold endowment, is the only man who could create an opera, which in its fundamental conditions is an integral work of Art. Whoever would follow Wagner's tone-tracks and their wind-harp system, without the inborn, genial feeling of the right and necessary, must do sensible injury to himself, and if he be a setter of the fashion, to the Art. Wagner is a—remarkable phenomenon, a thoroughly genial, self-justifying nature; but imitators will still be imitators, and as such will never know how to take home to themselves the ancient truth:

Quid licet Jovi, non licet bovi.

ROBERT FRANZ.

Musical Education and Popular Concerts.

[From the Atlantic Monthly.]

In a recent quite lively discussion in the *Daily Advertiser* newspaper, about concert programmes, the ways and means of musically educating a people not as yet altogether musical have been descanted upon to a rather unusual extent. The discussion, beginning with a good-natured enough protest by a "Disappointed Subscriber" to Mr. Theodore Thomas's series of Symphony Concerts, had at the outset little if anything to do with popular education. The subject of debate was at first mainly whether symphony concerts are as *amusing* entertainments as the public at large might desire. Had the discussion not bordered to a rather dangerous degree upon more weighty matters, we should have been wholly glad to see the subject approached from so un-Anglo-Saxon a point of view. A plea for amusement pure and simple, for amusement *per se*, divorced from all instructive and intellectual disturbing elements, coming from the very heart of Boston, is in itself a refreshing novelty, interesting and to our mind praiseworthy when considered in its purely social relations. But the matter in hand is so mixed up with things that are of indispensable educational worth, that we cannot but view our "disappointed" friend, together with his more

desperately skeptical partisan "B." in a questionable light. It is not our purpose, neither is this the place, to answer directly any of the statements or arguments of either; but taking the unfelicitous hint from the subject that has been displayed throughout the discussion for our excuse, we venture to offer some ideas on the subject of musical education in this country as affected by concert programmes and concert going.

Were any scheme of progressive popular musical education possible with us, we should advocate it by all means. But there are insurmountable difficulties in the way of such a plan. In the first place, the wondrously heterogeneous elements of which American society is, more than any other, composed, and the lightning pace of progress as well as the extreme complexity of modern civilization are against it. Even if our society were of that simple structure that we find in Germany in the thirteenth century, any rationally progressive system of general musical culture would prove impossible. In Germany the popular musical sense was rationally and gradually developed through a period of several centuries, its natural growth being fed by foreign (French, Dutch, and Italian) influences, until the Germans became the preëminently musical people they are at the present day. But mark one all-important fact. These foreign influences, the results of the then higher æsthetic civilization of France and Italy, were only brought to bear very gradually upon Germany. When we consider the difficulty of communication then existing between different countries, we can easily understand how slowly and at the same time how generally these influences worked.

Every bit of French, Dutch, or Italian musical learning had time to be thoroughly assimilated by Germany before a new lesson came from beyond the borders. Little hints of foreign improvement in counterpoint and musical form came to Germany as the weekly paper comes to some lone backwoods village, in which every eager, news-loving mortal, from school-master to plowboy, knows every item of print by heart long before the next week brings a fresh supply. But America is now in a vastly different position from Germany in those old simple times. We are now, in our musical infancy, living in daily intercourse with Germany and France in the full heyday of their musical manhood and Italy in its musical decline, by this time quite sufficiently far advanced. In this age of steamboats, railways, and shilling-editions, he that runs may read, if he be so inclined, and the man that can assimilate most quickly soon outstrips his duller brother. Society rapidly falls into distinct musical classes, and he who cannot keep up with the foremost must take his chance in the rear. Those who cannot fly must sink until they reach some denser fluid in which they may at least *swim*, unless they be perchance of that specific gravity which can only be supported by solid ground of matter of fact, and are thus forced to *walk* this earth, unbuoyed by æsthetics of any sort. Which latter class of beings have also their use in the world.

The question now arises, Which class has the highest and most imperative rights? The class of swimmers are sure to largely outnumber the flyers. That is one point in their favor. But are majorities to rule unquestioned in matters of the intellect and of the æsthetic sense as they do in coarser affairs? To our thinking the man of high æsthetic nature and cultivation has an almost divine right to exercise and nourish his superior faculties in what most transcendent manner he can. Let the mediocre majority feed after him, even on the crumbs that fall from his table, if need be. But what if the cultivated minority should consent to waive their rights, harness themselves to the yoke of public instruction, and become merely didactic individuals for the benefit of plodding mankind? The idea has a seductive flavor of Christian charity and public-spirited self-immolation! Supposing that all our cultivated

musicians and music-lovers should forego their classical symphony concerts and fascinating experimentalizing among the more modern musical transcendentalists, and, taking their more limited help from the world, should try to lead them on through even the most judiciously selected course of progressive concerts, beginning with "Nelly Bly" in a hope of ultimately ending with "Israel in Egypt," the Passion, and the later Beethoven quartets. Supposing that our aspiring composers should devote themselves to the composition of such music as can be well assimilated by the multitude, instead of following their own highest ideal, and that both composers and music-lovers should for a period of ten or twenty years concentrate their æsthetic energies upon leading the masses step by step to an understanding of the higher music. We will not ask what thanks they would get, for that is a small matter, but we will ask what good they would do that would be in any reasonable proportion to the pains expended. The answer is, to our thinking, clearly, *none!* Any good result to be brought about by such a plan would be an unprecedented novelty in the history of civilization and culture. The whole country would be steeped in the most disheartening mediocrity. We must never forget what an overwhelming influence the fit individual has upon the whole culture of his age. The higher above the common herd the individual stands, the greater and surer will his influence be in the end. Could the masses be autocratically compelled to *study* music, some good might be done by taking up the didactic method; but as matters exist, this is impossible. The only feasible plan is to present to the public, and with all one's might uphold examples of what is highest and best in music as well as in the other arts. Works of true, lofty genius *cannot fail* to have their purifying and elevating effect upon all who are amenable to musical influences: sooner upon some, later upon others. A Beethoven A-major symphony, a Mozart "Don Giovanni," a Bach Passions-Musik are infallible as truth itself. Take even our most cultivated music-lovers away from the constant influence of works like these, place them under less exalting influences, and they will soon enough degenerate into a condition in which they will not be trustworthy guides even to the most ignorant. We would have no manner of compromise in the matter, and would oppose to the last inch any encroachment upon the perfect artistic structure of concert programmes. No standard is too high, not even the very highest. We are of course speaking of concerts which have only the advancement in the art for their object: symphony concerts, chamber concerts, and piano-forte recitals. The best of us are not perfect, neither are the wisest of us very wise.

Instead of wasting so much breath and ink upon a chimerical gradual cultivation of the masses, it would be much more to the purpose to do all in our power towards the still higher and highest cultivation of the already enlightened few. Let our leaders in opinion be as perfect as possible. But we are again told that if this is the case, the common herd will merely take the leader's opinions on faith, thus paving the way for self-deception, sham enjoyment of high music without appreciation or understanding, hypocritical hero worship, and evils without end. This is most stupendously untrue. It is out of the nature of things. Nobody to-day who is worthy the name of man, and is not a mere eating and sleeping featherless biped, will take anything on faith. The uncomprehended invites investigation, the uncomprehended good more than the uncomprehended evil. Culture is infectious. Where the most highly cultivated nucleus exists, there will be the highest general cultivation. Nothing is more fatal to general culture than that intellectual and æsthetic communism which would have the foremost wait until those who lag behind shall have caught up with him.

But let none mistake our meaning. The

very last thing we would aim our shafts at is general education, æsthetic or otherwise. But general rudimentary education is not to be undertaken with the mature man. That is the business of the school boy. Where rudimentary musical education is taking such shape as it is in our public schools, there is little fear of a want of that. The new generation will be upon us soon, and let our leaders look to it that they be in fit condition to preach the evangel of Bach and Beethoven to these coming youngsters, who *do* know their right hand from their left. The generation of "musical infants" is passing away. What if there still linger some few pitiable beings who cheat themselves into liking Beethoven symphonies because Beethoven is fashionable? What harm is done? We think that this sham admiration for classic music in our audiences has been, upon the whole, overrated. It is hardly conceivable that human folly should reach the pitch of going, year in, year out, to concerts merely for the sake of throwing dust in the eyes of one's fellow-creatures.

There is a strong tendency with many people to look upon music as a mere art, and to deery all music from which they fail to derive such pleasure as one gets from eating and drinking, or any other merely sensual enjoyment, as purely artificial. *Art* is the word commonly used in this connection. People are fond of contrasting "music of the head" with "music of the heart," generally classing under the former term all music that they do not like, and under the latter term that which they do. Now the enjoyment derived from music is much of the same kind as that derived from the contemplation of a fine painting or statue, or beautiful landscape, or from poetry. Music to be beautiful must needs be scientific, that is, it must follow the fundamental laws of the art, as painting follows the laws of perspective, anatomy, and coloring. By scientific we mean in accordance with laws that are discovered by science. A composition, as a beautiful work of art, must know its why and wherefore, and be capable of analysis into mutually dependent parts. But the enjoyment to be derived from it as a work of art does not depend upon the recognition of such analysis by the listener, any more than the enjoyment of a painting depends upon our recognition of the correctness of its anatomy and perspective. The enjoyment of sculpture and painting is instinctively *felt*. If the details, the mechanical part of the work, are faulty, our enjoyment is impaired, but the ratio of our knowledge of what it should be to be perfect. But mechanical perfection of detail, or mere truth to nature, never of themselves make either composition or performance enjoyable; although both may be indispensable to the perfect enjoyment of the cultivated art-lover. These are but the body, not the soul of art. It is just the indescribable beauty either of form, or content, or performance, that makes music so much enjoyed. There is a marked degree in a technically faulty composition, but which is of a higher nature than mere technicality and wholly distinct from it. If "music of the head" means music that is *merely* technically perfect, then it is music that is simply worthless, and we know of infinitely little classic music that can be put under such a heading. What "music of the heart" may mean, and whether it is good music, we are at a loss to say. But many people tend to find the beauty and grandeur of the grandest music, because of their want of acquaintance with musical terms of expression, is no more strong than that of a child who had to see the beauty of a Shakespeare poem. It is with the great thoughtful faces of our masters, "thoughtfully intent faces" at our concerts, looking at the notes of the score, and the great symphonies. This is a very strange state of affairs, and as the present of truth itself. All the beauty of melody, sentiment, passion, tragic power, or comic humor, that can be found in music at all, can be lost in the hands of the

intensity and grandeur in the great classic music. The classic music is, to be sure, intellectual, but it is all the more inspiring for that, and with an inspiration that lasts. But music that is simply *amusing* generally fails to amuse more than a few times, and, except as its function may be in the proper place and at the proper time, it can hardly be a very promising means of education.

On Editing.

To a thoughtful man, I believe it would be a great pleasure to read a book which should be a faithful representation of the original text, and which should be so arranged as to be a faithful representation of the original text, and which should be so arranged as to be a faithful representation of the original text. The most intelligent conjecture, can enable him to do.

under the editorship of the latter, who wished to be faithful by the author. To this order belong the count- original text, till, it is probable, the author himself

the man who wrote it. Such a rendering is scarcely to be improved, but it must be made one, so intimate a knowledge of the matter, on the part of the player, that it must be a faithful representation of the original text, and which should be so arranged as to be a faithful representation of the original text. The most intelligent conjecture, can enable him to do.

but mark what notes are to be played loudly and what softly, what are to be detached and what con-

which is apart from the composer's intention, and is phrase itself. This kind of thing is admissible in performance, where the personality of the player may give interest to his erratic construction of a

ated in print, unless accompanied with a complete description of what was originally written, and of what has been altered from and what added to the author's text. The free-handed and unavowed substitution of words in the editions of Shakespeare that preceded the present generation, has led to the adoption of many of these in general belief as authentic, and it is only readers who make first acquaintance with the text from later editions, the principle of which is to restore the earliest readings, who can receive these unprejudiced by the power-

sions, which prompts the supposition that right is wrong and corruption is purity. So too, in the reprints of the masterpieces in music, it has been so far customary for editors to insert their own marks

astounded to find how much and how little belong

use, of musical works, to players who have not the

light of their own intelligence, either for want of

quire it, when general education may perhaps have

prepared them to obtain an insight into its design

editorial and what is authoritative; but it is of the highest importance that editions thus ornamented, let us admit it to be, with the annotations of an editor, should be distinguished as such, so that they may not mislead a reader into the supposition that the inserted marks are due to the writer of the piece. Let such, as this be styled a school edition, if you will, and let its advantages be fully acknowledged; but let it never be confounded with the library edi-

exist, of every work whose interest was sufficient to make a knowledge desirable of what the author wrote, even though readers should in some instances prefer to depart therefrom. An edition of the piano-forte works of Beethoven, now in the course of

of an editor to an extent happily extraordinary, and

the editors, and one in particular, assume to have a

common-place folks blindly believe must have been

who have but the indisputable notes of the original,

octave to two, and make other still more serious

changes, which, let me do them the kindness to suppose, they imagine to be betterment of what the world received a perfect prior to the pretence of these gentlemen to prove it to be imperfect. Of a totally different character, is an edition of the pianoforte Sonatas recently issued in England, wherein infinite pains have been spent in purifying the text according to the highest authorities, and impunctuating the phrases as aforesaid, so as to distinguish their meaning to all who read them. The English, or one produced in the same spirit and with the same amount of insight, should of course be the school edition. The German edition must be a curiosity from which reason and feeling will revolt.

Our third order of editorship assumes the right and presumes the capability to add to the works of great musicians in order to fit them for present use. In letters the same was done by John Dryden, by Nahum Tate, and by David Garrick, with regard to the plays of Shakespeare, and a pretty business they made of their changes. Mankind has come to the convictions that the Tempest is best without having a youth that has never seen a maiden; that King Lear is not improved by the omission of the Fool or by the love of Edgar and Cordelia; and that Romeo and Juliet is good enough without the waking of the heroine before her lover's death and a maudlin, dawdling, sentimental piece of whining in consequence between the two. Would that a like conviction with regard to music might break upon us: The manes of an artist who wrote a Tragedy of four hours long, or an Oratorio of five—such as Hamlet or Belshazzar—could scarcely, with justice, rise from his repose to complain of the inevitable curtailment of his work; for now it is impossible, if ever an audience could endure it, to attend to a performance of such great extent. To shorten, where this is unavoidable, is one thing; to color, to decorate, to misrepresent, or even to dress (when the applied costume is out of the fashion of the age to which the work belongs) is entirely another. Perhaps one of the greatest evils that have ever been done in music, is the reinstrumentation by Mozart of Handel's Messiah; and the evil lies in the fact that the score is written with such consummate artistry as to rival the beauty of the original matter, that it is hence inseparable (save in those pieces in which, from the first, Mozart's additions have been unused), from Handel's groundwork in public performances. Because of its infinite merit, Mozart's orchestration is now indispensable, and, because of its indispensability, any one now regards it as a precedent, and takes licence from its example to invest other works of Handel with "additional accompaniments." Unhappily, or happily, as the case may be, everybody who paints Handel with the vivid colors of the modern orchestra is not Mozart. If he were, and were always at his best, then should we become strangers to the effects intended by the mighty one of Halle, the stern grandeur and the special sweetness of the Saxon giant would have no existence, and the delicious haze of sunset glories that hangs as a kind of veil between the ancient style of music and the modern would hide from view the most salient features of the master's individuality. I plead guilty to this act of treason against the musician's memory in my own poor strivings, which would not be extenuated by a recital of the circumstances that induced me to the act; I but acknowledge that I live in a glass-house, and the stones I may throw will shatter as much my own panes as they may strike against the crystals of others. Now the case of Handel differs from that of every later musician, and, to a great extent, from that of some composers of his own period, in that the unwritten organ part formed a prominent and important feature in the performances over which he himself presided; and that the absence of this designedly conspicuous feature causes a vast blank, which imperatively needs to be filled. It was this imperative need which caused Mozart to write his wind instruments and occasionally to add to the string parts of Handel, for the performance of the Messiah in Vienna, in a hall that had no organ. He must be a man with the genius of Mozart or of Handel himself, or else with the belief that he had it, who would now-a-days dare to improvise an organ part to any work by Handel, that should aim at the contrapuntal character and the general fulness of interest of what Handel is recorded to have played; but a thing may be accomplished in the stillness of contemplation, which is impossible in the heat of excitement, and thus one—who could by no means extemporize it—might write, in a fortunate humor, such an organ part as even Handel might not have rejected. This would not be to modernize a work

written in the spirit of another age, but to fill up the gap occasioned by the author's incomplete mode of writing. So deemed Mendelsohn more wisely than when he recast "Ach and Galatea"—when afterwards he wrote his truly Handelian organ part for "Israel in Egypt." It is seemingly inconsistent, on the other hand, to fill up the incompleteness of Handel with instrumental effects such as he never could have conceived, even though it be done after the example of Mozart's "Messiah." Let us pass on, however, to a master who lived two generations after the grand old colossus became silent, after the modern had been introduced into music by the magical touch of Mozart, and who is duly accredited with a mastery over the materials wherewith he worked, that is equal to the measureless greatness of his thought. It has been proposed—merely measure the monstrosity!—to improve the orchestration of the Choral Symphony of Beethoven, and the notion has been justly met by Mr. Manns in a paragraph in the book of his benefit concert last April, and by Mr. Joseph Bennett in an article that appeared in this journal. There is one thing to be urged, and this is the single one, in support of the extravagant proposal—namely, that let be written what may, either in the way of making clear the ideas which Beethoven is now declared to have been unable to express, or else in making clear what the proposer would like him to have expressed, let be written what may, the world has always the freedom to receive or to reject it, and we who have full faith in Beethoven, so may still play him as he wrote, and may still believe that his writing is the immortal portion of himself. The orchestration of a master is as entirely individual to him as are his harmonies or his melodies. One can tell at a hearing that this or that is a score of Mendelssohn or of Schumann, of Spohr or of Weber, of Beethoven or of Mozart, quite as certainly as one can recognize a painter by his coloring or a poet by his idiom. Would a passage of Shakespeare be any longer his, were every word in it that is unusual in our times to be replaced by the last new University slang phrase which has been adopted by the Girl of the Period? Would a picture by Reynolds be any longer his, were it to be recolored by even the ablest of living artists? Let it be granted that some of the orchestral effects of our master are not satisfactory to the full, and let it be presumed that this is a possible consequence of his infirmity, which he might have altered had he heard these effects as we hear them. What then? If Beethoven had not possessed that miraculous inner sense of sound through which he perceived the beautiful, he would not have been Beethoven; and, in like manner, had he not possessed that natural as lamentable outer senselessness to the very sounds of his own conceptions, so neither would he have been Beethoven. It is he that is our love, our adoration; and he, disguised by the manipulation of another hand, at the prompting of another brain, is a stranger to musicians, and strange may he be forever. It is argued that the capabilities of instruments have been extended since our master wrote, and that he would have constructed different passages had the means been at hand for their execution. What then? Had he written something else, he would not have written what he wrote, and we shall better enjoy this legacy of genius if we believe it to be unimprovable, than if we submit it to the hacking mercies of any after-comer. Nay, the then limitation of compass of certain instruments brought particular beauties into some works of Beethoven which would not have been there had pianofortes and flutes and other machines for setting the air in motion been without top or bottom to their scale. Notice in testimony, the many incidents, in the early Sonatas particularly, which, recurring in different keys from those wherein they first are heard, are then modified to bring them within the bounds of the instrument that would have been exceeded had the said incidents been precisely transposed; and new beauties spring from these modifications, beauties that never would have come into being had the copyist instead of the composer been able to transfer the phrases unaltered from one key to another. Let it be granted, a grant beyond the amplitude of all heretofore concessions, that the passage it is proposed to alter are weak, unworthy, even faulty. What then? A true lover may perceive faults in the person, or the mind, or the character of his mistress; but will he love her the less? Will he not love her in spite of, and even because of these imperfections? This order of editorship has received countenance and even support in English print. Alas and welladay! It becomes then a duty to protest against it; but no protest can obliterate a once printed word.

It is the winged seed that is borne upon the air from clime to clime and from people to people; there is only to wish, where hope has no anchor, that the seed may fall on flinty soil, and that men's hearts will afford no nurture to the art-impunity. May such never become the concert edition of musical classics.

The responsibility of a musical editor is beyond calculation. We owe an infinite debt of gratitude to anyone who accepts this responsibility with implicit faith in his author; we owe as deep a debt of resentment to one who grasps it with an unshakable belief in himself.

Cherubini.

Memorials illustrative of his Life. By Edward B. Bellas. (From the London Musical Standard.)

[Continued from Page 346.]

Shortly after Cherubini's arrival at Paris, his "Démophon" was brought out. Another opera on the same subject was also in hand by Vogel, but as he appears to have devoted more attention to the bottle than to fulfilling his engagements, Cherubini completed his work before his rival. The friends of the two composers succeeded in causing both operas to be received with coldness. This was an odd fancy, that of bringing forward two works on the same theme. As Castil-Blaze satirically remarks:—

There was then a mania at the opera for doubling these lovers, and for bringing forward two works in succession, composed on one given subject. By this means a saving was made in cloth, and the make-up of a collection of costumes, and the same decorations served for both dramas.

Fétis condemns Cherubini's work for "a dryness in the airs, a number of faults as regards rhythm and symmetry of phrasing, and, what is worse than all, a languid monotony in the general tone of the work." He subsequently goes on to explain this by the author's ignorance (at that time) of the requirements of the French stage, and the unmusical nature of the language which did not afford the cadenced rhythms of the Italian tongue. Piccianti considers, that the faults are to be assigned more to the poet than the musician, and observes that "in 'Démophon' Cherubini exhibited a more elaborate workmanship, more grandeur in form, and so suddenly perfected his style, that he rose above the ordinary and popular intelligence of the time." Halévy also writes: "In this work the composer was laying the foundations of a new school and a new style. But these qualities could not be appreciated by the public; and then inspiration was wanting." Despite its comparative failure, "Démophon" fell upon the small fry of Italian composers and the drawing-rooms as a bombshell; a work so scientific and powerful must have greatly disgusted the worshippers of the soft and artificial Italian school. Its production was one of the many signs of the breaking away from the old moorings, and of the mighty social change which the following year was to usher in.

The Queen granted the Loge Olympique an apartment in the Tuilleries for its performances, and here, in 1789, was produced Cherubini's cantata, "Circa," which Miel calls, "one of the master pieces of the French lyric drama." In this year, Léonard, the Queen's perfumer, a man of taste and great wealth obtained a license to open a theatre for Italian opera. Cherubini was appointed director of the scheme, and Viotti was sent to Italy to engage singers. Cherubini worked hard at his new post, teaching the singers, leading in the orchestra—either on the violin or harpsichord, we presume—and inserting fresh airs in the works brought forward. Lafaye remarks:—

At this period he had two distinct styles, one of which was allied to Paisiello and Cimarosa by the grace, elegance, and purity of the melodic forms; the other which attached itself to the school of Gluck and Mozart, more harmonic than melodious, rich in instrumental details.

In the midst of the composition of the next opera, "Marguerite d'Anjou," the Revolution broke out, and Cherubini quitted Paris for Breuilpont in Normandy, but he returned again to Paris before the execution of the unfortunate king. During the years of anarchy the musician suffered much hardship. His aristocratic friends and supporters had either fallen under the guillotine or fled from the bloody city, and Cherubini seems to have passed his time in seclusion, and in the study of drawing, botany, and the physical sciences. To go out was dangerous, and, according to Mr. Bellas, he appears to have had a narrow escape.

Once, during an occasion of more than ordinary excitement, Cherubini fell into the hands of a band of sans-culottes, who were roving about the city seeking musicians to conduct their chants. To them it was a special satisfaction to compel the talent that had formerly delighted royalty and nobility to administer now to their own gratification. On Cherubini firmly refusing to lead them, a low murmur ran through the crowd, and the fatal words, "The Royalist! the Royalist!" resounded on all sides. At this critical juncture, one of Cherubini's friends, a kidnapped musician too, seeing his imminent danger, thrust a violin into his unwilling hands, and succeeded in persuading him to lead the mob. The whole day these two musicians accompanied the hoarse and overpowering yells of that revolutionary assemblage; and when at last a halt was made in a public square, where a banquet took place, Cherubini and his friend had to mount some empty barrels and play till the feasting was over.

Love, and the horrible duty of escorting the condemned to the scaffold, kept Cherubini in Paris. He had promised his hand to Gode the accomplished daughter of Signor Tourette, a musician of the old Chapelle Royale, and had no other alternative in waiting at the court. His engagement as leader of the Italian Theatre was also a claim, as a member of the National Guard, and there was no escaping from his heroic duty. The difficulty, moreover of leaving Paris was great, as the theatre having occupied a prominent position, he was attached to the court, would have risked his life had he made the attempt.

On July 18th, 1791, was produced the first performance of the Theatre Feytaud, the opera "L'Allegro ed il Penseroso," Mr. Bellasis quotes extensively from the opinions of various authorities as to the merit of the work. It is hardly necessary to dwell on the merits of this masterpiece. Its success was immense, the whole audience going through the—somewhat wearisome process of the dramatic composition. The work seems to have given the coup de grace to the old Italian school, and it is somewhat remarkable that the fatal blow should have been delivered by an Italian himself. But, as we have pointed out, the time for change had come. If the tender melodies and showy writing of Piccini and others suited a society given over to mere luxury and voluptuousness, the more robust and energetic tastes and feelings of men who lived in more stirring times. A French opera, like the Italian, is a drama, and there was a new element introduced. On the contrary, the old Italian opera was a mere after that of Cherubini's. The old charges that are again and again urged against innovators were launched at Cherubini. Mr. Bellasis prints a long criticism, written during the composer's lifetime against the work, now with the following:

Since it is easier to produce harmonies and noise, effects of purely theoretical calculation, than to create song, M. Cherubini, renouncing the Italian method, which requires imagination and fecundity, allies himself to the German manner, in substituting for an expressive melody the noisy and often unnatural effects of instrumental profusion. This cry is just as ripe to-day, as it was eighty years ago.

During the time of the Revolution, the number of theatres in Paris was singularly large, and among the chief musicians engaged in writing for them may be reckoned Viotti, Mehul, Grétry, Gossec, Monnier, and others.

When, however, the crisis came in 1793, and the King was led to the scaffold, the musicians, thoroughly alarmed at the turn events were taking, had fled from the city. Cherubini took refuge at La Chartreuse de Gaillon, near Rouen, the residence of a friend whose wife was fond of music. Here he had "La Caverne" put upon the boards; the work was by his friend Lesueur, and Cherubini took great pains to present it properly, in order to vex the Parisian artists, who, he considered, had treated its modest author very unfairly. While staying here, the news of his father's death reached Cherubini, and the poor musician had to sell his little inheritance at Florence for the funeral expenses. Shortly after this event he wrote the two-act opera of "Elisa," and the work was given with indifferent success at Paris towards the close of the year. Mr. Bellasis writes enthusiastically about this opera, and considers that its libretto damned the work.

The following account of the establishment of the great French school of music will be read with interest; an odd proceeding for sans-culottism:—

It was in 1795 that the Paris Conservatoire was founded. At the time of the Revolution, the

captain on the staff of the National Guard at Paris, had collected together forty-five musicians, as a nucleus of the performance of the music of the Guard. In the May of 1790, the municipality took this body under their charge, and raised the number of musicians to seventy. On the 9th of June in the same year, a decree was issued for the formation of an "Ecole gratuite de Musique de la Garde Nationale." By his zeal Sarrette came more immediately under the notice of the government; and on the 8th of November 1793 (18th Brumaire, an 2) a decree of the Convention created an Institut National de Musique, consisting of 115 artists and 600 students, for the purpose of "celebrating musically the national festivals." The place for the institute was situated in the Rue St. Joseph, the site being now occupied by baths. By a law of the 16th Thermidor, an 3 (August 3, 1795), the National Convention suppressed the Musique de la Garde Nationale. The same day, however, on the report of one Joseph Cherubini, measures were taken for founding a Conservatoire of music, which at length resulted in its establishment on the 10th of February, 1802. Sarrette was appointed director, with five inspectors, Lesueur, Grétry, Gossec, Mehul, and Cherubini, the three latter teaching counterpoint. The classes were opened for students a little more than a year after the establishment of the Conservatoire. The Conservatoire engaged correspondents abroad, such as Salieri and Haydn at Vienna, Paisiello at Naples, Winter at Munich, and Zingarelli at Rome. A special commission, consisting of Berton, Catel, Cherubini, Martini, Mehul, Eler, Framery, Gossec, Lacépède, Langlé, Lesueur, Provy, Rey, and Rodolphe, was ultimately appointed for compiling a treatise on harmony for the school, and assembled on the 2d

of November, 1801. The meetings having been dedicated to the consideration of various systems of harmony, the commission finally agreed to accept that of Catel on the 10th Ventose (29th February, 1802). Mehul "reported progress," and the resolutions passed by the Commission.

The resolutions of Catel's Treatise on Harmony were drawn up and signed by Sarrette as president. Prizes were eventually given to successful pupils, who were even sent to Italy for purposes of study at the expense of the state. In 1806, a separate department of "declamation" was formed, composed of eighteen of the most talented pupils, twelve being men and six women; and for each man there was a gift of 1,000 francs, and for each woman 500 francs. Such an institute as the Conservatoire soon brought out a vocalists.

Music Abroad.

The Crystal Palace Concerts—"L'Allegro ed il Penseroso."

We have always deprecated the plan of producing at the Crystal Palace, as the staple of the musical entertainment on Saturday afternoon, other than orchestral compositions of the higher order, namely; symphonies, overtures, and concertos. The "Cantata" we have ever viewed as an unhappy compromise between the opera and the oratorio; but the case of "L'Allegro ed il Penseroso" must be treated as an exception; for here we have the sublime stanzas of Milton married to the immortal music of a supreme master, and naturally listen with reverence. This work was completed by Handel in the February of 1740, and performed, the same month, at the theatre in Lincoln's Inn Fields. The date of the composition thus intervenes between "Israel in Egypt" and the "Messiah." The cantata "Acis and Galatea" bears date a.d. 1732, and "Alexander's Feast," 1736. The compiler of the libretto, one Jennens, dealt with Milton's sublime conception as he listed. For example, the two poems in praise of mirth and melancholy are not kept distinct, but amalgamated, so that pieces from the "Allegro" and the "Penseroso" alternate. The text, too, has been tampered with and the diction changed. We may name one vile specimen in the "Allegro," where the

"Tower'd cities please us then,
And the busy hum of men."

has been improved by calling the cities "populous," thus substituting a commonplace for a poetical adjective, and a dactyl for a trochee. Mr. Jennens also thought proper to supplement the inspirations of Milton with a poem of his own entitled "Il Mod-

esto," which forms part III of the cantata. This appendix ends with an invocation of him whom the teetotallers deride, in their fanatical horror of alcohol, as "Mr. Moderation." This third part, however, was altogether omitted on Saturday, and, indeed, several numbers were erased from the first and second parts. These omissions included sundry recitatives; the soprano air "Far from all resort of mirth;" the tenor air, "Let me wander not unseen;" the alto air, "Sometimes let gorgeous Tragedy, ave;" the soprano air "But O, sad Virgin!" another soprano air "And ever in the same way;" and the tenor air, "I'll to the well-trod stage anon." As thus abridged, the scheme of the concert stood as follows:—

Overture "Esther," Handel.
L. A. and Chorus, "The Israelites' Complaint," Handel.
First time of the Concert.

PART I.

1. Recit., "Hee, hee, hee, hee, hee, hee," Mr. E. Lloyd.
2. Recit., "Hee, hee, hee, hee, hee, hee," Mr. E. Lloyd.
3. Air, "Come the merriness," Miss E. Spiller.
4. Air, "Come the merriness," Miss E. Spiller.
5. Air, "Come the merriness," Miss E. Spiller.
6. Air, "Come the merriness," Miss E. Spiller.
7. Recit., "Hee, hee, hee, hee, hee, hee," Mr. E. Lloyd.
8. Air, "Come the merriness," Miss E. Spiller.
9. Air, "Come the merriness," Miss E. Spiller.
10. Air, "Come the merriness," Miss E. Spiller.
11. Air, "Come the merriness," Miss E. Spiller.
12. Air, "Come the merriness," Miss E. Spiller.
13. Air, "Come the merriness," Miss E. Spiller.
14. Air, "Come the merriness," Miss E. Spiller.
15. Air, "Come the merriness," Miss E. Spiller.
16. Air, "Come the merriness," Miss E. Spiller.
17. Air, "Come the merriness," Miss E. Spiller.
18. Air, "Come the merriness," Miss E. Spiller.
19. Air, "Come the merriness," Miss E. Spiller.
20. Air, "Come the merriness," Miss E. Spiller.
21. Air, "Come the merriness," Miss E. Spiller.
22. Air and Chorus, "Or let the merry bells," Mr. E. Lloyd and Chorus.

PART II.

23. Solo and Chorus, "Populous cities," Mr. E. Lloyd and Chorus.
24. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
25. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
26. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
27. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
28. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
29. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
30. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
31. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
32. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
33. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
34. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
35. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
36. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
37. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
38. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
39. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
40. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
41. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
42. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
43. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
44. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
45. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
46. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
47. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
48. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
49. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
50. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
51. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
52. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
53. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
54. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
55. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
56. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
57. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
58. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
59. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
60. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
61. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
62. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
63. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
64. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
65. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
66. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
67. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
68. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
69. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
70. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
71. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
72. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
73. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
74. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
75. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
76. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
77. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
78. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
79. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
80. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
81. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
82. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
83. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
84. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
85. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
86. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
87. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
88. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
89. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
90. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
91. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
92. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
93. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
94. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
95. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
96. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
97. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
98. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
99. Air, "Hide me from day's garish eye," Mr. E. Lloyd.
100. Air, "Hide me from day's garish eye," Mr. E. Lloyd.

Organ, Dr. STAINER. Conductor, A. MANNS.

The overture to "Esther," Handel's first oratorio, composed at Cannons Park, Edgware, in 1729, will ever be admired as a stately and dignified work. Handel's score is thin, but the composer always relied on his own supplemental organ accompaniment; and he has made liberal use of his favorite instrument the harpsichord. The overture comprises an opening andante with an effective moving bass; a larghetto in G minor, and an allegro in B flat.

The score of the cantata has been amplified by Herr Franz, a German musician, and a devotee of Handel and Bach, in accordance with what Goethe would call the principles of "renunciation and reverence." This gentleman has avoided modern "effects" of instrumentation, and preserved the original score intact as a basis. As specimens of Herr Franz's modification may be cited his addition to the air "Sweet bird" of two clarinets, two bassoons, and a horn. In the introduction, and other parts of this air, where Handel has supported the figures of the flute by a very simple bass, the intermediate harmonies (indicated by the usual "thorough-bass" numerals) are sustained by the wind band; and in the "dry" recitatives, instead of the single violoncello, a sustained accompaniment has been written for the strings.

The cantata is a work of great beauty, and is adorned with some exquisite painting of words as well as ideas. The music admirably sets off Handel's various styles, alternately "grave and gay, lively and severe." The additional accompaniments are beautiful, and so unobtrusive as to read a lesson to the sensational school of art. The performance, however, was rather slovenly throughout; and the bad singing of the choir principally resulted from their indolent carelessness in counting the bars of rest. Hesitation in music is no less fatal than "deliberation" (according to Addison) to a woman in a certain awkward situation. Praise may be awarded to the fine playing of the flute (Mr. A. Wells) in "Sweet bird;" to innumerable instrumental passages of delicacy; and to the organ accompaniment of Dr. Stainer in the sublime choruses: "There let the pealing organ blow," where the last three lines ending—

Dissolve me into ecstasies,
And bring all heaven before my eyes.

are sung by a soprano voice. The most successful numbers on Saturday included the soprano air in D minor, "Come hither, goddess, sage and holy" (Mme. Lemmens-Sterrington); the tenor air (Mr. E. Lloyd) and chorus in F, "Haste thee nymph," the following air and chorus, "Come and trip it, etc.," where Handel, as if to dispute the notion that mirthful music must needs be in the major mode, has written "the invitation to the dance" in C minor; the tenor air in G, (sung by Miss Spiller), "Mirth admit me of thy crew," where the droll style of the accompaniment, and indeed the music itself suggests the air of Galatea, "Hush ye pretty warbling choir;" the famous "Bird" song in D (Mme. Lemmens), where the flute "chirping and twittering," holds so delicious a dialogue with the voice; the bass air in E-flat, "Mirth, admit me of thy crew," (capitally rendered by Mr. Whitney, who had to sing the high E-flat repeatedly); the tenor air and chorus in D major, "Or let the merry bells go round," where Miss Spiller again took the solo and varied the cadence; the pretty Pastoral air for soprano in A-flat, "Hide me from day's garish eye;" the tenor air with chorus in D, "These delights if thou canst give" (Mr. Lloyd); and the grand religious chorus in F and D minor, "There let the pealing organ blow." Mr. Manns conducted with much skill and *savoir faire*. —*Mus. Stand. Dec. 5.*

PARIS. —According to *Le Ménestrel*, all musical Paris was present at the long expected first performance of Handel's *Judas Maccabæus* in November. Indeed, Bach and Handel are just now the rage in Paris. Our French contemporary says:—

The hall of the Cirque presented an exceptional sight, the like of which our great lyric theatres can offer only on days of important first representations. Among those present were MM. Halanzier and Bagier, directors of the Opera and Les Italiens, M. de Chennevières, director of Fine Arts, MM. Ambroise Thomas, Henri Reber, and François Bazin, of the Institute, MM. Ernest Reyer, Charles Lenepveu, Elwart, Padeloup, Théodore Gouvy, Eugène Gautier, Théodore de Lajarte, Sar, Wckerlin, Ortolan, Serpette, Léon Reynier, etc., etc. As to the critics, it is needless to say that they were in full force, and that all our special reporters had the honor of being present.

First, we will state a fact, to which unfortunately we are not accustomed in France, and which does great honor to the director of the Sacred Harmonic Society; namely, the surety, solidity, and incomparable superiority of its chorus; one can almost say, that all the artists that compose this chorus sing like soloists, and it may safely be asserted, that never, in Paris, has there been more careful, more trained, more sound, in short, more perfect chorus singing than that in "Judas Maccabæus." Above all those who shared in it, the honor of the performance falls to M. Lamoureux, who has himself trained them, and who, by dint of patience, work and intelligence, has obtained the admirable results which every one acknowledged the other evening. The superiority of the choral execution of the Sacred Harmonic Society promises to the public absolutely new artistic enjoyment, of a kind hitherto unknown. It is in part to this marvellous execution, so supple, so precise, so full of light and shade, that Handel's choruses, always splendid, owed the other evening their brilliant success.

Thanks to M. Lamoureux, oratorio is definitely acclimatized in France; we no longer have cause to envy England and Germany under this head. It is a new source of intellectual pleasure offered to the public.

An attempt to encore the prelude to Wagner's *Tristan et Isolde* at the last Padeloup Concert, was so strongly opposed that the conductor had to postpone its repetition till the close of the programme, when those who did not like it, could get out of ear-shot.

DRESDEN. —Herr Julius Rietz lately celebrated his fortieth anniversary as conductor, or *Capellmeister*. He received, on the occasion, congratulations from all parts of Germany, and the King created him Musical Director General of Saxony, a highly coveted distinction, because very rarely conferred. The only persons who

bore it before Herr Rietz, were Spontini, Mendelssohn, and Lachner.

BERLIN. —The subsequent performances of Herr Taubert's comic opera, *Cesarin*, at the Royal Opera House, have confirmed the success it achieved lately on its first production. It is still, however, too long in many parts, and, if he is wise, the composer will forthwith considerably curtail it. It may, then, become a stock piece. The other operas during the past week have been *Lohengrin*, *Zauberflöte*, and *Guillaume Tell*.

The Italian Opera Company, under the direction of Sig. di Sinecchi, Sig. Pollini's successor, will give four performances at the Royal Opera House, between the 24th February and the 6th March next. The operas selected are *Il Matrimonio segreto*, *Don Pasquale*, *Così fan Tutte*, and *L'Ombra*. The company will include Signore Artôt, Paoletti, Graziosi, Grossi, Signori Padilla, Paoletti, Graziosi, Caracciolo, and Baldelli.

Herr Constantin Sternberg, pianist, gave a concert recently in the Hôtel de Rome. He was assisted by Herr Gustav Hille as violinist. The programme included M. Anton Rubinstein's Sonata for Piano and Violin, a Polonaise by the concert-giver, a Scherzo by Moritz Moszkowski, and variations for the Violin on a Spanish national melody, by Corelli. Both Herr Sternberg and Herr Hille were much applauded. Madlle Helene Meinhardt sang with good effect three songs: "Wer's nur verstande," "Liebe macht Diche," by Wæerst, and "Waldvoglein," by Lachner.

The members belonging to the instrumental and vocal classes of the Royal Academical High School of Music gave the first public specimen of their powers on the 18th November, Handel's *Herakles* being selected for the purpose. The work, which is new to Berlin, was performed under the personal direction of Herr Joachim, the head of the institution. The principal solo parts, those of Dejanira and Hercules, had full justice rendered them by Mad. Joachim and Herr Henschel. The other solo vocal music was entrusted to Mad. Schulzen von Asted, Madlle Assmann, Herren Otto and Siebert. The chorus numbering about 70 persons, was composed partly of pupils and masters of the High School, partly of amateurs and members of the Cathedral Choir. The Orchestra, also, comprised pupils and masters of the School, aided by a few former pupils.

Herr August Wilhelmj quite maintained at his second concert the favorable impression he had made at his first. He played several pieces in the course of the evening, but his greatest triumph was Bach's "Ciaccona." Herr Rudolf Niemann, a meritorious pianist, performed Beethoven's Variations on the final motive of the "Eroica," and a "Gavotte" of his own composition. Mad. Elisabeth Erler was the vocalist,

LEIPZIG. —Of the fourth Gewandhaus Concert (Oct. 29,) the *Allgemeine Musikalische Zeitung* says: The interest of the audience was greatly divided between soloists and orchestra, although Beethoven's 7th Symphony, besides the concert overture by Rietz, stood on the programme: for, in the first place, Herr Carl Hill, one of our best artists, sang; and secondly, the inauguration of the new second Concertmeister Herr Schradieck took place. He was already well known here as a master of his instrument, and so enjoyed the friendliest welcome on the part of the public. He had chosen for his debut Spohr's D-minor Concerto. (No. 9,) and Bach's *Chaconne*; but we cannot call this choice a very happy one, for, excellent as the technical performance of both numbers was, we were disappointed in the superficial ornamentation, and the whole conception of the matter to be presented, which, with all its nobleness, was more in the spirit of a *Vieuxtemps*, than of a Spohr, or a Sebastian Bach. Herr Hill gave Reinecke's Concert aria, "Almansor," besides three songs: "Der Wegweiser," by Schubert, "Wie bist du meine Königin," by Brahms, and "Gewittermacht," by R. Franz.

In the 5th Gewandhaus Concert (Nov. 5,) the so-

called Mendelssohn Concert, the selections were: Mozart's G-minor Symphony; the romance "Rose, wie bist du," from Spohr's "Zemire and Azor," sung by Mme. Peschka-Lentner; and Mendelssohn's music to Racine's *Athalie*.

On the 7th November the Gewandhaus Quartett-Verein began its winter's Soirées under the direction of Herr Concertmeister Röntgen. On the programme stood: Quartet in C-sharp minor, op. 121, Beethoven; Trio for piano and strings, in F, op. 80, Schumann; and Quartet in G-minor, Mozart. The 'cello and viola were held by two new members, Herren Schröder and Thüner, who encountered one of the most difficult of tasks in the opening number, and acquitted themselves most honorably. The second violin found a worthy representative in Herr Haubold, and the piano-forte in Kapellmeister Reinecke.

The operas given at the Stadt-theater in October, were: Weber's *Freyschutz*, *Euryanthe*, and *Oberon*; Wagner's *Tannhäuser* and *Lohengrin*; Meyerbeer's *Africaine*; Halevy's "Jewess;" Rossini's "Barber;" Verdi's *Trovatore*; Mozart's *Così fan tutte*; Auber's *Tra Diavolo*; Flotow's *Stradella*; Lortzing's *Der Wildschütz*, (twice).

Dwight's Journal of Music.

BOSTON, DEC. 26, 1874.

Italian Opera.

Manager Strakosch has given us three weeks of Opera, concluding today, and in Mr. Cheney's new Globe Theatre, which in a summer has risen phoenix-like out of the ruins of the old one, beautiful, commodious, spacious, while acoustically it proves satisfactory to a remarkable degree, speech or music being well heard from all parts of the auditorium. The Strakosch troupe is large in its list of principal singers, especially Sopranos, for it includes, besides the "bright peculiar star" Albani, also Mme. Potentini, Milles, Marie Heilbron, Donadio and Maresi. The operas given have been *Aida* (twice), *Sonnambula*, *Lucia di Lammermoor* (twice), *La Traviata*, *Norma* (again this afternoon), *Il Barbiere*, *Faust*, *Ernani*, *Mefisto*, Marchetti's *King Blas* (new), *Don Giovanni* (Christmas), *Trovatore*, and, for the grand novelty here, the *Lohengrin* of Richard Wagner, which has been given three times. With all the attraction of the music, the singers and the new theatre itself, the last named work alone has drawn full houses, though the Albani nights have run not far behind; it needs no other explanation of the failure than the very high prices in hard times like these. We have not been a regular attendant, and, suddenly called upon as we are to get our paper ready for the press and for the mail before Christmas, our notes of what we have heard must be brief.

We heard *Aida* once, and found it (as we did last winter) essentially the same old Verdi, in spite of more elaboration and refining upon instrumental effects; a few arias of considerable pathos and beauty in each of the principal characters; some striking local coloring, oriental suggestions, quaint and barbaric in the dances and the temple chants; plenty of roaring raucous in chorus, plenty of pomp and blaze both scenic and sonorous. Mme. POTENTINI, as *Aida*, showed considerable dramatic intensity and earnestness, and an effective use of a strong but rather hard voice. Miss CARR's rich and thoroughly well trained Contralto, in the part of Amneris, was grateful to the ear, and her action was careful and appropriate. In *Radames*, the hero and the lover, Sig. CARLO CARPI, the new tenor, commended himself to general favor. He has a sweet, pure, even voice of good power, an admirable method, and a style alike manly and refined. His

New York, Dec. 21, 1874. The programme of the second Symphony concert, which took place on Nov. 28th, was as follows:

Suite in B minor, (first time) Bach.
Adagio and Rondo Polka, (first time) Hummel.
Mr. Henry C. Simms and Orchestra.
Symphony, No. 1, in B-flat, op. 28 Schumann.
Trio, "Tromate, Empty, tromate," op. 116, (first time) [Beethoven].
Miss Clementina Liszt, Mr. Chas. Frisch, and
Mr. Franz Remmertz.
Symphonic Poem, "Die Lorelei," Liszt.

The programme, as originally projected, included the new Raff concerto, to be played by Mr. S. B. Mills; but that gentleman having given notice on Wednesday evening that he was unable to fulfil his engagement, Mr. Simms consented to play at this concert instead of the third.

The suite in B minor has already been mentioned in your columns, and there can be no difference of opinion with regard to such a composition. Its great merit was a foregone conclusion, but few people, I imagine, expected to hear anything so perfectly graceful and charming. It was like a cartoon of Raphael which arrests the attention of a superficial observer and claims hours of careful study from the connoisseur.

I noticed one passage where only two parts are played: the flute obligato, and, in the bass, violoncellos and double basses in unison. It is as though one should attempt to play an air upon the piano using only one finger of each hand. And yet, notwithstanding the meagre material used, so skilfully are the intervals managed that there is no poverty or thinness of tone noticeable. The performance of this difficult work was without a blemish, and the same may be said of the manner in which the Schumann Symphony was played.

Mr. Henry C. Simms played the Adagio and Rondo by Hummel in an excellent manner. His style of playing is exactly suited to such compositions, his execution being crisp and exact, while it is not lacking in grace and elegance.

The three singers did full justice to the Beethoven Trio; and the Symphonic poem, which came at the close of the concert, was chiefly remarkable as a display of virtuosity on the part of the orchestra.

At the next concert, Beethoven's fifth Symphony will be played also Raff's new symphony in D-minor. Mr. Franz Remmertz will sing an aria for *Euryantle* and the vocal part of a selection from Wagner's *Walküre*.

The second Philharmonic Concert took place on Saturday evening Dec. 12th. The following selections were performed:

Symphony, No. 3, E-flat major Schumann.
Aria: "On mighty pens" Haydn.
Miss Ida Roseburgh.
Andante, from Trio, op. 67 Beethoven.
Introduced by Liszt.
Chaconne in D minor J. S. Bach.
Recitative and Aria, from "Magic Flute" Mozart.
Overture: "Carnival Roman" Berlioz.

The performance of Schumann's great Cologne Symphony was not in every sense satisfactory. The andante was rendered better than the scherzo. The fourth movement was set down in the bill as "Allegro," for some unknown reason. As taken by Mr. Bergmann it was *Large*.

The andante, from the B-flat trio was very well played; but the harp, which is so important a feature in the Liszt setting, was omitted, and a piano, which was introduced, made but a poor substitute. The most attractive feature of the concert was Bach's *Chaconne*. This piece was written for the violin, and arranged for full orchestra, by Joachim Raff, who dedicated it to the New York Philharmonic Society. In acknowledgment of his election as an honorary member. A short time since the Philharmonic Society anticipated Theodore Thomas in the production of Raff's new piano-forte concerto. They now found themselves obliged to take up the *chaconne* without much preparation, and change their programme to accommodate it. As Mr. Thomas had announced its performance at a matinee in Steinway Hall, a week later. It is a

charming composition, and promises to be as much a favorite as the *suite* before-mentioned. Miss Roseburgh sings well, and gained a recall after the aria (from the "Magic Flute"), in which she touched the high F. She was not entirely successful in her rendering of the air by Haydn, her voice being too light for oratorio music. At the next concert, 23, Raff's new symphony, in D-minor will be played. Also Haydn's Symphony in C-minor, (first time); Wagner's Introduction to *Tristan and Isolde*, and an overture: "Ruler of the spirits," by Weber.

Theodore Thomas gave a matinee, at Steinway Hall, December 19, at which Gades' Symphony, No. 1, (C-minor) was performed. The other orchestral selections, were the *Bach Chaconne* to which this matchless band of players gave new beauty and meaning; Beethoven's *Lorelei* overture, (No. 3), a new Rhapsodie, ("Evening,") by Raff, and a coronation march, (new,) by Somsden.

The soloists were Miss Emma Cranch, a contralto of considerable merit, who sang Handel's air; "Lascia ch'io Pianga", and an air by Mozart; "Parto, ma ta, ben mio"; and Mr. S. E. Jacobsohn, who played Ernsts' *Nocturno*, and Hungarian melody, for violin. Another matinee is announced for next Saturday. Bach's Suite in B-minor and Raff's "Leonora" Symphony are in the bill. Mr. Henry C. Simms will play Chopins' E-minor concerto; and Miss Cranch will be the vocalist.

The audience at the first concert of the Brooklyn Philharmonic Society on Saturday, Evening cast was unusually brilliant and enthusiastic. To the lover of good music these concerts now offer attractions second to none in the country.

The Thomas Orchestra gave a noble and, as it seemed, perfect rendering of Beethoven's fifth Symphony, and also played Wagner's "Faust" Overture. The theme and variations by Brahms, which was played at the Central Park Garden last summer; also an "Overture Triumphale" by Rubinstein which I also remember hearing at a Garden Concert. Mr. Mills played the new Raff Concerto which was to be played at the last Symphony Concert in New York; and Mlle. Marie Heilbron sang the aria from "Le Pre aux clercs" by Herald, and the Polacca from *Mignon*.
A. A. C.

Norbert Burgmueller.

Hauptmann, Mendelssohn and Schumann entertained the highest hopes of this gifted young composer, cut off in his early prime, whose most important work, his second (uncompleted) Symphony, is to be brought out in the next Harvard Symphony Concert. The following notice of his brief career has been furnished us by one of his admirers.

NORBERT BURGMUELLER was born in Dusseldorf, Germany, February 8th, 1810. His father, one of the chief founders of the Rhenish Musical Festivals, gave him his first knowledge of Music. Later he studied under Spohr and Hauptmann in Kassel, whither he was sent by his admirer Count of Nesselrode—Ehreshoven. In 1831, after completing his studies, he returned to Dusseldorf for the purpose of spending a short time with his parents. He then visited Magdeburg, Dresden, Berlin, London and found everywhere a distinguished welcome. In London a brilliant engagement was offered him, but illness compelled him to abandon it and return home. He soon after accepted an invitation to visit Aix-la-Chapelle with Baron Von Ferber from Mecklenburg for the purpose of restoring his health. May 7th, 1836, only six days after his arrival, he was found dead in his bathroom. An epileptic fit seized him while bathing and he suffocated. Mendelssohn wrote a funeral March for this occasion, which was played alternately with one by Beethoven. Norbert was the youngest of three brothers. Franz, the oldest, joined the army and died in Greece. Frederic lived in Paris for many years and became known as an arranger of popular music for the Piano.—Both Mendelssohn and Hauptmann looked upon Norbert with the greatest expectations. Among his works, published by Kistner, Leipzig, in 1834, are particularly interesting: a Concerto for Piano and Orchestra; Overture to the unfinished Opera "Dionys," several Songs, and his second (unfinished) Symphony in D, op. 11. The Scherzo of the latter was completed by Robert Schumann. The *Finale* has never been written. The work has been given in Leipzig several times with great success.

E. P.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

When by thy Side. (Quando fia cenere). Trio,
Soprano, Alto or Baritone. 4. G to G.
Composed. 65
A very practicable, useful and pleasing trio in which we can sing Italian music without extra hand music. The tempo must be a true one, as also the soprano, as such occurs frequently.

We sail Tomorrow, Darling. Song and Cho.
3. Eb to c. W. Becker. 35
"On good ship sails for home."
A "home-ward bound" ballad in good taste.

The Brooklet. Duet for Mezzo-Soprano and
Tenor or Baritone. 4. Eb to f. Boott. 30
"It has filled with its sweetness and freshness,
That the silent, bitter heart."
Longfellow, of course, and Boott is probably his best musical interpreter. Little has to be added to the rippling and singing of the waters, render it in places a little difficult.

Innocence. 4. Ab to f. Oliver. 25
"Far as an opening flower."
"Da hast wie eine Blume."
A sweet little German "gem," of American making.

Stars of Heaven, softly shining. 3. Db to f. Blake. 40
"Is my lady true to me?"
Truly musical, and skilfully adapted to the public taste.

Instrumental.

Souvenir for Piano. 4. A. Perle. 40
It is to the credit of this admirable player that he performs what others are not so far advanced as he. This is true music, and not very difficult.
Curfew Chimes. Nocturne. 4. D. Warren. 50
The chimes ring throughout in the sweetest way. A very pleasing piece.

Amaryliss Galop. 3. E. Krakauer. 30
A neat, trim, pretty, old-fashioned dance.
Dream at Twilight, Waltz. (Picture Title). 3. D. Cloy. 40
Very tasteful, smooth and pleasing.

Night and Morning. 4. D. Warren. 75
Quite highly wrought, and rich in melody.
My Fair Lady, Waltzes. 3. Zikoff. 60
One cannot tell whether the title suggested the waltz, or the waltz the title. Any way it is exceedingly delicate and graceful, and any fair lady can dance to it with pleasure.

Beethoven's Last Compositions.

Für Elise. Composed in 1803. 4. A minor. 40
Farewell to the Piano. 4. F. 30

In these, as in other Beethoven pieces, one notices a premonition of the modern school of playing, the modern piano being needed for the full resonant effect.

Six Sonatinas. Reinecke.
These are instructive pieces, constructed with much ingenuity, the right hand constantly playing easy, though passages, and the left hand part quite varied. Of the second and third degree of difficulty. Prices, 30, 45, 60 or 75 cts.

Adelaide Mazurka. 3. Eb Milliken. 30
A strongly marked air, and general brightness of arrangement, make it almost a ballad for a mazurka. It is one in form, however, and a taking piece.

Flowers of Melody. Mack, each 20
Here are 20 neat little pieces for beginners. We notice at present: No. 1, Little Emily Waltz. No. 2, W. a. March. No. 3, Key Waltz. No. 4, Surprise Schottisch. No. 5, Progress March. No. 6, Lullaby. No. 7, W. a. Gen. March. No. 8, Lullaby. No. 9, Lullaby. All are very easy and pretty.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The 1 is marked with a capital letter, as C, B flat, etc. A star Roman letter marks the highest note, if on the staff, and a letter the highest note, if above the staff.



NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course. Collection of Secular Music for practice. Metrical Tunes and Anthems.

\$12.00 per doz.; \$1.25 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental; all of a popular character, easy and cheerful, and of great variety. Pages full sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For Episcopal Choirs.

'Danks' Anthem Service.

By H. P. DANKS.

Analysis: Large number of Anthems for all parts of a Church service. No chants; all Anthems, except, perhaps, the "Glorias." All the Anthems will be acceptable to all choirs of all denominations.

Price, in Boards, \$2.50; Cloth, \$3.00.

For Violin and Piano.

Musical Garland.

By S. P. WINNER.

Analysis: Galops, Waltzes, Mazurkas, Vies, Quadrilles, Potpourris for Violin with Piano accompaniment; 160 pages, sheet music size.

Price \$2.50.

For Flute and Piano.

Musical Flowers.

By S. P. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment. 160 pages, sheet music size.

Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For High and Grammar Schools. For Singing Schools.

Hour of Singing.

By L. O. EMERSON and W. S. THOMAS.

NOTE: The Hour of Singing is mentioned among the new books because, although in use for two years, it fills most acceptably a place not yet occupied by any other collection.

Analysis: Music in 2-parts, 3-parts, and 4-parts, carefully and practically arranged.

\$1.00 per copy; \$9.00 per doz.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. THOMAS.

Analysis: Book II contains 100 Songs, all in 2 and 3 parts, for 4 voices, with Piano accompaniment. Book III contains 100 Songs, all in 2 and 3 parts, for 4 voices, with Piano accompaniment.

Book III contains 100 pages of 4-part music, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 50 cents; \$4.50 per doz.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. THOMAS.

Analysis: Easy Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 35 cents; \$3.60 per doz.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 50 cents; \$5.00 per doz.

The Song Monarch.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music (in effect an easy Glee Book for practice; a few pages of Sacred Music.

\$7.50 per doz.; 75 cts per copy.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENILEY.

Analysis: Text of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Anniversary Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 45 cents per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One elegant Quartet for every Sabbath in the Year, with the proper Songs, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pages, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.



JUST PUBLISHED :
FOR HOME ENTERTAINMENT!
THE

PIANO at HOME

A LARGE AND CHOICE COLLECTION OF

FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant, and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI, (LOUIS XIII).....	Jungmann	HOME, SWEET HOME.....	
ALPINE BELLS.....	Oesten	IL DESIDERIO.....	Cramer
AMESBURY WALTZ.....	Nason	INDIANA WALTZ.....	Marcaithou
ANVIL CHORUS. TROVATORE.....	Verdi	ISADOR WALTZ.....	Nason
AULD LANG SYNE.....		JOLLY BROTHERS' GALOP.....	Budik
BIRTH DAY BALL GALOP.....	Iucho	JORDAN IS A HARD ROAD.....	
BIRTH DAY BALL WALTZ.....	"	LUCIA DE LAMMERMOOR.....	Brunner
BLUE BIRD POLKA REDOWA.....	Weingarten	MAIDEN'S PRAYER.....	Badarzewski
BLUE DANUBE WALTZ.....	Strauss	MARCH IN NORMA.....	Vivace
BOHEMIAN GIRL.....	Balfe	MARCH OF THE MEN OF HARLECH.....	Richards
BROOM GIRL WALTZ.....		MARDI GRAS. QUADRILLE.....	Schubert
BRUDER LUSTIG GALOP.....	Budik	MARTHA. BUDS FROM THE OPERA.....	Bellak
CALABRIA.....		MONASTERY BELL.....	Wely
CAMPBELLS ARE COMIN'.....		MUSKET GALOP.....	
CARABINIERS. SWISS MARCH.....	Croisez	OVERTURE TO POET AND PEASANT.....	Suppé
CARNIVAL OF VENICE.....		PESTAL.....	
CLARA POLKA.....		PLEASURE TRAIN POLKA.....	Wallerstein
COAXING POLKA.....		PRIMA DONNA WALTZ.....	Jullien
COMIN' THRO' THE RYE.....		QUI VIVE GALOP.....	arr. by Wels
CORAL SCHOTTISCHE.....	Kleber	ROCKING CHAIR POLKA.....	
CROWN DIAMONDS.....	Auber	SEA BREEZE POLKA.....	
DEFILE MARCH.....	Hauschild	SHEPHERD BOY.....	Wilson
DUMBARTON'S BONNIE DELL MARCH.....		SIGNAL MARCH.....	Kleber
ECHO DE MONT BLANC POLKA.....	Jullien	SPRING, GENTLE SPRING.....	Riviere
ECHO OF LUCERNE. (ROCH ALBERT).....	Richards	SWISS MARCH.....	Croisez
FAIRY WEDDING WALTZ.....	Turner	THOU ART SO NEAR.....	Reichardt
FANFARE DES DRAGONS.....	Boscovitz	'TIS THE LAST ROSE.....	Herz
FIRE BELL GALOP.....		VAILLANCE. POLKA MILITAIRE.....	Ascher
FIRST STEPS.....	Bellak	VIENNA MARCH.....	Gordon
GEN. PERSIFER F. SMITH'S MARCH.....	Martin	WARBLINGS AT EVE.....	Richards
GIPSEY POLKA.....	Leutner	WEDDING MARCH.....	Mendelssohn
GUARDS' WALTZES.....	Godfrey	WILDFANG GALOP.....	Faust
HER BRIGHT SMILE. WALTZ.....	Wrighton		

Ditson & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, \$2.50; in Cloth, \$3.00. With the exception of Thomas' Quartets, they have also a Full Gilt edition, \$4.00.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

At a distance of 10 to 150 m, a yellowish-brown, 2-6 cm long and 1-1.5 cm wide, 1-4 g specimen. Books can also be sent at distances of 100 m.

BEST ORGANS

For Easiest Payments.

The MASON & HAMLEN ORGAN CO. winners of THREE HIGHEST MEDALS and DIPLOMA of HONOR, at PARIS, 1867, VIENNA, 1873, and HIGHEST AWARDS IN AMERICA ALWAYS, now offer the finest assortment of the Best Cabinet or Parlor Organs in the World, not only for cash exclusively, as formerly, but will also rent them with privilege of purchase, or sell for payments running through one to four years.

The following table shows terms of payment on several plans for STYLE T, a Five Octave Double Reed Organ in elegant Upright Resonant Case, with Five Stops: Vox Humana, Automatic Swell, Knee Swell, &c.

PLAN.	Cash Price, \$130.	Time Price, \$143.	Rent 3 Mos., \$14.30
	Pay in Advance.	In Three Months.	In Six Months.
No. 1.	\$14.30	\$14.30	\$14.30
No. 2.	28.60	—	28.60
No. 3.	27.92	27.92	27.92
No. 4.	71.50	16.36	16.36
No. 5.	67.92	—	67.92
No. 6.	69.50	—	—
No. 7.	\$14.30 cash, \$10.44 monthly for 12 months.		

Many styles at proportionate prices, rented or sold to almost any part of the country. CATALOGUES, with full particulars, free. MASON & HAMLEN ORGAN CO., 25 UNION SQUARE, NEW YORK; 154 TREMONT ST., BOSTON; 80 & 82 ADAMS STREET, CHICAGO.

G. W. DUDLEY,
Teacher of Singing and Voice Building.
(Dr. H. R. Streeter's Method) Room No. 3,
Mason & Hamlin's Building, 154 Tremont St.
[797]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825—1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794—3m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782—1y]

SINGING AND PIANO.

MRS. FANNIE F. FOSTER,
No. 6 Baylston Place. [730]

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—4f | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [795]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Oursely.
Render your Heart.....Calkin.
Enter not into Judgment.....Abroad.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Biulla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D, (with Solos,).....Korthauer.

TE DEUMS.

In C,.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Tisley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D,.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Biulla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Norello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were Shepherds.....Morgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elzey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York. LYON & HEALY, Chicago.

Dwight's Journal of Music.

WHOLE No. 880.

BOSTON, SATURDAY, JAN. 9, 1875.

VOL. XXXIV. No. 20.

Cherubini.

Memorials illustrative of his Life. By Edward Bellasis.
(From the London Musical Standard.)

(Continued from page 377.)

Cherubini soon got to work after his appointment as inspector of the Paris Conservatoire, the writing of *soffered* being the first duty to which he devoted himself. If we gave a list of his pupils who subsequently attained fame, we should have to print the names of all the best French musicians of this century: Auber standing first as far as chronology is concerned. Now that Cherubini was a government official, the pen that wrote for Marie Antoinette was compelled to write for the government *de facto*. Some writers have blamed the musician for this subserviency, but it must be remembered that he was not a Frenchman, and that he only followed the course adopted by Méhul and other French writers who seemingly followed the orders of the ruling powers without hesitation. Cherubini composed eight Republican Hymns, some of them being of rather large dimensions—Clément (the critic) bestows considerable praise on several of these. The Institute was founded in 1795, and Cherubini was not named as member, the three places reserved for musicians being of course bestowed on native composers.

Cherubini married Cécile Taubert (already mentioned) 1795. By her he had two sons and a daughter, who have left descendants. His wife died in 1864. Mr. Bellasis gives no particulars whatever of the composer's domestic life; in this respect his book is singularly deficient. He has regarded his wife simply as a musician, and has shown us that side of his character only.

"Ella" followed "Lodovica" at an interval of three years. The opera seems to have been a sort of stepping stone to "Medea," the severest of all Cherubini's works, the first representation of which took place at the theatre Feydeau, in March 1797. Despite the curt opinion of Auber that "C'est la musique bien faite," "Medea" is recognized by musicians everywhere, as a work of the highest order. The opera has been performed in most countries, but not always with success. It is long, difficult, and makes great demand on the energies of the singers; moreover its libretto is not satisfactory. Although Lachner has written recitatives for it in the modern form, we doubt whether the work will be heard again; as Chorley writes:—"It has passed into the rank of those poems written in a dead language, which, though from time to time disinterred and interpreted for the benefit of the scholar, have no longer a popular existence on acceptance." Mr. Bellasis reprints many pages of Chorley's critical notice of this work. It was last heard in London in 1819, when Mdlle. Thillon sang herself an admirable Medea. The grand overture will probably long retain a place in our classical orchestral programmes; the famous Storm Prelude is occasionally played at the Crystal Palace concerts.

The intercourse of Cherubini with Napoleon was marked throughout by a singular mutual antipathy. It is difficult to determine the cause of this antagonism. Oddly enough the First Consul seems to have preferred the soft, smooth music of Paisiello and the old Italian school, to that of Cherubini, Spontini, and others who might be classed as belonging to the more highly developed instrumental school of the Germans. Mr. Bellasis reprints the following well known anecdote, and assigns to that retort the cause of the dislike the soldier had for the musician:—

One evening when an opera of Cherubini was being performed, and he and Napoleon were present in the same box, Napoleon turned to Cherubini and said: "My dear Cherubini, you are certainly an excellent musician, but really your music is so soft and complicated, that I can make nothing of it." To which Cherubini replied: "My dear general, you are certainly an excellent soldier, but, in regard to music, you must excuse me if I don't think it necessary to adapt my compositions to your comprehension."

After Napoleon returned from Italy in 1797, a grand musical performance was given before him and his ministers at the Conservatoire. At this concert a hymn and funeral march composed by Cherubini for the death of General Hoche was performed, and also a poor thin march by Paisiello, which the conqueror had brought from Italy. Napoleon gave the preference to the work by Paisiello, whom he styled the best composer of his age; adding that after him came Zingarelli, and so Cherubini was relegated to a still lower position. It is said that on this occasion he replied in a tone of contempt: "Passe encore pour Paisiello, mais Zingarelli!" Napoleon probably did not forget this sneer at his musical judgment, but it is very likely that he was by no means pleased to take the praises of another's military glory sung before him. Here is another instance of the conflict between the two men:—

On the eve of Napoleon's departure for Paris in the autumn of 1804, he was at the theatre to see with Cherubini a performance of the opera *La Punitrice*, of the Italian composer, and he said to the musician: "I have seen your opera, and I find it very good, but I do not like it. I do not like to see a man who has written such beautiful victories, and allow me to treat according to my own taste, and not according to the taste of a musician."

Luckily Napoleon was not First Consul then, or such an utterance might have been dangerous.

In 1798 he wrote the *La Punitrice* (the *Portugaise*), and in the following year "La Punitrice"; neither of these attained much success. At the commencement of the year 1800, still Napoleon was Emperor, and he gave the first performance created an immense sensation, the audience rose and applauded every number. Two hundred representations did not cool the enthusiasm of the Parisians, while in various cities of Germany, under the title of the "Wasserträger," it was hailed with acclamation. Some of the maestro's friends wished him to dedicate the score to Haydn, but he modestly declined, saying, "As yet I have written nothing worthy of such a master." Of the numerous criticisms and opinions that Mr. Bellasis has collected on this work, we can find room for but a few extracts. Rakobitsch says: "The emotion dramatized. The melody is charming, yet united with all the highest contrapuntal science, while the richness of the instrumentation may be compared to the coloring of a Paul Veronese." Bouilly, says Picchianti, was the author of the libretto, suggested by the generous action of a water-carrier towards a magistrate who was related to the author. Mendelssohn, Miel, Planché, and Goethe praise the libretto, the latter considering it a true model in the style of comic opera.

In Germany the work was received with such a lukewarmness that the most famous composers almost hesitated to touch it, and Beethoven especially, who always seemed to be a perfect devotee of the Italian school, and who had written many operas, and who was beginning to be attracted to the Italian style, with

the exception of a duet and a canonet, the whole was composed of concerted pieces and of masses, in a new style, full of vigor and charm. The ensemble of the harmony and the instrumentation is so good as to be almost perfect in such a natural manner, and with such a constant sense of force and learning, that it need not fear comparison with the compositions of the present day, when one's ear and imagination are often numbed under the noise of an orchestra that deafens the audience.

Denne-Baron calls attention to the perfect appropriateness to be found between the music and the words. "In the orchestra he assigned a part to each instrument, as to a personage who has his own language and accent, at times establishing between them intelligent dialogues, or combining their different tones in harmonious groups so far as to unite them in energetic masses." Spohr in his autobiography says that he was intoxicated with delight on hearing the opera for the first time, and that it was the study of the score of that work that chiefly gave him the first impulse to composition. Weber calls it his favorite opera. In a letter to a friend he gives a long account of it, stating that "it displays richness of melody, vigorous declamation, and all-striking truth in the treatment of the situations, ever new, ever heard and retained with pleasure." He strongly condemns an attempt made by the conductor of it at Munich to improve certain parts of the work, from their point of view. Mendelssohn also wrote glowingly of the opera, and speaks of his own pleasure as surpassing anything he had ever experienced in a theatre. To the charge of want of melody in Cherubini, Fétis replies, "There is copiousness of melody in Cherubini, especially in 'Les Deux Journées'; but such is the richness of the accompanying harmony, and the brilliant coloring of the instrumentation, considering the period when the work appeared, that the merit of the melody was not appreciated at its just value." Fétis, however, adds that Cherubini's dramatic works have a fault in the shape of "a certain absence of scenic instinct," the musician develops his idea too much and forgets the requirements of the action, consequently the situations become tedious. In his lecture on "Dramatic Music" at the London Institution, we remember that Professor Ella spoke in enthusiastic terms of this picturesque work, calling special attention to the beauty, pathos, and power of the well-known overture. Oulibischeff has also criticized this prelude, and Mr. G. A. Macfarren considers that this alone "by the power of its ideas, their admirable development, the peculiarity of its form, and the vigor of its orchestration, gives Cherubini a foremost rank among musicians in the estimation of all who set the highest value on the greatest order of artistic productions."

The opera was first produced in England under the title of "The Escapes" in 1801, being termed a "Musical Entertainment." It was brought out at Covent Garden; but Mr. Bellasis says that on examining the score of the piece a question befell the name of Thomas Attwood attached to it, and Cherubini's music is everywhere altered and mangled. Its first perfect performance did not take place till 1872, when it was given at Drury Lane, the dialogues being set to recitatives by Sir Michael Costa. Noteworthy and fine as was the performance, it created no great excitement, save among musicians themselves, and, to the disgrace of the operatic manager, it was given but once. The fashionables, for whose sole amusement the theatres in London are now pretensions to understand classical music. As "Les Deux Journées" is not so often in mere

tunes that can be caught up and hummed at a single hearing as "La Traviata," the manager perhaps can hardly be found fault with for withdrawing pabulum which did not suit the tastes of his patrons. Some people thought that, as it was termed comic, it ought to be funny like "Il Barbiere" for instance, whereas in "Les Deux Journées" it is merely called "comic" because the story ends happily.

There can be no question but that in this work are to be found the so-called Wagnerian theories of operatic treatment. There is no aria d'intrata for prima donna, tenor, baritone, or bass; no solos interrupt the action of the drama; each character is individualized, and each one contributes to the legitimate carrying on of the drama. Wagner's proposed annihilation of the tyranny of leading singers in operas, and the due subordination of all the various dramatic materials to one common end, was anticipated years ago. If Wagner is regarded as the apostle now preaching the faith, Gluck and Cherubini must be looked upon as the avant-coureurs of the new creed.

Cherubini's operatic reforms at the Feydeau were ably seconded by Méhul at the Favart theatre, and in 1800 the two composers wrote "Epicure" in conjunction. Cherubini supplied the overture, which Beethoven studied, and, according to some critics, it influenced the characteristics of the style of that great tone poet. This opera was performed but three times, and it caused a quarrel between its authors, each attributing to the other the failure of the work. They were, however, afterwards reconciled.

Among the many instances that Mr. Bellasis has collected of Napoleon's antipathy to Cherubini, the following will be read with interest:—

On the 12th of December, 1800, a grand performance of the "Creation" took place in Paris. Napoleon, while on his way to attend it, was near being killed by the explosion of the infernal machine. It was after this crisis, that a deputation, composed of the various societies and corporations at Paris, waited on the First Consul to offer their congratulations on his escape. Cherubini, as a representative of the Conservatoire, was among the deputation, but kept in the background, wishing to avoid any unpleasant meeting with Napoleon, who however ironically exclaimed, "I do not see Monsieur Cherubini," pronouncing the name in this French way in order to indicate, it is said, that Cherubini was not worthy of being deemed an Italian composer. When the composer came forward, neither said one word. Yet crowds were still rushing nightly to see and hear "Les Deux Journées." Shortly after the above incident, Napoleon invited him to a banquet at the Tuileries, given to a number of distinguished men at Paris. After a frugal repast, the company adjourned to the salon, where the First Consul entered into conversation with Cherubini, both of them walking up and down the room. "Well," said Napoleon, "the French are in Italy." "Where would they not go," rejoined Cherubini, "led by such a hero as you?" Napoleon seemed pleased, but talked now in Italian, now in French, which so confused Cherubini that he could scarcely make out what the Consul was saying. At length the latter began on the old topic. "I tell you," he said, "I like Paisiello's music immensely; it is soft and tranquil. You have much talent, but there is too much accompaniment," and he instanced the celebrated air of Zingarelli, "Ombra adorata," as being the sort of thing he liked. Cherubini quietly rejoined, "Citizen Consul, I conform myself to French taste." "Paese che vai usanza che trovi," says the Italian proverb. "Your music," continued Napoleon, "makes too much noise. Speak to me in that of Paisiello, that is what lulls me gently." "I understand," replied Cherubini; "You like music which does not stop you from thinking of state affairs." At this witty answer Napoleon frowned, and the talk ended.

Cherubini, finding himself ignored by the First Consul, wrote but little fresh at this period, and seems to have devoted himself to botanical pursuits. When Napoleon, at the close of 1802, re-established a state chapel, Paisiello came on invitation to Paris, and accepted the direction, to which a handsome salary and other privileges were attached. The Conservatoire took great umbrage at this ap-

pointment, and complained of the preference shown to Italian music over that representing their own country. Paisiello pleased no one but the Dictator, and finding his position an unpleasant one, asked and obtained leave to retire to Naples again. Napoleon tried to get Zingarelli in his place, but he wisely preferred his post at the Vatican.

"Anacreon" was produced in 1803. It is a heavy, unequal work, the libretto (by Mendozze) being especially poor and ridiculous. Roars of laughter, we are told, interrupted the first performance for this cause. The fine overture to this work is not likely to be forgotten. On its first appearance in this country it was played three times in succession; a rare triumph indeed.

"Achille à Scyros" was as unsuccessful as the preceding work, on a Greek subject. The spectacle of the heroic Achilles in petticoats intensely amused the Parisians. Méhul, with a generosity which did him credit, declined the office of chapel-master for himself, but offered to share it with Cherubini. Napoleon, however, would not hear of this proposal, and gave the appointment to Lesueur. It is interesting to know that Cherubini got up, as a labor of love, a performance of Mozart's "Requiem," and, according to Mr. Bellasis, "it made a deep sensation" at Paris.

In the year 1805 he left for Vienna on an invitation to compose for the managers of the opera house there. Here Cherubini made the acquaintance of Haydn, Beethoven, and Hummel, and he was cordially received by the German musicians resident there. His operas were given under his own direction, several alterations being made. A change, however, soon occurred. The victory of Elchingen brought the French Emperor to Schönbrunn, and we read:—

But when dictating in Vienna the terms of peace of Presburg, Napoleon, on hearing of Cherubini's presence in the city, expressed a wish to see him. When the composer came, the Emperor asked him what cause had brought him to Vienna, and whether he had obtained the necessary permission to leave France. Having satisfied himself on this point, the Emperor, while not forgetting his usual praises of Paisiello and Zingarelli, said in a kindly tone, "Ah Monsieur Cherubini, I am glad you are here, and since you are here, we'll have some music together. You shall direct my concerts." Thus charged with the direction of the court-music during Napoleon's stay in Austria, Cherubini gave twelve musical soirées alternately at Vienna and Schönbrunn, he presiding at the piano and Crescentini singing; and each time occasions were opportunely afforded for lively discussions on music between Napoleon and Cherubini. First of all, Napoleon became angry because, as he thought, there was too much noise in the orchestra. The patient Cherubini, to remedy this, contrived that all passages should be executed pianissimo, which proceeding quite satisfied Napoleon. The latter even showed an interest in Cherubini's future movements, saying to him one day, "I very much hope that you are here only for a holiday, and that you will return to Paris." At another time when Napoleon spoke about Faniska, the representation of which had been postponed on account of the troubles of the time, Cherubini at once took the position of assailant by saying "This opera will not please you." "And why not," exclaimed Napoleon. "Because," said Cherubini (using the same expression employed by Napoleon in their passage of arms at the Tuileries in 1800), "because it has too much accompaniment." The charge of "too many notes" was preferred against Cherubini both by the Emperor Joseph II. and Napoleon.

Napoleon certainly paid the maestro handsomely, but Cherubini, having entered into a music printing business in conjunction with Stibelt, failed, and was compelled to sell all his property to pay the debts. The conqueror asked the musician to accompany him to Paris, but Cherubini declined, chiefly on the ground that he had not given the Viennese his promised work. On Napoleon's return he created Paër his court-musician. About this time he seems to have been more favorably disposed towards Cherubini, and it seems odd that he who loved the sound of cannon and the roar of

battle should have always given the preference to the quiet and suave Italian school.

[To be continued.]

Handel's Operas.—History of "Lascia ch'io pianga."

The Works of Handel. Printed for the German Handel Society. 11th year. Leipzig. (London: Augener & Co.)

The editor and committee of management of the German Handel Society are pushing on as fast as possible towards the completion of their arduous task; and for the present year's subscription they have issued five parts, all of which are operas. It was announced last year that all the operas would be brought out in chronological order. Unexpected difficulties, however, connected with the collation of some of the manuscripts, have rendered it necessary to postpone the publication of some of the earlier operas till next year; and those now given are *Agrippina*, *Rinaldo*, *Tisen*, *Anadigi*, and *Muzio Scevola*. Of these five pieces the first and third had been previously published in Arnold's very incorrect and uncritical edition; the second and fifth were, so to speak, partially published in the shape of books of "Favorite Songs," by Walsh; and *Anadigi* has not, we believe, been previously issued in any shape.

It is, of course, impossible within reasonable limits to give anything like an analysis of five large works, each of which would furnish materials for a separate article; but there are a few interesting points which may be mentioned, and our readers must be referred to the scores themselves for fuller details.

Agrippina was composed during Handel's visit to Italy, and was first produced at Venice in 1708 or 1709. It is interesting, as furnishing an early illustration of the way in which the composer used up what he probably considered the best parts of his previous works, when these were such as not to be likely to be frequently performed. In the year 1707 he had composed for Cardinal Ottoboni, at Rome, an Italian oratorio, *Il Trionfo del Tempo*. For more than a century and a half this work remained unpublished, though a large portion of it was subsequently incorporated in his last English oratorio, *The Triumph of Time and Truth*, the libretto of which was mostly translated from that of the earlier composition. *Il Trionfo del Tempo* has, within the last few years, been issued in the present edition; and a comparison therewith of the present opera shows that some of the best songs were transplanted from the one work into the other. Among these are the beautiful air "Vaghe fonti" (p. 83), and the fine and dramatic song "Come nube" (p. 123). On the other hand, in writing the English *Time and Truth*, Handel introduced into it some of the songs from the present opera. Among these are "Volo pronto" (p. 18), and "Ogni vento" (p. 105), which are to be found with slight alteration in the later work, as "Pleasure's gentle Zephyrs playing," and "Happy Beauty." The song "L'Alma mia fra le tempeste" (p. 20) furnished the theme of "Heroes when with glory burning," in *Josiah*, while "Se vuoi pace" (p. 133) was subsequently expanded into "Wise men flattering," in *Judas Maccabeus*. The air "Bel piacere" (p. 121) is very curious from the constant alternations of common and triple time—an anticipation by a hundred and fifty years of some of the effects of Liszt and Wagner!

The next work in the series, *Rinaldo*, is not only interesting as the first opera Handel wrote for London, it is also one of the finest of the whole series. It presents several points worthy of notice. First, the instrumentation is richer and more varied than in any of his earlier works. As examples of this may be cited the florid song "Venti, turbine" (p. 46), with the novel combination of a solo violin and bassoon obligati in the accompaniment; the "bird song," "Angellette che cantate," which, besides the string quartet, has two flutes and a piccolo in the score; and the martial music in the third act, in which four trumpets and drums are employed. But apart altogether from the instrumentation, many of the songs in this opera are of great beauty. Foremost in popularity is the "Lascia ch'io pianga," one of Handel's tenderest inspirations. It will be interesting to trace the history of this beautiful melody, which is generally considered to belong originally to the present opera. It is first found as a ballet-air (a Sarabande) in Handel's earliest opera, *Aminta*. From thence it was transferred to the Italian oratorio *Il Trionfo del Tempo*, where it is set to the words "Lascia la spina, cogli

la rosa;" so that it had been twice previously used by Handel before it found a final resting place in *Rinaldo*. Perhaps even finer as music, though less popular in style than the song just named, is "Cara sposa" (p. 42), of which it is said that Handel considered it one of the two best songs he ever wrote, the other one being "Ombra cara," in *Radamisto*. The song "Il Tricorbero humiliato," which is in unison nearly throughout, and the spirited duet "Al trionfo del nostro furore," should also be mentioned as among the finest numbers. The whole opera contains but a small proportion of those old-fashioned songs to be found in nearly all Handel's works, which, however they may have suited the taste of the last century, have no more than an historical interest at the present day.

Of the rest of the operas before us we must speak very briefly. The difficulty with these very interesting works is that there is so much to say about them, that when the subject is once entered upon one hardly knows where to stop. *Teseo* is noteworthy as being the only one of Handel's operas which is in five acts. The composer borrowed much less from it than from some of his other operas for his oratorios; the only movement which we have recognized as subsequently made use of being the song "Più non cerca" (p. 55), which furnished the chief material for the duet in *Susanna*, "To my chaste Susanna's praise." The whole music of the part of Medea in this opera is of great dramatic power, and shows in a remarkable manner Handel's power of individualizing character. One or two interesting points of instrumentation are to be found in the score. One is in the song "Vien torna" (p. 50), where the bassoons, especially in the second part, are used quite in the modern manner; another, the air "Dal cupo baratro" (p. 76), which is in reality a trio for the voice and two oboes, the voice taking the lowest part of the harmony, and being doubled in unison by the violins. It is an almost universal idea that Handel's scores are thin and colorless; whereas, the fact is that none but those who have made a special study of them have an idea how interesting they are. It is hardly too much to say that there is scarcely a device of modern instrumentation, the germ at least of which may not be found somewhere in Handel's works. At some future time we may possibly attempt to show this in these columns, for the present we content ourselves with the simple statement.

The overture to *Amadigi* is interesting as an early example of the contrasts between the string and wind band, to which Handel was so partial, and of which the opening symphony of the *Dettingen Te Deum*, and the accompaniments to "The Lord is a man of war," in *Israel in Egypt*, are among the best-known examples. Among the best songs in this work are "Ah, spietato" (p. 17), with a most expressive oboe obbligato, the "Sestato e l'Id mio" (which, by the way, is borrowed from *Almira*), and the very fine and richly scored "Pensierina" (p. 60), which begins somewhat like "Lacrima ch'io piango," being in Sarabande rhythm. *Amadigi* has the peculiarity of containing a second "Sinfonia," constructed in the form of an overture, in the middle of the first act. Scholeher, in his *Life of Handel*, says that his "second overture," as it was commonly called, is identical with the fourth oboe concerto. This, however, is an error, as the two works have nothing in common but their key, neither is the present movement to be found in the oboe concertos at all.

The chief interest attaching to *Amadigi* is that it was the opera which was written by three composers, each taking one act. It has always been stated that the first act was by Attilio, the second by Bononcini, and the third by Handel. Dr. Chrysander, however, in the preface to the present edition names Mattei as the composer of the first act. As we have not the Doctor's *Life of Handel* by us, we do not know his reasons for the statement, but he evidently takes it as a matter of course, and does not even mention Attilio's name, and we are quite willing to accept it on his authority. Of course, only the third act of the opera is included in this collection. It is not one of Handel's strongest productions, nor is it needful to dwell on it in detail. The perusal gives us cause for thankfulness that, if this was the best of the three acts, we are not obliged to read through the other two. It is needless to say that it contains points of interest—it would hardly be Handel's if it did not; but it is far inferior to such works as *Scipione* or *Rinaldo*, to say nothing of the oratorios—*Masaniello* (London).

That Amateur Flute.

The company all were seated, and the laugh and jest went round, light-hearted revellers unconscious of their doom. The executioner entered. He bore in his hand a silver flute. A malignant smile lighted up his features. "Ha! ha!" he said, with fiendish glee, "I will administer unto them an adagio; not a man shall escape."

Now, therefore, this, accompanied with many apologies to the honored shade of Edgar Allan Poe:

Hear the fluter with his flute—
Silver flute,
O what a world of wailing is awakened by its toot!
How it demi-semi quavers
On the maddened air of night!
And deftly all endeavors
To escape the sound or sight
Of the flute, flute, flute
With its tootle, tootle, toot
With reiterated tootings of exasperating toots,
The long protracted tootlings of agonizing toots
Of the flute, flute, flute, flute,
Flute, flute, flute,
And the wheezings and the sputtings of its toots.

Should he get that other flute,—
Golden flute,
Oh, what a deeper anguish with its presence instigates!
How his eyes to heaven he'll raise,
As he plays,
All the day,
How he'll stop us on our ways
With its praise!
And the people, oh the people,
That don't live up in the street,
But in the Christian parlors,
Where he visits with his plays,
When he plays, plays, plays
In the crinkiest of ways,
And thinks we ought to listen,
And expects us to be mute,
We would rather take the air,
Than the music of his flute.
Of his flute, flute, flute,
And the tootings of its toot
Of the toots when with toot toot toots, toot toot toot,
Of the flute, flute, flute, flute,
Phloot, phloot, phloot,
And the tootle, tootle, tootling of its toot.

On Various Pianoforte Compositions.

BY A LADY.

(From the *Pianoforte Compositions of the Hon. and Right Hon. the Earl of Carlisle*.)

VARIATIONS, SEVEN, OP. 11. MENDELSSOHN.
(1819-1841.)

(London, July 15, 1841.)

"Do you know what I have recently been composing with enthusiasm? 'Variations for the piano'—actually eighteen on a theme in D minor; and they amused me so famously that I instantly made fresh ones over a theme in E flat major, and now for the third time on a theme in B flat major. I feel quite as if I must make up for lost time, never having written any before."

Thus writes Mendelssohn on the above-mentioned date, to his friend Carl Klingemann, in London.

Indeed, the confession that the composition of these Variations "amused" Mendelssohn "famously" may easily be understood. Nothing has such fascinating interest to an accomplished composer as writing Variations; he is enabled to draw from the theme all possible conclusions, and to evolve very various beauties from the sometimes meagre and insignificant-looking theme. It is a strange circumstance that Mendelssohn composed Variations only on his own themes; whilst Bach, Handel, Mozart, and Beethoven more generally exerted their powers and skill on the themes of other composers. Indeed, it would have been highly interesting to see what a Mendelssohn might have produced from a theme of Chopin or Schubert, and to compare it with what Beethoven did with Paisiello's air, "Nel cor più non mi sento," or with the Russian dance of the completely unknown composer Paul Wranitzky. The Variation, as a form, is really one of the greatest wonders of our musical art. It is based on the principle that an air may appear in various forms of figure and rhythm, and in varied divisions and combinations of parts, with contrapuntal and even fugue treatment, provided the melodious order and phrasing is preserved throughout. The *form* changes, but the *substance* remains. But changes of form are not immaterial, for they involve changes in the

movement, expression, and even character of the original theme, which should develop its life over new formations. Variations are not like a chain formed by links of the same size; they represent progress from simple to complex, from rest to motion, from tranquillity to passion, or *vice versa*. Variations may be treated as a mere playing with passages and ornate phrases, without the requisites just mentioned, from the great facilities there are for change; but we speak here of those of the highest class. In this field, the musical art may achieve the greatest triumphs. The composer, bound, so to say, to the theme develops in it new features, elevates it to a higher standard, and elicits from it fresh and unexpected beauties. This faculty is an exclusive privilege of genius, and is found in no other art. The only equivalent we would mention as approximating at all to the unique form of the musical Variation might perhaps be the "El say," in which the author may ring the changes on his subject.

It is not astonishing that such a consummate master of all the technical means as Mendelssohn should have succeeded eminently in drawing from a very simple theme, so transcendently beautiful and highly interesting results. "Give me an idea of the commonest order, and I bet you what you will, I turn it over and over again in point of design, of accompaniment, of harmonization, instrumentation, until it is metamorphosed into a good and interesting subject." Thus Mendelssohn expressed himself once to the clever composer Lohé, and certainly he has in many instances verified his assertion. But still, in point of inventing, Mendelssohn was not so speculative, bold, and enterprising as Beethoven. This last great master was not satisfied that his Variations should consist merely in new figures and harmonies; he even in one instance (Variations in F major, Op. 34) changed the key and the time in each Variation. With regard to these two points, boldness and depth of conception, Beethoven has fathered upon Mendelssohn.

The leading feature of Mendelssohn's Variations in D minor is, as already indicated by the title, seriousness; the only ray of light shining into that gloomy life of the "minor" is observed in the simple, naive Variation, which, however, does not to any great extent change the earnestness which is the characteristic expression of the whole work. The design of the entire piece might be thus symbolized: <><><. The theme, braving the expression of a devout prayer, and indicative of a quiet resignation, gradually increases in animation by well-balanced and strictly proportionate degrees. It gains in fire, life, and passion, and reaches its climax at the point when the major Variation appears. The interval of rest that follows is but short; a new and even more impassioned life begins again; and a kind of second climax is reached with that really splendid "point d'Orgue" which precedes the finale. This latter, however, is not to be considered as a strict Variation, but more as a coda or a kind of free fantasia. In all that concerns harmonization, nobility and completeness of figural treatment—clearness and perfect accuracy of part-writing—tasteful and well-arranged gradation of movement—these Variations will ever stand out as a model, and any one who practises them carefully and conscientiously will surely feel inclined to paraphrase the celebrated composer's words, and to say to many a musical friend, "Do you know what I have recently been *practising* with enthusiasm? Mendelssohn's Variations for the piano in D minor—and they amused me so famously that I instantly ordered those in E and B flat major."

FANTASIA. ROBERT SCHUMANN. (1810-1856.)

(Dedicated to Franz Liszt.)

This fantasia was intended as a contribution towards the fund for erecting Beethoven's monument in Bonn; and Schumann desired to call it "Oboles," and to name the three different movements "Ruins," "Triumphal Arch," and "Crown of Stars." For unknown reasons this plan was not carried out, and it appeared simply with the title "Fantasia," and a motto by Fr. Schlegel—

"Durch alle Töne hin
Im bunten Erdentraume
Ein kaiserlich Gezeig
Für den, der kühn sich lauschet."

Schumann's works form an epoch in the annals of our pianoforte literature; and their great influence may be ascribed to their peculiar intellectual richness and their romantic tendency. With respect to technical execution they demand by far greater abilities than the pieces of Mendelssohn. Schumann may be said to have bestowed the same care on the

development of his intellectual expression, that Mendelssohn devoted to the outward form. Then it is natural that Schumann obtains a firmer and deeper hold on the mind of the thinking and appreciative musician than Mendelssohn himself. A single hearing will sometimes be sufficient to impress us with all the beauties of a piece of Mendelssohn. Not so with Schumann, each time we repeat one of his pieces, a new point of beauty or interest will be discovered. Even an experienced player must repeat at least a dozen times the above splendid fantasia in C major, before he can find out all its beauties, and all the mysteries which this remarkable piece contains are revealed to him. Schumann, as a composer, was perhaps not so richly gifted with natural musical faculties as his friend and contemporary Mendelssohn; but music may be considered, among the arts, as the radiant exponent of intellectual wealth. The immediate or fundamental beauties of music are certainly melody and harmony—but a melody may be constructed in a manner especially calculated to please the less educated ear, on the other hand it may be so written that its real and intrinsic charm is only detected by the possessor of refined musical taste. And it is in the higher kind, this sudden [hidden?] or subtle kind of melody, that Schumann excels. True, in some instances he might be accused of monotony, of heaviness, and of a certain gloom. But these are idiosyncrasies, inseparable from his original style; just as great painters have been accused of eccentricities which, taken alone, might have appeared faults. But, withal, it cannot be denied that this peculiar style of Schumann has a great charm for the musician. Schumann's music is full of a tender, sincere and warm expression; his harmonies are everywhere noble, and though highly original and even sometimes startling in their combination, very pure and even natural; his defects, on the other hand, consist in too frequent repetition of small phrases, too great a tendency to interweave and cross the middle voices. He seems sometimes to produce a series of Gordian knots which he does not untie.

This speciality, it might even be called mannerism, originates with Schumann in a scantiness of direct melodious inventive power. The principal strength of his music is to be found in the harmony; he remarks himself:—"It is in music just as in chess-playing. The Queen (Melody) has the supreme power, but the decision is always given by the King (Harmony)." This weakness in inventing broad and lasting melodies, imbued with such vitality as those of Beethoven or Mozart, is however a common fault in all composers after Schubert. Schubert's successors excel in melodious phrases which, presented and handled with extraordinary ingenuity and often with exquisite taste, sound to the uninitiated like real melody; but, after all, they are only substitutes for the real metal. But it may, I think, be regarded as a great merit of Schumann's that he was able in his works to exhibit so many points of striking originality and undeniable beauty. He understood how to touch a chord which had not yet been sounded by preceding composers, he presents tone pictures thoroughly unlike any we had before; and when we consider that he came after Beethoven and Schubert, and had Mendelssohn for a contemporary, it is indeed no slight thing that we can frankly award him the praise of having composed original and beautiful works. As has been mentioned before, Schumann's music requires to be studied; its real beauties do not offer themselves so spontaneously or readily as may be the case with other compositions; but the trouble of examining, studying, and investigating his compositions will not fail of its ample reward. The motto which Schumann used for the above fantasia, Op. 17, may be taken for our guidance in this respect:

"Mid all the chords that vibrate through
Earth's strangely whispered dream,
There runs a note whose gentle tone
Is heard aught by him alone
Who lists with care extreme."

It is sometimes an invidious task to compare two distinguished men; but it is quite natural that the two composers, Mendelssohn and Schumann, should be associated together and compared to each other. I may here recall a very true remark a German poet made about Schiller and Goethe:

"Schiller or Goethe, which is the greater;
Is it not folly to strive to say
Heavenly fun is the dawn—and later,
Heavenly fun shines the perfect day."

And if we cannot exactly apply to Schumann's music the peculiar twilight, we may compare it to the evening twilight; but we have at the same time to remember that both, the bright day and the twi-

light, are gifts of the same bountiful Providence, and that each has its peculiar charm, and is the necessary consequence of a natural and a Divine law from above.

Music in North Germany.

(Correspondence of the Monthly Musical Record, London.)

LEIPZIG, November, 1874.

The third Gewandhaus concert commenced with Spohr's C minor symphony. Of Spohr's symphonic productions, this, his third symphony, is certainly his best. We do not consider the work to be one of first rank, for in some parts we find a labored style and evidence of constraint; yet the adagio and the finale compensate for the weaknesses of the other movements. It is one of the most beautiful creations of Spohr's muse. The performance, in unison, by the violins, the violas, and the violoncellos, of the second theme in the adagio, always produces a wonderful effect. Here we find magnificent coloring, unattainable by any other combination of orchestral means. Meyerbeer, in his entracte to the *Africaine*, tried to produce a similar effect, but did not succeed, as he omitted one of the indispensable components, a really pleasing melody. On the other hand, in Spohr's adagio, a nobleness, warmth, and depth of expression which are peculiar to him, and which are perceptible in his best works (in the adagio of the D minor concerto, in the "Gesangscene," in many numbers of *Jessonda*, in the *Consecration of Sound*, and especially in the above-mentioned adagio of the third symphony), reign throughout. Not less attractive is the brilliant finale in C major.—Its contrapuntal combinations are natural, and never appear labored.

A new serenade (No. 3, in D minor), for string orchestra, and violoncello obligato, by Robert Volkmann, pleased but little, in spite of its being excellently performed. Although some of its details are interesting, we must confess that as a whole it won but little sympathy. It seems a sort of refined gipsy music, containing the peculiar charm of Hungarian national music, which, considering the length of the work, cannot compensate for its want of true symphonic form. Whether the work possesses sufficient value to hold a place on concert programmes, we leave at present an open question.

Reinecke's charming and effective instrumentation of Schumann's "Bilder aus Osten" (which we mentioned on a former occasion) was repeated on the same evening. The overture to the *Zauberflöte* brought the concert to a close.

Mme. Peschka-Leutner gave us the aria from *Samson*, "Kommt all' ihr Seraphim" ("Let the bright Seraphim"), and two songs by Jensen, the first of which, "Murmeldes Lüftchen," is one of the best songs lately written. Mme. Peschka-Leutner sang as excellently as ever, and her voice was as full and firm as formerly. We mention this as opposition has been made to this excellent artist by some of the Leipzig journals. This opinion is based on the supposed decline of Mme. Peschka-Leutner's singing powers, and is totally erroneous. Unfortunately, these not well-devised attacks of the Leipzig critics have influenced our public, which, like all other publics, is a big child, that can be led. Though we prefer keeping out of controversies of this kind, we yet feel bound to certify that Mme. Peschka-Leutner is quite as excellent a singer as ever, and that her powerful voice has by no means fallen off.

The first violoncellist of our orchestra, Herr Carl Schroeder, was the instrumental soloist of the third concert. This newly-appointed member of the Gewandhaus-Kapelle introduced himself very advantageously to our public, with the first movement of Molique's beautiful violoncello concerto. Herr Schroeder has excellent technique, absolute clearness of intonation, a manly and powerful tone, and plays like a true musician, so that we may congratulate ourselves on this acquisition.

For the festival of the fortieth anniversary of the conductorship of Julius Rietz, the fourth Gewandhaus concert was opened with the aged master's A major overture, a work which we have mentioned before. We will merely notify that a deputation, consisting of Herr Kapellmeister Reinecke, Music-director Jadassohn, and the Concert-managers Petschke and Gurekhaus, were sent from Leipzig to Dresden to congratulate Herr Rietz. These gentlemen presented him with 9,000 Reichsmarks (£450), as a gift from his Leipzig admirers.

Herr Carl Hill delighted us with the performance of Reinecke's fine and melodious concert aria, "Almauer," and with songs by Schubert, Brahms, and

Robert Franz. The newly-appointed second concert-meister of the Gewandhaus, Herr Henry Schradieck, played Spohr's beautiful D minor concerto and a "Chaconne" by Bach, with excellent technique, but we do not altogether agree with his interpretation of these works. The concert closed with Beethoven's A major symphony, excellently rendered by the orchestra.

The fifth Gewandhaus concert (on the 5th of November) brought Mendelssohn's music to *Athalie*, in remembrance of the deceased master. We do not belong to those who are constantly bemoaning the decline of art, but cannot help remembering that, although we do not regard this work as the most important of Mendelssohn's production, yet, since Robert Schumann's death, we have not been presented by any other composer with a work of art of such a pure and sublime character. Its performance was excellent. The solo parts were well executed by Mmes. Peschka-Leutner, Thekla Friedländer, and Fides Keller (from Hamburg); the chorus sang with devotion and enthusiasm, and gave sufficient proof of previous careful training.

This work was preceded by Mozart's G minor symphony and the romance from Spohr's *Zemire and Azor*, which last song was splendidly rendered by Mme. Peschka-Leutner.

The sixth Gewandhaus concert produced, in orchestral works, Beethoven's overture (Op. 124), and the grand serenade in D major (Op. 11), by Brahms. This last-named work was new to the Leipzig public. Of its six movements, the finale, "Rondo," pleased us the most; although it cannot be called conspicuous in invention, it runs on smoothly. On the other hand, we do not like the long, drawn-out end of the first movement, nor the labored combinations in the adagio and minuetto. In fact, the whole piece makes the impression of having been composed at a time when the author was not yet able to attain what he attempted. Next to the finale the fifth movement (the second scherzo) gave the greatest satisfaction. In spite of the most careful performance, the serenade could not excite public interest, and we must say that—interesting as the performance of this early work of Brahms has been—we did not feel attracted by it.

Frl. Fides Keller sang Handel's wonderful aria, "Cara sposa" (from *Rinaldo*), and songs by Schubert and Beethoven. Frl. Keller has a fine alto voice, sings correctly and with warmth and feeling. Between the vocal performances, Frl. Marie Schmidt, from St. Petersburg, formerly a scholar at our Conservatoire, played Henselt's piano concerto with excellent technique and musical intelligence.

The first chamber-music evening at the Gewandhaus produced Beethoven's C sharp minor quartet (Op. 131); the second trio (in F major, Op. 80) by Robert Schumann, with Herr Reinecke at the piano-forte; and Mozart's incomparably beautiful G minor quintet. All these works were excellently rendered. The first violin was played by the concert-meister Roentgen. The rest of our quartet players are new this winter. Herr Georg Haubold, who has for many years been an honored member of our Gewandhaus orchestra, played the second violin, Herr Thümer the viola (in a very excellent manner), and Herr Schroeder the violoncello. It is to be wished that the last-named gentleman, with his excellent talent, could have a better instrument. The second viola part in the quintet was taken by Herr Boiland.

The Opera treated us to a very successful repetition of Spohr's *Jessonda*. Till now we have in vain been expecting the performance of some of the greater new works. There seems but little prospect that our hopes will be realized in the immediate future.

Musical Correspondence.

CHICAGO, DEC. 26. Two, yea three, recent events of our musical life ought to receive notice at the hands of this correspondent. The first was the concert of the Apollo Club, given Dec. 10th in the first M. E. Church, a sort of hall centrally located. I have not a copy of the programme at hand, and as I was unfortunately enough not to be able to be present, I can say little more about it than that it consisted of choice selections of part songs, relieved by solo doings of a soprano and tenor nature, as well as piano playing.

The chorus singing, under the direction of Mr.

Dohn, is reputed to have been very excellent. The solo works were not so good, as unfortunately we have not a really fine singer in Chicago. The piano playing of Miss Rive of Cincinnati took every thing by storm. Nothing has ever created such a furore here except Rubinstein. They say that for fineness, delicacy, power, breadth of execution and phrasing, sustained power, and fire nothing could be better. The audience went into veritable hysterics, shouting, and otherwise self forgetfully disporting themselves in a way a un Anglo Saxon as possible. This, I am aware, is a very imperfect account of what was a musical occasion of great interest. I hope, however, the sin will not be laid to my charge. I hear that Mr. Dohn has resigned the directorship of this society on account of poor health and his having become tired of the hard work required. A new director *pro tem* has been chosen in the person of Mr. Carl Bergstein, a new singer here.

The second event to which I refer was another of the good results of Mr. Wolfshin's work in our city. It came in shape of the opening concert of the second season of the Beethoven Society, a mixed chorus of about two hundred. The programme was exclusively Beethoven and had full w-

1. Overture to "Eumorf"
2. Grand Massac
3. Choral Fantasia, for piano, chorus, and orchestra
4. Second Act, "Ab Perdo"
5. Concerto for Violin, First Movement
6. Chorus "Hallelujah" from "The Mount of Olives"

The programme was much too long, and I like an evening made up of the work of one composer, and especially of an uninterrupted series of pieces, and alike characterized by a lofty imagination, delicate sentiment, and earnestness; it became somewhat tiresome toward the last.

The orchestra numbered about forty-five persons, which played the best I have heard of any orchestra do in good music. These men had not good a few years ago in learning the compositions of Dr. Freyschutz, so as to play it well. But gradually they "lay back" and filled in the music in a more manner. On this occasion however they played quite an approximation to good playing, and in places really played well. I put the choir of chorus and orchestra was better observed than I have ever heard of before. Besides the vocal drill they had been subjected to. The chorus numbered about two hundred voices and gave a very enjoyable performance. What was to me really commendable was their general familiarity with the music, and the white-shirling in general. It is the "Kyrie," "Gloria in excelsis" and "Benedictus." These three were lovely pieces of choral work. Even the difficult figures were extremely well

The solos were taken by Mr. J. A. F. and M. Taylor, Mrs. Johnson, and Mr. Sloan. The bass was to have been done by Mr. Chas. T. Root, who has a good voice, and a good and easy way of singing, but unfortunately he was laid up, so he had called and Mr. Sloan, one of our most experienced quartet basses, took his place. The solos were none of them of the latest kind, but all done with considerable sweetness and good musical expression. Mr. F. W. H. gave an interesting mentioned, perhaps the favorite soprano here. On account of this lack of volume, of the voice, it was still more difficult to suppress the orchestra; but to the credit of the players be it said, they did "on the whole" only "near" as well as they could, singing solos, for which I have the feeling, angelic, alone, which to Mr. Wolf, in the

The music of this is so interesting and extremely. The deepness of their lyricism—earnest, solytic, is founded on a deep spiritual perception of the Eternity and All-mighty of God, as when the Psalmist wrote: "Lord, thy light, O God, our dwelling

place in all generations." This is the key to its repose, its deep subjectivity, its child-like unconsciousness of display for the sake of men, or fear in the presence of God. How immeasurably superior is the flight of the imagination in this "Kyrie" to what one finds in the masses of Haydn and Mozart! In various parts of the work we find, as I think, foreshadowings of the modern romanticism, or dramatic interpretation of the text in its individual ideas; as, for instance, in the "Credo" and the "Benedictus."

Of Mr. Wolfsohn as a conductor it seems enough to say that he evinces ability as a teacher, so that the singers and players know their parts well, but that he lacks the personal magnetism of a man born to command, and in an emergency the chorus might suffer shipwreck for want of those little encouragements which good conductors know so well how to offer.

In the Choral Fantasia Miss Watson acquitted herself extremely well, a pleasing and technique. Her touch, however, is not powerful enough for concerto playing. Mr. Wm. Evans played the violin concerto with delicate and pleasing way that well suited the waltz character of it. His tone is not remarkable, but his execution is fluent and his musical feeling admirable.

[illegible]

The third step is that the court can determine if the plaintiff has the right to bring a claim. For example, Mr. Scott Priddy, one of the plaintiffs in *Exxon v. Baker*, says that he is not a citizen of the United States and therefore cannot sue the company.

Concurs. Dec. 10, 1841. The presence of Mr Pratt's name is a letter to the Boarding House and a follow.

- [illegible]

10. Alto, Soprano and Solo Miss White.
11. Soprano Solo, Duet, Trio, and Chorus, from the
"Hallelujah Chorus," Handel's Messiah.

In a concert where a full kind of concert, I myself called on the concert at length, in the middle of the evening, the various performers, such as it is to say that nothing was conspicuously excellent; and neither quite so bad. It was on the whole a series of performances quite full enough of human shortcomings. It is enough on this head to say that the orchestra numbered about forty-five, and the chorus fifty or sixty, and that the chorus especially was well trained and consisted of some of the

best voices in the city. The orchestra was fair. The real question, as it seems to me, is whether in this list of pieces from a new composer we have evidence of such a grade of musical talent and such gifts of imagination as to give fair promise of future works of real value as contributing to the musical literature of the world.

It is certainly very gratifying that our young Americans should be so ambitious to create in the large forms, especially as such attempts when fairly carried out give evidence of hard study which cannot but be useful.

In point of technical handling, so far as I have now the means of judging, Mr. Pratt's work is clever and indicates talent and study. Many things in it are crude and some, perhaps, are not new. Nevertheless I cannot imagine a musical audience likely to call for either one of these pieces for the sake of the musical gratification they afford. My own opinion of the "Heroic March," for instance, is that in want of melody and general tediousness it rivals Wagner's "Kaiser March," while, unlike Wagner's work, it is unrelieved by splendor of instrumentation. Then, again, in the Symphony, the whole is none of them so significant in themselves nor do they become so in their working out as to require to be treated in the symphonic form. As a study in himself Mr. Pratt's exercise in symphony is well enough. As a treat for other folks it seems to me a failure.

As to the Opera, of course I cannot speak in the
from a single hearing of extracts taken out from
their dramatic relation and unity. If they have
any, I can say that their musical effects are good,
but I do not find in them anything especially new
or striking. They seem to be modeled after Wagn-
er's choruses, but unlike them are entirely wanting
in the fervid imagination and sustained lyric power
of Wagner's best ones.

The vocal writing is rather awkward for the voices, dissonant intervals and unmelodious skips continually present themselves—so the singers say. The solos are of the most thankless description. They neither inspire the singer nor the audience. And, after all, *what?* The orchestration shows not only a poverty of the little auxiliary motives that go to make a piece so permanent and interesting, but likewise no especial knack of coloring or sound-effects. Out of this whole programme I am able to recall but a single idea, the trio in the march, and this has haunted me on account of its familiarity, although I cannot yet place it. It is like the digression in L. Sch. W.'s organ offertory in C major (published by Ditson.)

The opinion here expressed are substantially those of the best critics here, both those of the papers, and professional musicians. Indeed I have not to quarrel with a single musician who regards it otherwise. It would seem, therefore, that the composer must be regarded as one whose ambition is as the "square" of his talents or the "cube," I cannot just say which, and probably it doesn't matter.

Were it competent for me to offer advice in this public manner, it would be to Mr. Pratt and all others similarly affected, write smaller things and do them better. Write little *so* to for trio, quartet, quintet, octet. These can be easily brought out, and from their success or failure you can learn much. But to spread out in grand symphonies and operas when one is yet a babe in musical writing is to put one's ideas into forms too expensive to perform merely for trial of their merits, and to get a "boom in one's boom" which makes one a nuisance generally. Meanwhile, in all candor, I am

IDR. FREYSCHUTZ.

Dwight's Journal of Music.

BOSTON, JAN. 9, 1875.

Symphony Concerts.

The fourth Harvard Concert occurred on Thursday afternoon, Dec. 24,—Christmas Eve. The day, a busy one for many so preoccupied with Christmas trees and presents, besides being stormy, was not very favorable, and yet the audience was large and the attention hearty and unflagging from the beginning to the end of the cheerful and attractive programme.

Eighth Symphony, in F..... Beethoven.
Allegro vivace.—Allegretto scherzando.—
Tempo di Minuetto—Allegro vivace.

* Pastoral, from "The Messiah,"..... Handel.

* Short Marches:

a. From "Le Nozze di Figaro,"..... Mozart.

b. "Die Zauberflöte,"..... Mozart.

c. "Fidelio,"..... Beethoven.

"The First Walpurgis-Night," for Chorus, Solo voices, and Orchestra. Op. 69. (Repeated by request.)

(Mendelssohn.)

Throughout the whole, the orchestra performed their work uncommonly well. That most joyful, happy Symphony of Beethoven,—the joy of a deep, long-suffering, yet inwardly serene, victorious, spirit,—is also in an artistic point of view one of the most exquisitely perfect of his many wonderful creations. That it is less grand and massive, less Promethean and aspiring, than the *Eroica*, the fifth, &c., makes it not the less a masterpiece of highest genius and consummate Art. And it is always fresh; after the heaviest concert, after the most thankless and depressing day, to listen to such music is to feel the buoyancy and zest of life returning; Nature herself, with her most sweet and rare surprises, could do no better for us. One who is not happy listening to the eighth Symphony, must be unmusical, "fit for treason, stratagems and spoils,"—and in our musical world, our musical politics, of late, it must be confessed there has been plenty of these ungenial elements! The work had been very carefully rehearsed, and the orchestra went into it with a good will, all emulous to do their best. The result was gratifying; for there was scarcely anything, either in execution or interpretation, for a candid hearer to find fault with,—unless perhaps we take exception to the somewhat too quick tempo (at which indeed it seems to be always taken) of the fluttering, light, fairy-like finale. The Minuet had just the natural composed and quiet swing; and in the Trio the horns brought out their duet with faultless purity, the clarinet exquisitely completing the period with its bit of solo, while the accompanying *pizzicato* triplets of the violoncellos were more distinct and palpable than they have often been. There was vitality and buoyancy and grace through all the movements. Surely it was altogether creditable to an orchestra which of late has received by no means an unanimous encouragement to hold itself together, so that it may be an orchestra (taunted with "lack of sufficient rehearsal" by those who systematically do all they can to draw away the means for more rehearsal.)

The middle portion of the programme contained a very simple recognition of the eve of the Nativity. For greater novelty it had been intended to give the instrumental prelude to one of the several Cantatas which make up the so-called Christmas Oratorio of Bach; but the incomplete condition of the score, (needing that same kind of delicate service which Robert Franz has so loyally performed for the *Passion Music*, for Handel's *L'Allegro*, &c.), made it after all too hazardous an undertaking. The old familiar *Pastorale* from the "Messiah" was not the less acceptable; heard under new conditions, it had a certain freshness.—Upon this, the first of the three little Marches followed in a like child-like, naive, one might say Christmas vein; you could fancy it the march of children bearing flowers and gifts in a

procession round the Christmas tree; Mozart recalling his own happy boyhood. The serious and thoughtful march of Priests from the "Magic Flute" (Mozart's deeper nature) formed a well-contrasted middle movement, or "Trio," to the lighter march; and the inspiriting, bright quickstep from *Fidelio* (how master-like Beethoven could content himself with just enough, instead of the long and wearisome elaboration of a Gounod or a Raff!) rounded it all into a brief and satisfactory whole. Heretofore these little marches, each in its way a gem, had only been heard at the Opera, and there they never are heard with attention, and are for the most part indifferently played; heard by themselves, by a really musical concert audience, through the medium of a good Symphony orchestra, their beauty was a fine surprise. The three go together perfectly, both in the succession of keys, and contrasts of character.

The repetition of the "Walpurgis Night" was decidedly an improvement on the first performance, gratifying as that was. This was the fruit, partly, of renewed rehearsal by the singers, and partly of more self-possession and control of the orchestral forces acquired by Mr. LANG in the bringing out of the very trying prelude and accompaniments; but it was also greatly owing to the better arrangement of the orchestra and chorus on the stage, the former being grouped behind the voices. The sopranos and altos were massed together on one wing of the front, the tenors and basses on the other, for the reason that the choruses in this work for the most part are alternately for male and female voices. The overture was taken up at a more natural and practicable tempo, and was beautifully rendered; very clear too, and effective was the accompaniment of the wild and rushing chorus: "owls and ravens." The choruses were all finely given, with rare precision, purity and rich, fresh volume of tone; there is a life and charm in the Soprano voices such as we have not heard before. The tenors and basses, excellent in quality, fell short in quantity; a number of the men are kept away, we learn, at such hours, by the prior claims of our relentless business habits; what is Mendelssohn to State Street!—The solos, as before, were creditably rendered by Mrs. COOLIDGE, Dr. LANGMAID, Mr. WILDE, all members of the Cecilia, and by Mr. JOHN F. WINCH, whose grand voice and delivery, in the baritone solos of the Druid Priest, won him the chief honors; but the sweet tenor tones, the well-trained organ, the refined, expressive art of Dr. Langmaid, if not so telling in a great hall, deserve equal praise.

The programme for this week's concert (too late for notice now) was as follows:

Overture to "Coriolanus,"..... Beethoven.

** Unfinished Symphony, No. 2, in D, Op. 11, Norbert

Burgmüller, (Born 1810. Died 1836.)

Allegro.—Andante.—Scherzo (completed by

Robert Schumann.)

** Piano-forte Concerto, in C minor, Friedrich Gerns-

heim.

Allegro Moderato.—Larghetto.—Finale.

Ernest Perabo.

Selections from music to Byron's "Manfred,". Schn-

mann.

a. Incantation of the Witch of the Alps.

b. Entr'acte

Overture, "Becalmed at Sea, and Prosperous Voyage,"

(Mendelssohn.)

For the sixth Concert, Jan. 21, this:

Overture to "Anacreon,"..... Cherubini.

Symphony, No. 4, in B flat,..... Beethoven.

Piano Concerto in A minor,..... Schumann.

Hugo Leonhard.

** Overture to "Dante Kobold,"..... Reinecke.

The seventh concert, which is set down for Fri-

day, Feb. 5, will consist entirely of Schumann's

"Paradise and the Peri," by the Cecilia, with

orchestra and solo singers.

The fourth Thomas Concert, Wednesday evening,

Dec. 30, preceded by a public rehearsal on Monday

evening, was distinguished by a peculiarly ambi-

tious programme, and a correspondingly great

crowd of listeners. The chief attraction was the

Ninth, or Choral Symphony of Beethoven, of which most of us had glorious memories before, but this time to be set perhaps in a much stronger, clearer, if not a more genial, light, by means of this splendid orchestra. The Ninth Symphony was by no means a new thing here,—except to those who seem to think that with the Thomas dispensation music in this country virtually began; these came into the world too late, no doubt, to be able to imagine otherwise. It was first attempted in this country in New York, about a quarter of a century ago, with hurried preparation, in that vast space of Castle Garden, by the Philharmonic Society, who summoned a great orchestra together from all parts of the land, hoping thereby to lay the foundation for a noble music hall; and that performance, inadequate and coarsely outlined as it was, gave us so deep a sense of the intrinsic inspiration of the music, that we never can forget it. In February 1853, it was first heard in Boston through the Germanians, under Mr. Bergmann, with the Handel and Haydn Society for Chorus. They gave it twice, if not three times, in that season, and with no mean success. During the ten years following it was brought out several times, upon a somewhat larger scale, by Carl Zerkahn in his "Philharmonic" Concerts. It formed a feature in the second and the sixth seasons of the Harvard Concerts, always with the Handel and Haydn Chorus, the two Societies uniting in this tribute to the memory of Beethoven on the Centennial anniversary of his birth in 1870. Since then the work, as properly demanding such large means both orchestral and vocal, has been left to the great Triennial Festivals of our old Oratorio Society. And on more than one of these occasions, if not once or twice before, both orchestra and chorus rose to the height of their great task so well, with such true fervor caught from the spirit of the music, as well as from the difficult, exciting labor of rehearsal, that the effect as a whole was certainly inspiring,—memorable, at least to those who have not the modern talent of forgetting the best part of their lives, like some to whom all musical experiences are but the fashion and *furor* of a day.

Well, there is no doubt, for its ideal, faultless rendering it has always needed just such a never separated, such an unceasingly and nicely trained orchestra as Mr. Thomas always has in hand; while for the choral portions its demands are so exceptional, that a pure and perfect reproduction of the music as it sounded in Beethoven's mind is commonly regarded as impossible; as we have hinted several times before, it can be triumphantly achieved only in some fortunate and inspired moment, only when the singers, after faithful study, rise above themselves, and do what in their everyday mood they never could begin to do. We feel that on one or two occasions the Handel and Haydn chorus have had this experience; there could be no guaranty that it would ever come again; the "spirit bloweth where it listeth." This time the vocal duty had no doubt been faithfully prepared by Mr. SHARLAND's well-trained choir of 250 or more voices; but it required a greater mass to give the choruses with the inspiring grandeur we have heard before. We did not feel there was much inspiration in it, although the work was creditably done. The quartet of soli (Mrs. H. M. SMITH, Miss CRANCH, Mr. W. J. WINCH and Mr. REMBERTZ,—the last named new to us, having a powerful, deep bass, with hard, unpleasant upper tones), was better than on some occasions heretofore, but by no means such as to obscure the recollection of the time when that part of the work, especially the long four-part Cadenza, was so much better done with Parepa Rosa for soprano. Moreover, for the chorus some allowance must be made considering the extremely rapid tempo into which the insatiable conductor lashed some of the later movements.

Of the three purely instrumental movements, as well as the wonderful transition, with that almost human *realit  * of the double basses, to the part where the voices with the "Joy" hymn enter, and the accompaniment throughout there needed no assurance that, with such an orchestra (increased to 80) under such a leader, all would be given with a splendid technical precision and the utmost nicety of execution. There was all of clearness, all of delicacy and of power, all of exquisite tone-blending phrasing, color, that could be desired. Yet many of the tempos were, as we feel the music, quite too fast; so much so in the first Allegro, that it seemed to go by us making comparatively a faint impression of the old inspiring majesty and all-absorbing interest, big with expectation of what was to follow. The Scherzo went as trippingly and evenly as possible, and yet it possessed us with its mood less thoroughly than it has done before less perfectly performed, perhaps it was *too* perfect, leaving nothing to the imagination of the hearer. The heavenly *Adagio* was on the whole most beautifully rendered, and yet with the change into the *Andante Moderato* the movement seemed to us a little too much quickened to be quite so *expressivo* as that noble melody requires. The great recitative of the double bass certainly came out with a vigor, a perfection of unison and distinctness beyond what we had ever heard before; but was not that too rapid also so that, astonished by the virtuosity, one thought less of the meaning? On the whole we bring away the conviction that we have heard several more inspiring, more intensely interesting performances of the Ninth Symphony, though never one so technically perfect. The execution was finer than the interpretation; if the consummate beauty of the form at last was realized, it came, by that fatality in life so common, after the spirit had begun to leave it.

The first part of the programme had its in-dubitable admirers, but to not a few, and of the most musical, it was incongruous and heavy. The Gluck overture, to "Paris and Helen," is of course good music, but, much as we admire Gluck, it seemed so tame and formal a piece of *music*, that to one of us marvel why it has lain upon a dusty shelf so long. Raff's adaptation of the great Violin *Chaconne* by Bach was grandly impressive, and helped to reveal still further what a potent wealth of meaning and of beauty lies half-expressed, half-latent without frequent hearings, in that wonderful solo, but we would rather hear Joachim play it on the violin alone. In the repetition of the "Song of Destiny" by Brahms, the chorus sang even more finely than before, but the work leaves on us the same vague and unsatisfactory impression. The Introduction and Finale to Wagner's "Tristan und Isolde" have to our sense the very extreme of the musical extravagance and wilfulness in the spasmodic attempt to be original in music. In its expression, its reiterated restless, fruitless yearning and monotonous chromatic wail, we find it simply dreary and unprofitable, yet the *dissonances* were numerous and up to date, making noise enough for all the rest. How long, O Lord? For yet a while people will applaud these things on a system, but in due time the public will have their day; "the still, small voice" will yet be heard! *Alas*, we suppose it is as heretical to run allegiances to the new whole as once upon a time it was to Gilbert and Sullivan.

The Christmas Oratorios.

The Haedel and Haydn Society, faithful to the good old custom, gave *The Messiah* on the Saturday evening, followed by Mendelssohn's *St. Paul* on Sunday evening, after Christmas. Both may, on the whole, be considered excellent performances. The choruses were full and fine, well trained, with very few exceptions, sure and prompt in their attack.

careful of light and shade, while the ensemble of tone was rich and musical, and they appeared to sing with fervor. Solomon have the chorists of the *Messiah* come out more satisfactorily throughout, the difficult ones toward the end being listened to with more patient interest than usual. The Soprano recitatives and arias were entrusted to Mrs. H. M. SMITH, whose pure and brilliant voice and fine execution only needed something more of sympathetic fervor. The Contralto to Miss DRYSDALE, from New York, whose remarkably rich and powerful tones possess a certain dramatic and magnetic quality, felt also in her whole style of song and declamation, rarely have "O thou that tellest," "He was despised," etc., produced so deep an impression in that hall. Mr. W. J. WISNER gave the tenor solos with uncommon power, in full, sweet, manly tones, and in a very careful style, although perhaps a trifle too declamatory, setting the syllables apart with such distinctness as sometimes to break the natural flow of melody. Mr. J. T. WESTON was the first bass solo in his usual admirable manner, but his voice grew husky after a little effort, showing that he was quite unwell.

In *St Paul* Mr. Winchester was wholly unable to appear, and his place was supplied, at a few hours' notice, by Dr. BURMAN, who, under the trying circumstances, did himself very credit, and by the retirement of his style, his method, expressive voice, and the ready intelligence with which he read and rendered so much of what was comparatively new to him, gave great satisfaction to the audience. His chief lack of means was in the deep bass tones. The great Air "O God have mercy," was sung so finely, that he evidently must have been master of that feature. Mrs. Anna WINSKEY was the soprano, and "Jerningham" with great beauty of voice and style, and with true, unaffected feeling. And all her singing had that sympathetic and appreciative quality, though often it lacked power and firmness, the middle portion of her voice being rather weak and tremulous, while in the highest tones it was clear and strong as well as sweet. Mrs. SAWYER, in the contralto pieces, was effective, and showed thoughtful study, but somewhat at the expense of that simplicity which is one of our audience's loves. Mrs. W. T. WOOD, sang the tenor solos, and with eminent success.

The choruses of this noble Oratorio, which on the whole were better received than the *Te Deum*, were not less than thirty. The vocalists, including the chorists, and the instrumentalists, and the Organ, and shine," with indeed the whole of that wonderful music relating to St. John the Baptist, which, of startling beauty, were rendered most impressively. The orchestra, and organ also, played by Mr. LANE, were well up to the mark, and the entire performance of both Oratorios spoke well for the faithful and successful management of Mr. G. F. Z. & Co.

We are happy to hear that the Society is now engaged on the rehearsal of the *Joshua* by Handel, now here, at least in melody and instrumentation.

[illegible]

Florio and the NEW YORK GILF SINGERS—Messrs. Bush, who, a number of years ago, secured a studio in New York, with a rooming place, on Broadway, between Bleecker and Madison, and Avenue 133, corner the Bowery and the Pluche, have, for the last year, with their excellent and experienced Mr. Loring, as accompanist, made a list of new and new English songs and songs, Gilbert and Sullivan, and Scott, Elgar, and Handel, Gray, Verdi, and Wagner, and have been singing them to the accompaniment of a piano, which is a most excellent one. How charmingly they sing! The songs are all new, and of a high quality, and will be well worth singing, and

how well the choruses were not withstanding the frequent repetition of the refrain, I saw many features of the program done. Mr. Nilsen left an excellent impression after the preceding visit of the club a few months before, this time he was in better voice, and added greatly to the fire effect of the interpretations. He also sang, for solo, "The Hallelu" of Schumann, hardly with so much fire as Mr. Varley last year, yet very acceptably. Miss Finch won new favor by her beautiful, impressive singing of "The Spirit Song" of Haydn, and another of the Oratorios, a lighter one, "The Messiah," and Miss Beebe's singing of Mozart's lovely "Violet" was altogether worthy of the music.

HISTORICAL CONCERTS. The scheme of four historical Chamber Concerts, announced by Mr. GEORGE L. OSGOOD and Mr. BOSCOVITZ, should certainly attract the attention of all intelligent and curious music-lovers. And now that Mr. F. L. RITTER has just issued (through Messrs. Tuttle & Co.) a second volume of his brief, but well digested and instructive History of Music, it will be a good opportunity for those who have not easy access to more copious histories, to study both by teaching and example. Such concerts are entirely new here, and these four programmes will give to most of us the first chance we ever had of listening to some of the actual master-composers who have hitherto existed but in name and fame only. Besides Palestrina and the great old Italians, Bach and the earlier Germans, Lully and the old French masters, we shall hear specimens, both vocal and for the harpsichord, from famous Oriental, Spanish, Padestrian, and great contemporary, and earlier Dutch and Belgian masters, as well as of the great Elizabethan period of the English school. The arrangement of the programmes will be chronological, and a select chorus will assist in rendering various old gems of sacred composition, Madrigals, Volksheder, etc., which will be found not only quite really interesting, but also of artistic beauty." Witness the first programme, for Friday afternoon, January 22, at Mechanics Hall. Historical notes and explanations will be given on the programme of each concert.

- [illegible]

Singing as a Profession.

MADAME RIDGEMAN'S FARMING WITH PUPILS—
HILL AGRICULTURE STUDENTS GENERALLY.

Madame Eugénia Rudersdorf, of this city, writes to the New York *Times* on the subject of singing as a pastime. She says:

At the world the things can be divided into two principal classes. First, the few and well by a kind nature with exceptional voices and exceptional musical talents, something reaching to genius; second, the thousands of ordinary voices in quality and quantity not without a long exceptional and fair musical education. But both classes, every one individual of them, in order to be successful must be endowed with the same particular application and perseverance. With either class two qualifications, neither of these two classes will achieve anything; with them, and no one else, the highest point of attainable in each sphere and the necessarily long time of patient, unbroken study will find its ample reward. Let none depend at the slow, often almost imperceptible, progress which marks the first months of study especially, but firmly believe, if the teacher be both capable and conscientious, and the pupil do as that as sure as the sun is shining behind the clouds, so early must there be success in the end, success to each class according to their qualifications, which vary infinitely. The first will in two years be able to perform with the best of us. The second, if not gathering steam, yet at least will

worth striving for, heart and soul; an honored name and honorable independence; often even opulence. And you, girls, belonging to this second class, have a still higher incentive to do your work thoroughly and well; you have the glorious mission to create in your far-away homes, a new, legitimate school of singing, a higher, refined taste. The way in which you have been taught to sing will swiftly tell upon your audience; every engagement in your neighborhood will be yours; in the church you will lead your choir, and through it act upon the ear and perceptions of hundreds in more than one way, not only through the refinement of sound and taste, but also speech; and this is not the smallest item by any means. You will bring round the day when the "good Lord" will be no more your "gut Loard"; when your "heart" will be such, and not your "haat"; when "kindness" will cease to be "keendness," and "shall" will no more be "shecall." All this, I beg to state, I hear in one of our first churches Sunday after Sunday. I also hear, "Ant Gawd sed, let theaw ceawth bwing foawth frutt." This was sung by an American, not a Chinese. I also heard a tenorino frantically cry out for "Marther!" Marther!"

To have the power to correct all this, I call a privilege and an honor, and class two are called upon to do it, and, doing it, do endless good. That besides these two classes there are other sub-classes, is, of course, unavoidable, but it is not these I would speak of or speak to. To those who, already earning honors and money, come to get the reading of a scena or an oratorio, all honor. In those, however, who, also before the public, all at once find out that they know nothing, and frightened and frantic rush to a great teacher to root out the mistakes committed by *ignoranti*, there is seldom any good. They study violently for an entire—fort night! then come with a timid, "Oh, Madame, I forgot entirely that I had a concert, and must get up a song." And away go scales, and a song is learned imperfectly. Then, again, scales for almost a week! Then, "Father thinks I need rest." And so on. These spasmodic students (?) do no one any good, and, when the teacher perceives the symptoms of spasms, are better left to themselves. Smallness is their alpha and omega. Let girls, before they come from a distance to spend money and time, examine themselves and find out if they have any such spasmodic tendencies. If so, let them remain at home.

One more word to all—study music, and study it earnestly. The time has gone by when it was possible for a singer not to be a musician likewise. Moreover, only to Italians can it be permitted (if permitted it can be at all) not to know music, for they possess an innate gift of rhythm and phrasing (the latter being the offspring of the first), which for the purpose of singing in public, renders the knowledge of music to a certain extent unnecessary to them. This gift of rhythm is an invaluable one, and is national. Italians rank pre-eminent; next come the Spaniards and Portuguese, then the Hungarians and the Slavonic races, the Bohemians, Russians and Poles; then the Germans, Swedes and Danes; after them the French, and, last of all, the English and Americans. This is a fact which every great Italian teacher of singing, acquainted with the different nationalities, will endorse. Let American singers, therefore, conscientiously study music; above all, the due appreciation of time into its very minutest details. Let them sub-divide the divisions of each bar until every note, dot and pause has its correct value, not more, not less. The students should understand that the great teachers of singing teach singing exclusively, not music. They teach the art of breathing, production and cultivation of tone, scales in every form and variety, pronunciation, declamation, accent and phrasing. All this, but never music. On the contrary, they expect a pupil to be perfect musically in every exercise or aria before coming to learn and sing it, and generally a separate teacher is engaged for this, so that no valuable time may be wasted in the singing lesson.

I repeat it, consider all of you that "Rome was not built in one day." There is no great singer who has not studied from three to five years, and this continually, uninterruptedly, making their studies the one great object of their lives. So studied Pasta, Malibran, Viardot, Bosio, Trebelli, Sontag, Lind, Nilsson, and so studies Adelina Patt even now daily, and that is why she is what she is, the most finished singer living. Study, study, study, I say to one and all! What is worth doing at all is worth doing well. Whatever the aim be to which your natural gifts entitle you,—let it be the highest or a

more modest one—comprehend, encompass this aim completely, entirely, undividedly. For the time being let it be your only object, give it every thought, all your time and all your strength; and doing so, if you are guided by the right teacher, you will infallibly find out in the end that time, money and perseverance have been well employed.

What is the Matter with Clara Louise?

To the Editor of The Globe:

SIR: Miss Kellogg, in her advice to two young women ambitious of the prima donna's honors, gives utterance to the following:

A young girl in her training must make a covenant with her eyes, and not look upon a man. I am now thirty-two years of age, and have never yet had time for beaux. I shall sing for at least four years.

And that's what's the matter with Clara Louise! We know now why it is that we have sat through these dozen years or so, on various occasions when we have listened to Miss Kellogg, and never got up to concert pitch, as it were, in our feelings; never been able quite to forget, when we should have forgotten altogether when Marguerite was singing in Faust's arms, that it was our own little American girl who was making such a pretty Marguerite, with a yellow wig over her dark tresses. Seven or eight years ago, when Mazzolini was the Faust to this Marguerite—that fiery Mazzolini who always went into his part with such zest—we remember wondering how it was that Clara Louise could comport herself quite so serenely with such a Faust. We know all about it now. After eight years the cat pops out of the bag. *She had made a covenant with her eyes never to look at him.* And while she was leaning back there not four inches from his nose, apparently gazing up at him with all the soul in those two dark orbs of hers, she was in reality blind as a bat to that devouring glance that was bent upon her. It was done doubtless in the same way and on the same principle that we meet our pet enemy upon the street and look straight through him but never at him. But then did Clara Louise also seal her heart to that impassioned voice? For who that remembers Mazzolini doesn't remember what fire, what melting tenderness would make his voice sometimes remarkable, and lift him up to the heights of a great artist?

Did Clara Louise close the door of her heart at these times as she closed that inner-door of her eyes? We must suppose that she did, of course, for to look at a man in the spirit of that covenant means to look with the eyes of the heart as well as with the brain. And it is of these rash emotions of the heart that Clara is wrong. There is the rock, there the pitfall and snare, the dangerous light which is to be avoided according to Clara Louise, that the prima donna may sail safely and successfully into the royal ports of success. But not thus did Gabriella, the greatest of prima donnas since the world began, according to Grant White, not thus did she achieve and hold success. Not thus by coolly making covenants with her eyes and heart did she conquer the world. Capricious as a woman and a public idol is inclined to be, Gabriella carried her capriciousness to such extravagant excess that, when not in good humor, she would frequently indulge in the freak of singing in such a manner as to be scarcely heard. In vain did even the highest authorities take her in hand. Remonstrance and even imprisonment failed to bring this wilful *diva* to any terms but her own. But at last, there was discovered a way of managing her. She had a lover, and "it was observed that, when she was in a fit of unusual sulks, if that happy man entered a box and caught her eye she immediately began to pour out her soul through her voice, singing at him, although to the public." And for Gabriella to pour out her soul through her voice was to pour out such melody as made her listeners forget everything else for the moment. In describing her and her style, Mr. White says: "But note what a combination of natural gift and acquired ability there was in this supremest singer. Voice, intelligence, beauty, all of rare degree, a passionate nature, and all led to these their development under the care of the greatest musician and the most distinguished man of letters of her age and country." These were Porpora and Metastasio. To have an emotional nature, then, was one of the lucky endowments of a great singer, and, indeed, without it she wasn't supposed to be great. To have an emotional nature and not to make a covenant to repress it, but, on the contrary, to develop it under proper care, was one of the natural and logical conclusions of high art in Gabriella's day, and evidently in the estimation of such modern authority as Mr. White. When Parepa used to enchant us and carry us out of ourselves on occasions, was she inspired by little Carl Rosa in the orchestra? And when Nilsson first came among us and took us a little out of our senses with her Lucia and Marguerite, she was doubtless singing to the mental image of that far-away lover of hers. And Lucca—when she gives that killing little downward glance, and then turns us all round her little finger with that skylark note—is, without doubt, thinking of her Baron No. 2. Ah, Clara Louise, Clara Louise, you've made a great mistake, but it is not yet too late to amend it. Only thirty-two and you may beat them all yet, if you will give up that foolish covenant, and let look upon man not as the natural enemy of high art but as your natural conditor and inspiration! Four years yet to make us all your slaves by unlocking the door to that rigid little heart of yours and taking off those blinders from your eyes. Try it, Clara, admit the divine god, and see to what artistic heights he will carry that voice of yours, which only needs his inspiring breath to make it perfect.

APOLLO.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Golden Locks are Silver now. Song and
Cho. 3. Bb to f. Pratt. 30
Companion Song to "Silver Threads."
"We are growing old together,
Time on forms may gently bow."
One of the sweet ballads of the "John Anderson" kind. Good and wholesome to sing.
When will my boy come back to me? Song
and Chorus. 3. F to f. Pratt. 30
"My heart is lone and weary."
A sweet Lament for the "lost boy."
He hears the Chime of distant Bells. 3.
C to f. Clay. 30

- "It floats upon the dreary air."
Very full of pathos. Fine melody.
Lost Dreams. 4. C to d. Gabriel. 40
"Still they live, those gleams of Paradise."
A dreamy, musical song-picture, full of delicate thoughts.

Instrumental.

- Greeting to King Kalakaua. Grand March.
2. F. Downing. 30
Played by the orchestra at a grand reception in New York, and has a national air, "Hawaii Pono!" for its principal melody.
Spring. Easy pieces by Maylath, ea. 35
The following are all 4-hand pieces, are already famous, and do not exceed in difficulty the third degree.
No. 8. Tannhauser March. No. 9. Amaryllis Galop. No. 10. Polonaise from Mignon. No. 11. Clear the Track Galop. No. 14. Chorus from Lohengrin.

- Clara Schottische. 3. Eb Krakauer. 30
"Clara" should be a lady of marked decision of character. At least the piece, her namesake, is, and makes a fine study of the accent, while it is good music and pleasant practice.

- L'Hirondelle. Polka de Salon. 4 hands.
3. G. Wollenhaupt. 50
A well-known favorite, but now rendered a degree easier, and possibly more effective, in its 4 hand arrangement.

- Six Classical Pieces, easily arr. Maylath, ea. 30
No. 5. Haydn, Rondo. 3. D.
No. 6. Mozart, Andante. 3. Bb
It is a perilous thing to "arrange" Mozart and Haydn, but as this work only renders playable a few difficult pieces, it is in this case, commendable. Sweet music, of course.

- Angel's Grand March. 3. G. Watson. 35
Don't mistake the name. "Angel" is a man's name, and "nothing more." A rich and vigorous march in the usual form.

- Willie Pape's Highland Gems. ea. 75
No. 1. Bonnie Doon and Bonnie Dundee.
6. B.

- Melodies that all the world loves, adorned in the highest style of art for concert effects. It should be said that persons who play chords and arpeggios readily, will not find much difficulty in the performance.

- Une Etoile. Nocturne. 4. A min. Heilbron. 50
A true Nocturne, with quiet, graceful, soothing melodies for the right, and also for the left hand.

- Le Pas des Archers. 4 hands. 3. F. Lysberg. 75
As archers are not heavy troops, this is a light, steady, moderate and brilliant affair, and one of the easiest of Lysberg's compositions.

- My Darling Polka. 2. Bb Krakauer. 30
So simple and bright in construction as to seem more a Galop than a Polka.

- On the Wing. Waltzes. 3. Knight. 60
It would be an experiment worth trying, were it a fair one to introduce this to an audience, as a "Strauss" composition. Probably built the hearers would think it quite up to the mark, and many would be enthusiastic.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The *keys* marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course; Collection of Secular Music for practice; Metrical Tunes and Anthems.

\$12.00 per doz., \$1.38 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental; all of a popular character, easy and cheerful, and of great variety. Pages full sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For Episcopal Choirs.

Danks' Anthem Service.

By H. P. DANKS.

Analysis: Large number of Anthems for all parts of a Church service. No chants; all Anthems, except, perhaps, the "Glorias." All the Anthems will be acceptable to all choirs of all denominations.

Price, in Boards, \$2.50; Cloth, \$4.00.

For Violin and Piano.

Musical Garland.

By SEP. WINNER.

Analysis: Galops, Waltzes, Mazurkas, Ains, Quadrilles, Potpourris for Violin with Piano accompaniment; 160 pages, sheet music size.

Price \$2.50.

For Flute and Piano.

Musical Flowers.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment. 100 pages, sheet music size.

Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For High and Grammar Schools.

Hour of Singing.

By L. O. EMERSON and W. S. TILDEN.

NOTE.—The Hour of Singing is mentioned among the new books, because, although in use for two years, it fills most acceptably a place not yet occupied by any other collection.

Analysis: Music in 2-parts, 3-parts, and 4-parts, carefully and practically arranged.

\$1.00 per copy; \$9.00 per doz.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Book II contains 200 Songs in all keys, 100 Songs have an Alto part. This volume is for Grammar Schools.

Book III contains 150 pieces for practice, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 75 cents; \$4.50 per doz.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Easy Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 35 cents; \$3.00 per doz.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 50 cents; \$5.00 per doz.

For Singing Schools.

The Song Monarch.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music (in effect an easy Glee Book) for practice; a few pages of Sacred Music.

\$7.50 per doz., 75 cts. per copy.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENTLEY.

Analysis: Table of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Anniversary Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 35 cts., \$30.00 per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One elegant Quartet for every Sabbath in the Year, with the proper Solos, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pieces, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

About 500 prominent Music Teachers and Choir Leaders were consulted at the last re-arrangement of the book, which now contains about 1000 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

For keen appreciation of public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled. In three books, the *LEADER*, the *SONG MONARCH*, and the *STANDARD*, he has joined hands with H. R. PALMER, of Chicago.

The last named gentleman is well-known in the region of which Chicago is the centre, and his popularity as composer and conductor at the West, is perhaps quite equal to that of Prof. Emerson in the Eastern States. Books by such a "double team" of authors must of course be successes; and such they are proving.

THE LEADER !

By H. R. Palmer, assisted by L. O. Emerson, can hardly fail to be the leading book in 1874 and 1875.

Price, \$1.38, or \$12 per Doz.

Singing School Course; Sacred and Secular Music for practice; Metrical Tunes and Anthems, all the products of the highest skill, and intended to be the best of material for Singing School Teachers, and for use in Choirs and Conventions.

The Song Monarch !!

Is the work of the above gentlemen, is intended especially for SINGING CLASSES, and contains the same Singing School Course as the *LEADER*, with the addition of about 120 pages of Songs, Glee, Quartets, &c., &c., for Singing Class practice.

Price, 75 Cts.; \$7.50 per Doz.

The Standard !!

is an acknowledged success, having been very largely in use in all parts of the country during the past musical season. The compilers are L. O. EMERSON and H. R. PALMER.

Price, \$1.50, or \$13.50 per doz.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the HARP OF JUDAH, it is perhaps sufficient to say that it "made the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still, when united to sacred words, if it carefully avoids all constructions that remind one of the Opera or the Ball Room; if it clings closely to the words in sentiment; if it adds decidedly to these words in their influence, then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the Harp of Judah.

The book has had an immense sale. It is, however, now as good as ever, and, for those who have never used it, is perfectly new.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

THE JUBILATE.

PRICE \$1.50.

Encouraged by the very marked success of the HARP OF JUDAH Mr. Emerson, after a proper interval, brought out his JUBILATE, which as a matter of course followed in the footsteps of its predecessor. Those who had used the Harp were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the JUBILATE, and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The HARP OF JUDAH, THE JUBILATE, THE CHORAL TRIBUTE, and THE STANDARD,

form a quartett of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with his native ability and good judgment could have produced a superior book without "assistance."

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestions founded on experience. While

WM. B. BRADBURY, whose excessive labors doubtless caused his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music fit for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury.

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large advertisement. It is still in demand. The Key-Note, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed "a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs, Part-Songs, Rounds, Etc."

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices, both singly and in chorus, we find very naturally in his book a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings, Devotional Meetings, Vestry Prayer Meetings, Neighborhood Prayer Meetings,

and the like, should be light, portable, and comprehensive. No one likes to hold a heavy book while singing.

A book that can be carried in the pocket is just the thing for social meetings.

That DEVOTIONAL CHIMES contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page, and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to DEVOTIONAL CHIMES. It is, however, a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATOREX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATOREX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorex, while compiling this work, was bold enough to put together music altogether too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first class music.

The GREATOREX COLLECTION has always been a favorite with the best singers, and in common use for Quartet Choirs.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75. Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios, and Quartets, with well arranged accompaniments for Piano, Reed or Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Bayce, Crouch, Gluck, King, Winter, Himmel, Novello and others. By GEORGE LEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book, provided a goodly variety of excellent chants, and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

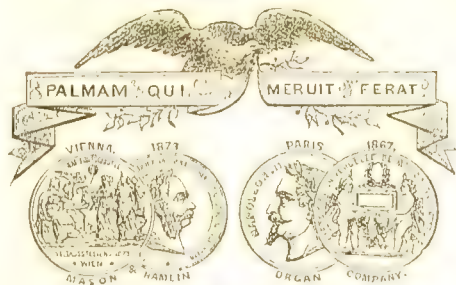
C. H. DITSON & CO.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

SUI GENERIS.



MASON & HAMLIN
CABINET ORGANS.

UNEQUALLED, and, judged artistically, UNAPPROACHED in excellence. Awarded THREE HIGHEST MEDALS Honor at Vienna, 1873, and Paris, 1889.

ONLY American Organs ever awarded any medal in Europe, or which present such extraordinary excellence as to command a wide sale there.

ALWAYS awarded highest premiums at Industrial Expositions, in America as well as Europe. Out of hundreds there have not been six in all where any other organs have been preferred.

BEST Declared by Eminent Musicians in both hemispheres, to be unrivaled. See TESTIMONIAL CIRCULAR, with opinions of more than One Thousand (sent free).

CHEAPEST Sold always at least remunerative profit, and at fixed prices, which are printed in price lists, and subject to no discount. It is the custom of other makers to print very high prices, from which great discounts are made, sometimes seventy-five per cent. or more. The poorer the organ the higher the printed price, and the larger the discount.

INSIST on having a Mason & Hamlin. Do not take any other. Dealers get LARGER COMMISSIONS for selling ANY and ALL others, and for this reason often try very hard to sell something else in preference.

NEW STYLES with several of the most important improvements ever made. New Solo and Combination Stops, Superb Cases of new designs.

PIANO-HARP CABINET ORGANS A new and exquisite combination of these instruments. Price \$200.

EASY PAYMENTS Organs sold for cash; or for monthly or quarterly payments; or rented with privilege of purchase. Rent paid three years buys an organ.

CATALOGUES and Circulars, with full particulars, sent free. Address MASON & HAMLIN ORGAN CO., 154 Tremont St., BOSTON, 25 Union Square, NEW YORK, or 80 & 82 Adams St., CHICAGO.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL: SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC.
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-H [267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,
and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Onsely.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheimer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Hsly.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb; (with Duo,).....Ward.
In Eb, ".....Landbillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were ShepherdsMorgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Eley.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York. LYON & HEALY, Chicago.

Dwight's Journal of Music.

Whole No. 881.

BOSTON, SATURDAY, JAN. 23, 1875.

Vol. XXXIV. No. 21.

Tausend und eine Nacht.

O thousand nights and one !
 Could we but have a thousand nights of bliss—
 The golden stories spun
 By dark-eyed Arab girl he once recalled this
 Soon over?—Yes, we see
 The summer's fading, but—when all is done,
 There lives the thought that we
 Were happy—not a thousand nights, but one !

The birds, within their dell,
 Are silent, hushed the shining insect throng,
 Now human music swells,
 And all the land is echoing with song,
 The serenade, the glee,
 The symphony,—and forth, met Maut and Tracht
 Orchestral harmony
 Is thrilling out *Tausend und Eine Nacht*.

O thousand nights and one !
 The witching magic of toy opening bars
 In little notes begun,
 Might move to swaying waltzes all the stars
 In all their shining spheres;
 Then, soft, a plaintive lute the music sings
 We dance, but hark in tears
 To dearest yet a saddest, always, change.

Schumann's "Paradise and the Peri." *

* We take it for granted, reader, that you know Moore's poem. And, if you think of it, you must see at a glance how admirably it lends itself to musical treatment, how noble and spiritual a subject it offers the composer, what room for many shades and contrasts of emotion, such heroic, timid, tender, hopeful, painful, all pointing upward to pure heavenly triumph, for play of fancy in the story of spirits beautiful and free as air, yet human; for wealth of color and imagery in the warm luxury of Oriental scenery and atmosphere and life, where the music has to tell dramatic episode and climax. No wonder, then, it after hearing Schumann's music, I was the right poetry for the occasion, even though I had not in mind a musical evening, but rather poetry and other subjects. But there, reaching the musical springs in his art, he has so fully as Shakespeare's *Tragedy of the Young Tiberius*, or the wonder horn of Oberon, in *Winter Magic*, over Schumann was himself persuaded, to make his text conform more perfectly to the musical conditions, here by wise abridgement, there by the insertion of new verses quite in keeping with the rest.

The three lights which the Portico leads to Edin-
gate, in hope to gain admittance there, natu-
rally suggested the larger divisions of the *Clon-
tata*, which contains 26 musical numbers. But
it must be remarked, as a peculiar structural
feature of the work, that these numbers run
without pause or period into one another. Only
at the end of each of the three Parts does the
movement actually stop; one or two pieces only
in the whole work are separable from the rest,
so as to form wholes in themselves. In each
Part it is a continuous flow from the first mea-
sure to the last, the transition from one piece in-
to another being beautifully and almost imper-
ceptibly effected by means of commonly a few
chords of most ingenious and poetic modulation.

To some ears this method may be ungrateful; they may crave the frequent point of rest; and this is probably a good part of what the English critics meant by want of melody and form. At the worst it is but the difference of the unrolling panorama from a series of detached pictures, each in its own frame. There is this in favor of this continuous form, that it accepts itself from the poem: the music runs along with that, contentedly and loyally, not parting with its own nature in the least, or violating any unity of music. And is there not a charm in this continuity as well? We like to see the story weave itself all out before us, not knowing where it should be dropped, nor a long way beginning; it can have as many colors as Joseph's coat, and yet be woven of one piece; not that this is what Nature weaves, and so the very richness she furnished us with keeps up an interest in her. And that is one of the secrets which Art learns of Nature. In Schumann here it 'likes us well' continually the music moves, fresh images emerging in clear outlines, and gradually, so to speak, that you feel no need of starting or repose. It is pleasant to follow, and does the work and leave you, without announcement or leave taking, and the music is so perfect, so clear, so unobtrusive, so full of melody and harmony. But even to the infinitely sensitive, every single word and phrase or poem waiting to be heard and

prelude of some little length. In the opening phrase, first breathed or sighed out by a single instrument, the whole first movement, the whole first movement of the Pastoral Symphony, has caught the essential spirit of the prelude, and has taken it as its little phrase that steals in leading after it the whole first movement of the Pastoral Symphony, has caught the very tone of Schumann in the whole. This little phrase is pensive, sad and full of longing. It reveals the sense of loneliness and exile within hearing of the heavenly harmonies. A beautiful spirit is this that longingly listens at the gate; an earnest spirit, that will fly through the universe to do the penance, or to find the gift whereby she may rejoin her pure and happy sister spirits.—This instrumental Andante sets the poetic key of the entire Cantata; out of its little motive naturally develops all that follows. It is characterized by a deep tenderness of feeling, and a certain ethereal fineness, with a touch of somewhat mystical in the more involved middle portion where a new subject enters. But it comes back to the first thought, lending to the phrase this time the new charm of a certain smile of hope; and thus it feelingly and gracefully preludes to a few lines of Alto solo:

One morn a Peri at the gate
Of Eden stood, disconsolate;
And as she listen'd to the springs
Of Life within, like music flowing,
And caught the light upon her wave,
A flash of glory pass'd her by,
She saw the King of Heaven descend,
Should ever have met the glorious prince!

What the Alto sings, beautiful as it is, is not a melody—so much as a sort of *recitativo cantabile*. The pensive figure of the prelude steals in again after the utterance of the first two lines; then a pause, filled by mysterious *tremolo* of strings, while the voice, listening “to the springs of Life within,” forgets its sadness in a new excited, rapturous utterance, then, where the Peri thinks of the doom of “her recreant race,” droops to a close through a retarded, thoughtful phrase, in which you recognize essentially, though somewhat modified, the pensive little motive of the prelude.

2. So far it has been narrative. By a single dominant chord, on which the recitative ends, we are in a beautiful, strange key, surprised by the Peri's song. A most lovely song it is, the melody full of longing, of rapture and regret, with a fluttering accompaniment (for her heart beats quick), and a delicious strangeness in the harmony, the key playing in opaline colors between minor and major, and the tones blending with harmonic intervals as she goes on, returning to herself:

[illegible]

To what, again, do I most frequently refer the strain rises, (a strain of which we shall be again reminded in our final song of triumph, as she sings:

I'll be home on the job, as soon as the school day,
 And the stars themselves will be with me,
 O' the stars of the Milky Way, let me see 'em all!

And still more earnest and emphatic, where the voice climbs through an octave of accented notes, each strengthened with full harmony, as if striving to embrace the idea of illimitable space and splendor, at the words here itali-

G. I. S. is the only one that is not a *de novo* gene.
 It is a well known fact that *de novo* genes are
 A. The *de novo* genes are the *de novo* genes.
 Take all the *de novo* genes of the *de novo* genes.
 A. The *de novo* genes are the *de novo* genes.
 One of the *de novo* genes is with the *de novo* genes.

Indeed she is a beautiful, true-hearted, earnest Peri; she loves the things of earth too little to be kept long entertained and made a victim of, as many a vulgar, commonplace, sentimental belle has in this excellent, this unique song. The Peri claims your fullest interest and sympathy. Love this modest

3. A short tenor recitative, (that original motive phrase of the psalmist filling the pauses again, tells us the "old ones Angel" who led the gate, hears her and drops a tear. Henceforth all the connecting bits of narrative are given to the tenor. Upon the last chord (the last seventh) in E two flutes suddenly strike in above with D and E, filling out the music with a stranger's use of exactness, connecting a phrase while the Angel's work out. Above we find a libretto and grave with crystal clear aerial chords pulsing in triplets, though the melody keeps on in steady two-fold measure. This heavenly announcement, relieving musically what has gone before by perfect contrast, sets before us the shining goal to which the whole is tending.

4. Quick, eng r, broken phrases in the orchestra, as the Peri exclaims: "Where shall I find this gift?" Then gradually settled, by a subtle modulation, the key. A more subtle, now into a flat major, and then into a minor key, as the Peri comes to herself, and the music changes into thirds, where for brief the viola runs rippling and scintillating.

along in constant rapid alternation between the tonic and the tone below the figure now and then for just an instant overlapping this contended rapid level, as he cannot over in thought the things that "he know" the "Isles of Perfection" the "jeweled cup" of the "Lamp of the Ocean" with life "never sparkling high, &c." But the train momentary dash away, and gave place to a sequence of serious, thoughtful phrases, of which the echo figures in the instruments, as the question occurs: "But does Heaven ward such gift?"

Where was there ever a gem that shone
Like the steps of ALLELU's wonderful Throne?
And the Drops of Eternity? what would they be
In the boundless Desp of Eternity?

5. The key brightens into the sunshine of F major, as the time quickens and the measure broadens, and the tempo recedes.

While thus she mus'd, her passions fam'd
Theat, of that sweet Indian land

Then a quartet of mixed voices take up the strain, and launch forth into a rapturous contemplation of the beauty of the scene.

Where pains breathe in whispers light,
Where glitters the starry night—
Whose air is calm, whose ocean spreads
O'er coral rocks, and amber beds;
Whose mountains, pregnant by the beam
Of the warm sun, with diamonds teem;
Whose rivulets are like rich brides,
Lovely, with gold beneath their tides;
Whose sandal groves and bowers of spice—
Oh Paradise!

A buoyant, sunny, clear and happy piece of harmony, as serene and sweet as the most perfect of June days. "As seeming endless, but alas! as short!" "O Paradise!" the voices linger on the exclamation; but even now the ground begins to tremble, the harmony grows dark and threatening, this peaceful air is even now disturbed by war's alarms, and smells of death; these streams are red with blood. The key has changed, a few bars of dark and threatening tremolo lead into the thrillingly dramatic and heroic scenes, which with the great choruses (Nos. 6—9), conclude the first part of the Cantata.

6. A fiercely energetic chorus (D flat), opening with tenor voices, full of wild alarm, and hurried movement in the orchestra:

But crimson now her rivers run
With human blood.
Land of the Sun! what foot invades
Thy Pagods, shames, and Idol stones,
Thy Monarchs, and thy thousand Thrones?

The voices are suspended momentarily, as if listening to the scouring blast of battle in a swift, wild gust of instrumental symphony, before they answer, while the same symphony is spending itself: "Tis He of Gazna! in his fierce wrath he comes." Tenors and basses then divide into two opposing choruses; the basses in unison, baritone, "Long live Gazna!" the tenors in harmony, ringing heroic: "The tyrant he shall die!" Then another bit of symphony, suggestive of the tumult and the very thick of battle, clash of swords and whirl of arrows, and (here the art is shown) the strange wild modulation of the mingled mass of sound so near to nature, and yet musical, and just long enough.

7. Tenor solo, recitative-like, with flowing serious accompaniment, tells how the Peri

Beholds a youthful warrior stand,
Alone, beside his native river—
The red blade broken in his hand,
And the last arrow in his quiver.

"Long live Gazna!" breaks out again in full chorus (tenors and basses), with the battle tumult for accompaniment; and Gazna (bass solo) bids the youth surrender, offering him his life. The splendid declamation of the few bars, in which the young hero hurls back his defiance, is unsurpassed in oratorio or opera. It needs a robust, high and ringing tenor. A half dozen bars of the instruments (the flight of an arrow, vainly aimed, a pause, quick startled chords) announce the result; which becomes at once the theme of the next number:

8. Chorus of lamentation; sopranos and altos in four parts alternate with tenors and basses, divided in like manner; key F sharp minor:

Woe! woe!
Fare thee, the shafts though poison'd well,
The tyrant lives, the Hero fell!

This is indeed a most beautiful and touching chorus. The exclamations "Woe! woe!" are given out in long tone, in thirds, first the sopranos, the alto, purges, while their sound is still projected, then the basses, joined in like manner by the tenors. The higher instruments join with the long wail of the voices, while between them, and prolonged tones of sub-bass a contrapuntal 'cello figure steadily traverses the space upward and downward, making the reluctant harmonies to blend more readily (for these are only passing discords, or rather harmonic ess, it is motion, intention, direction that explains them and resolves them, as in so much that otherwise might seem harsh in Bach's perfect contrapuntal weaving.) But what have we to do with these technicalities? It is the *expression* of this chorus, that we would draw attention to:—who can hear it and still say that Schumann never "appeals" to the heart!

9. Finale to Part I. This is the great number of the work. A few bars of thoughtful prelude, and the Tenor in a tone encouraging and tender, almost melting into song, tells how the Peri saw the young hero offer up his life, and:

Swiftly descending on a ray
Of morning light, she caught the last—
Last glorious drop his heart had shed,
Before its free-born spirit fled!

A harp comes in with heavenly suggestion, and the Peri's heart leaps high, and her voice too, as she exclaims:

Peri and Chorus.

{ my }
Be this thy gift at the Gates of Light!
For blood like this,
For Liberty shed, so holy is,
It would not stain the purest rill
That sparkles among the fountains of Bliss!
Oh, if there be, on this earthly sphere,
A boon, an offering Heaven holds dear,
'Tis the last libation Liberty draws
From the heart that bleeds and breaks in her cause!

Winged by the shining arpeggios, her clear soprano cleaves the sky; and while they swoop down to earth, her voice goes straight to the highest mark, they rushing after to rejoin it there. But this is only momentary foreshine of the real climax, which comes a few bars later, when she strikes the high A again, flashing down in trumpet tones (silver trumpets in thirds accompanying), on the words "for LIBERTY shed," which wakes the chorus to repeat the phrase in a broader and still brighter blaze of harmony. The Peri leads off in an exulting strain in very lively tempo: the chorus takes it up, and works it up, (as musicians say) with wondrous wealth of harmony and counterpoint; faster and faster; an exciting, whirling, glorious on-sweep of mutually pursuing, richly mingling sounds; written in long notes, because each so full of weight and energetic accent, but swiftly executed; now climbing to a height of ecstasy and holding out the tone through many measures in the upper part, while the other parts pursue their restless impulse; now subsiding to more level, quiet harmony; while from time to time the ardent Peri's voice is still heard "singing and soaring," lark-like, at Heaven's gate, leading and marshalling the vast choir on and upward, and fanning the sacred flame of aspiration and of triumph. How she lengthens out the rapturous high tones just before the end! Like the skylark, she seems to float there in that upper air, (that "privacy of glorious light") poised upon even wings, which vibrate ecstatic music. Our Peri is after the spirit both of Shelley's and of Wordsworth's Skylark; for while she soars, she also thinks of earth; she is heavenly and yet human,

Higher still and higher
From the earth thou springest,
Like a cloud of fire;
The blue deep thou wingest,

And singing still dost soar, and soaring ever singest

In the golden lighting
Of the setting sun
O'er where fountains are brightening,
Then dost float and run,

Like an embodied joy whose race is just begun.

At the same time her sympathies are with Man in his grand Liberty chorus, this apotheosis of patriotic martyrdom:

—Then dost thou, upon the wall of old
Of France, with insatiable roar,
Type of the wise, who soar, but never roam;
True to the kindly points of Heaven and Home!

We have ventured the opinion that this Finale of the First Part is the greatest piece in "Paradise and the Peri," and in that view it seems almost a pity that it could not have formed the close and climax of the whole cantata; but the closing piece, when we come to it, though less great in itself, will be found worthy of a place only second to the triumph crowning the successful search. This hymn of the *beloved of Liberty* had already in a note to me, mainly which we have seen, that there is more than enough of mystical and tender sentiment, of drowsy, dreamy, Oriental luxury for Schumann's critics in other portions of the music, this certainly relieves them in strong contrast; for this, together with the whole series of pieces which we have just been endeavoring to describe, is altogether strong dramatic and concise.

(To be continued.)

A Hitherto Unpublished Letter from Meyerbeer.

In one of its recent numbers the *Leipsic Musikalisches Wochenblatt* prints a curious letter, never before published, from Meyerbeer to his Mother. Important as the document is for our knowledge of the writer as a man, it is all the more interesting, says a contemporary, because such letters from Meyerbeer are rare. The composer of *Les Huguenots* wrote very few letters of any kind, and especially very few of a domestic and familiar nature. Here it is, accompanied by the explanations of the *Leipsic paper*:

"DEAR AND BELOVED MOTHER,"

"Forgive me for allowing some few days to elapse without replying to your kind letter. After I have amused myself for a long time, inspiration has suddenly returned for the last week, and I naturally did not wish to let it fly off again without taking advantage of it for my new work. Thus, for the last week, I have been composing uninterruptedly. I hardly understand what little Schneider means by wanting me to communicate to her in writing how I desire everything to be done. It is perfectly impossible to get her up in a character by correspondence; the delicate art of light and shade, which constitutes all the merit of the manner in which a piece of music is executed, can be regulated only by the individuality of the artist, and it is impossible to know that individuality before one has heard it. There is, however, somebody who knows everything I tried to put in the part of Alice, even to the details of respiration, and that somebody is that excellent person, Schätzel. If you could persuade Schneider to study the part of Alice with her, it would be all gain for my opera. Should you remark, however, that the proposal wounded the susceptibility of the father, or of the young lady herself, do not press it. But I think Schneider possesses too much good sense to misconstrue the proposal and not to approve of the many advantages connected with it. At any rate, you may tell her that, if the two romances in her part, 'Va, dit-elle' and 'Quand je quittais la Normandie,' are too high for her voice, she may transpose them, the first a whole tone, and the second half-a-tone, lower, without any change in the accompaniment.

"I see by the Berlin papers that the Elslers are still in Berlin. If they should be there at the epoch fixed for the revival of *Robert* and if one of them would undertake the part of the Nun, in which Taglioni used to dance, it would be admirable; in that case, she might execute in the second act the dance I wrote for Taglioni. What about the organ? Have they put on the pedal? Let me know when the revival of *Robert* will take place. I only wish to see, before the Carnival, and for this I have a thousand reasons. One of the most important is that I have heard Brechling would then go to Berlin, and he would really be a divine Robert.

"Does Robert come and see you now and then? I sincerely hope he does in the interest of *Robert*. Humboldt, also, is a most important patron. Do you see him from time to time?

"I have received from Paris news of the fifty-seventh performance of *Robert*. It appears to have been highly successful, 6,200 francs taken, and, Friday, 2,200 francs of yearly subscription, making altogether 8,400 francs. I also wrote to you that, at Toulouse and Poitiers, *Robert* has been played with great success, and will very shortly be performed at first like-wise. Among those who has a last but no less important patron, I have sent you to sing Bertram there. Here at Frankfurt, Guhr, the

Ciphanis is a hard nut to crack; the secret of giving all his "writings" a certain "color" in the popular sense, he could not give, but with some very good results he has done it.

"As for Minna's health, it is always fluctuating. Sometimes she feels well, and at other times she is in violent pain in the chest, and sometimes she has things in the throat. The cough is becoming less frequent, and demands less anxiety. As here at Frankfurt, according to what people tell me, the end of January is accompanied by a blizzard east wind, I shall go in a few days to Baden, and find there, if possible, very comfortable lodgings. During the year and well provided with stores, such as you appears, however, are exceedingly difficult to come across; a whole colony of Carlets, who spend the winter there, having taken all the good apartments. I'll find what I want. I shall return to Frankfurt to fetch Minna, and we shall establish ourselves at Baden. I hope my dear Nun that you have got rid of the affliction in your eye. Alas! You had better not write to me. But let me hear how the numerous family is getting on since the death of Wilhelm Heinrich. Mattheus has said a few lines to good, gentle Nun, and Aunt Neve, and they are times.

"Your dividend is on

^a This 18th Dec. 1877.

"P.S.—It is yet too early to put out the word to announce as Her Majesty's intention to visit the *Concilio* with George."

The above letter was addressed to Maria Amalia Beer, em of Herr J. H. Beer at Berlin. As Jacob Meyerbeer was born in 1791, it came from his forty-first year. His father's name was Herz Beer, his mother's, Amalia Beer. The former died in 1825, and the latter in 1835. Of Meyerbeer's three brothers, Melchior died in 1834, was originally named as a poet Wilhelm, devoted himself to music, and died Heinrich embarked in commerce. The last mentioned the letter is addressed to. The Maria mentioned in the letter is the emigrant's sister formerly Mann, Meyer, a widow, M. M. Amalia Beer - Meyerbeer married in 1827, and died at Paris, the 2nd May 1861, leaving a widow and two daughters.

In his letter Meyerbeer speaks of the opera *Le Robert le Diable* as having been first performed in Paris the 21st November 1819, at the Berlin, the 26th June 1821, and at the opera which he was working on for the theatre of the Mother, and where the first performance was *Les Huguenots*, though the letter furnishes us with no information of the date of the first performance, not appearing till the 24th February, 1821. According to Ledebur's *Tonlexicon*—"After the brilliant success of *Robert le Diable* at the Theatre de la Par. Opera, previously to the performance of the Par. Opera, Meyerbeer composed a magnificent it would be to secure permanently an artist like Meyerbeer, forwarded him, in consequence Seribe's text"—a fact which does not seem to contradict our supposition, as the third opera mentioned is *Les Huguenots*, which was performed for the first time at Venice in 1821, and at the Italiens, Paris, in 1826, but not given at Berlin till 1832.

The following are a few facts concerning the two individuals to whom allusion is made in the letter. "That excellent person, Schützeli"—Mdlle. Pauline von Schützeli, a popular Silesian singer, born at Berlin in 1812, made her debut at the Operahouse there very successfully as Agatha in *Der Freischütz*. Engaged immediately afterwards, she very soon became the popular singer of the period, as it was only just she should. After all, her voice was very beautiful, her method excellent, and her dramatic talent especially remarkable for its versatility. She left the stage early, having married, as far back as 1832, Herr Decker, bookseller to the King. "Little Schneider"—Mdlle. Mathinka Schneider, born at Berlin the 25th August, 1815, a daughter of the Berlin *Capellmeister*, Georg Abraham Schneider, went to the Prussian capital with her parents in 1816, studied hard under the direction of Rossini and Bordogni in Paris, and made her debut while she was still very young at Berlin. In 1832 she accompanied Mdlle. Schwaner-Decker.

and London, and distinctly held himself by the side of the community. She was then engaged to the "T. de la B. de C.," and married Herr Schneider, *the present time*. In 1860 she contracted the fever with a neighbor. In this fever Maschinka died of the typhus bill, of which we are now aware pandemic how the part of Alice ought to be played. Three or four notes sent to the *Wochblatt* by an anonymous contributor explain this passage. After its brilliant success at Berlin, *Rede* disappeared temporarily from the bills, in consequence of the marriage of Pauline von Schütz, who had created the part. Shortly afterwards Maschinka Schneider made a splendid *début* at the Berlin Operahouse as Rosina in *Il Barbiere*, and Zerlina in *Fra Diavolo*. In consequence of the success thus achieved, Meyerbeer's Mother may have proposed to the Intendant, Herr von Redern, that he should confide the part of Alice to the young lady, in order to expedite the reproduction of *Rede*, and we may fairly suppose that Mad. Beer communicated with her son, who was then detained at Frankfurt, asking him to give "Little Schneider" a few hints in writing. It is to this demand that Meyerbeer appears to have complied. Mad. Schneider to learn the part from Pauline Schütz. But the latter had left Berlin. Maschinka Schneider studied it, therefore, with her father, and when the time came, she was ready to perform it. In the winter of 1861, however, in consequence of this, Maschinka Schneider had spent the winter of 1831 in Paris, and had had the opportunity of studying the part of Alice in the original production at the *Opéra*. Mad. Beer's

got the artists up in the work. Alice was given to Mad. Dorus-Gras; Md. Cinti-Damoreau, Nourrit, and Levasseur sustaining the other principal parts. The result was, that Maschinka

winter of 1832, *Robert* was performed nine times,

services of the new Alice for a permanency. But the lady preferred an engagement which was offered at Dresden. The same year, in zinger, and Pellegrin, she obtained a brilliant

Nourrit's benefit, she played, in French, the part of the Princess, which she afterwards re-

she again sang, at the Pergola, Florence, the part of Alice, but in Italian, and thirty-eight times.

Hermann Breiting, the "divine Robert," was a native of Altona, near Hamburg, born August 18, 1826, where he was educated, and then studied in Bonn and at the University of Mannheim, and was a member of the "Sängerkreis" of the latter place. Breiting and Meyerbeer were engaged by the critics, he had to cancel his engagement three months afterwards. He next proceeded to Vienna and St. Petersburg, and then went back to Mannheim. It is difficult to explain the epithet which Meyerbeer couples with his name, and the admiration he seems to have entertained for him, as Breiting was never anything more than a highly respectable singer, by no means heroic. He died at Hildesheim, the 5th December, 1860. Friedrich Wilhelm, Count von Rothen, born in 1802, now Count Berlin and Intendant-General of Music at the Court of Berlin, was Intendant-General of the Prussian theatres from 1848 to 1849. — *London Musical World*.

* This upland fox was, on being given to his mother from a young cub, called a "furry pup."

Cherubini.

Memorandum of Understanding Between the Republic of Bolivia
and the United Kingdom of Great Britain and Northern Ireland

Continued from page 522

Chernubini's "Faniska" was produced at Vienna about two months after Beethoven's "Fidelio" had been brought out. The work was received with acclamations, and all the famous artists at Vienna vied with one another in

"First of all," said the Professor, "Beethoven was young when he wrote his first symphony, and he lived with the influence of the Viennese school. Mozart, Zerkow, who is credited with having composed music even before the admission of the competent judges." It seems rather odd that the performance Haydn entrusted Chernomir, a composer, "I am very old, but I am your son," a high compliment from the aged musician. Beethoven undoubtedly styled him, "the first dramatic composer of his time." It should be remembered that at this period Gluck and Mozart were dead, and Weber was as yet unknown. "Faniska" pleased the general public better than "Fidelio," but both works were in advance of the age, and had to suffer the reproach of being "too learned," and making too much of the orchestra. The similarity in operatic style between these two great works has been aptly pointed out by the learned Mendelssohn, who, according to Mr. Ella, remarks on "Fidelio":—"On looking into the score, as well as on listening to the performance, I everywhere perceive a certain similarity of style of composition. It is true that Beethoven did not imitate the style of Gluck or Mozart, as he himself would have done; but it is evident that he was influenced by them, and that he took their place in the history of music." Now, would you not think that the Professor's explanation is somewhat lame? He says that the style of Gluck and Mozart was so different from Beethoven's that he could not have been influenced by them. But if we look at the scores of Gluck and Mozart, we shall find that they are indeed very different from Beethoven's. So why does the Professor say that Beethoven was influenced by them?

—

Mr. Bellasis reprints from the *Harmonicon* for 1839 a long criticism on "Faniska," and, touching on the relations of Beethoven and his hero, gives several small sayings and anecdotes which apparently rest on no very reliable basis. Some of the German critics are not very fond of Cherubini because he spoke of his brother musician as "toujours brusque," a fairly accurate description of Beethoven, we should say; while others find fault with him for criticizing the deficiencies of his vocal style of writing, and for sending him a copy of the "Vocal Method" in use at the Paris Conservatoire. It should be remembered that Beethoven was ten years younger than Cherubini, and in none of his works shows that he had ever devoted much attention and study to the art of singing. However deeds excel words; the fact that Cherubini's compositions are so well adapted to Beethoven's works, is sufficient to prove him a warm admirer of the great tone-poet.

[illegible]

On his arrival at Paris a fête was improvised for him at the Conservatoire, and various pieces out of his operas were performed with enthusiasm. In 1807, "Le grand prêtre de la Vestale" appeared with success; the libretto of this work had been refused by Cherubini (among others). His production is regarded as a strife and ill-feeling among the Parisian musicians, and had it not been for the Empress Josephine the opera would never have been performed. Strongly she examined the works for the Grand Opera were against its being put on the stage, although it had gained the decennial prize instituted by Napoleon.

From some cause, which Mr. Bellasis has not made very clear, Cherubini gave up composition for some time, and occupied himself with drawing and poetry. He seems to have been fond of drawing flowers on playing cards taken up by accident. He also composed a number of airs.

$(0, 1, \gamma, 1, \gamma, \dots)^T$ is a stationary probability vector as $\lim_{k \rightarrow \infty} \gamma_{k+1}^k = \lim_{k \rightarrow \infty} \gamma_k = \gamma$. However, $\lim_{k \rightarrow \infty} \gamma_k = \gamma$ does not imply $\lim_{k \rightarrow \infty} \gamma_{k+1}^k = \gamma$.

a landscape after Salvator Rosa, with many rocks, and traversed by a torrent that made a way for itself through a narrow mountain pass. So pleased was David, that he cried out, "a tenth admirable, compare!" The deceiver subsequently came into the possession of Salvatore Cherubini, the composer's son.

Cherubini devoted himself with assiduity to the study of Linnaeus, and, his health still continuing indifferent, he accepted an invitation to stay at the country seat of the Prince de Chimay, in Belgium, Auber accompanying him on the trip.

Mr. Bellasis here makes a point of division in Cherubini's life. Hitherto he had chiefly composed dramatic music, but after this period he devoted himself principally to writing ecclesiastical music. The change reminds us of the analogous case of Handel. He was only feeling the strength of his pinions when engaged in composing for the stage, but he easily soared aloft when the time came for writing his immortal religious music. Posterity has forgotten his operas, his oratorios will never die. It would certainly be an odd coincidence if an analogous result were to take place in the case of Cherubini. And we should not be surprised. It would perhaps be out of place here to point out that, while dramatic music must ever change with the tastes and characteristics of the age, religion—according to the proud boast—remains "semper eadem." And this immutability to a certain extent clings also to the music that is employed in her service. Whatever may be said as to the unfitness of the ancient Gregorian Tones for pairing with our version of the Psalms, no one denies that their old grandeur is in no wise dimmed by years. Anthems and services by our old English church composers are performed weekly all over the land, and although modern secular music has unquestionably made its influence felt on modern sacred music, still these old compositions maintain their ground, and, together with Palestrina, Leo, Durante, and the other ancient Italian church writers, are not likely to go out of date. One cannot imagine that Bach's "Passions Musik," "The Messiah," or "Elijah" will ever be relegated to the limbo where operas in course of time come to be consigned. If therefore religious music catches the true spirit of the words, the fervor it excites in one age will in all probability be continued to a period long after that at which it was written. Thus religion as it goes down the stream of time carries illustrative music with it; and though the least valuable adjuncts are, when necessity arises, thrown overboard, those which have been widely accepted as the best representatives of eternal truths are too precious to be cast away. Only the other day, Carissimi's oratorio of "Jonah" was performed and listened to with delight. Would an opera of this ancient date have ever gained a hearing? Again we say that the time may come when Cherubini's fine overtures and classical dramatic works may be forgotten, save to the student; at that period he may only be known as the writer of Masses, Requiems, and other religious works.

At the Castle of Chimay, Cherubini still continued his botanical pursuits. The old love for his art was re-kindled in a strange way. The little musical society in the village were anxious to perform a mass in Chimay Church on the feast day of St. Cecilia, and after considerable misgivings the president of a deputation asked Cherubini to write them such a mass. "No, it's impossible," he curtly replied, and turning to his flowers ignored the presence of the assemblage. The sympathies of the inmates of the castle were naturally with the villagers; and on the following day, Madame de Chimay placed some music paper on the table of the musician covered with specimens of plants. The scheme succeeded, and on returning from his customary walk, he began to trace out in full score the Kyrie of his mass in F.

Miel states that the Kyrie of the mass in F was entirely written in the billiard room during a single game of pool, the composer only laying his

pen down when told that it was his turn to play, and not being in the least disturbed by the talk that was going on around him.

We cannot accept this account. And what a wonderfully long game of pool it must have been! It is impossible to have written such a movement without time and inspiration; and the attention necessary for playing pool would greatly clash with such a connected vein of thought as one finds in this Kyrie. Perhaps, Cherubini was like a gentleman who some years ago published in our journal a challenge to compose fugues against any one, significantly adding, "I am in the habit of writing one every morning in the intervals of sipping my coffee and eating my toast and eggs." However, to resume the narrative:—

Eventually Cherubini finished writing, and going up to Auber showed him the manuscript, a piece for three voices, with instrumental accompaniments. Auber wished it to be tried, a proposal to which Cherubini consented; and that very evening Auber seated himself at the piano, Madame Duchambye, a visitor, taking the soprano, and the Prince de Chimay the tenor. They could hardly wait till the end of the piece to express their admiration to Cherubini, who himself sang the bass. A Gloria was soon added. Meanwhile, St. Cecilia's Day was close at hand, and it was clear that the whole mass could not be completed in time. Yet it was agreed that the Kyrie and Gloria should be performed. The village was ransacked for instruments, and it turned out that all the resources amounted to only two horns, two clarionets, a quartet of strings, a flute, and a bassoon. With such simple appliances, united to the voices of the village choir, were the Kyrie and Gloria executed; in truth, that St. Cecilia's Day was marked with a white stone in the annals of Chimay.

After this effort Cherubini began to take to music again, without, however, giving up his favorite botany; and Mr. Bellasis tells us that he made a herbal which he preserved with care, and which eventually came into the possession of his son-in-law, Rossellini. His health being now quite restored, he returned to Paris, and a grand performance of the new mass took place, the work being received with enthusiasm. Fétis, who was present, subsequently writes:—

During the interval between the performance of the Gloria and that of the Credo, groups everywhere formed themselves, and all expressed an unreserved admiration for this composition of a new order, whereby Cherubini has placed himself above all musicians who have as yet written in the concerted style of church music. Superior to the masses of Haydn, Mozart, and Beethoven, and the masters of the Neapolitan school, that of Cherubini is as much remarkable for originality of idea as for perfection of art.

Picchiatti considers that this work alone should immortalize its author, and gives a lucid exposition of the main differences between Palestrina and Cherubini. We regret that we have not space to reprint this, but can only find room for the concluding sentence—"While Palestrina's music places God before man, that of Cherubini places man before God." Mr. Bellasis reprints the whole of this writer's glowing eulogium on this fine work. Fétis also comments on the difference between the two composers, pointing out, that church music as Palestrina (and the other great masters of the Italian school) had conceived it, had been treated as an emanation of pure sentiment, stripped of all human passion. Cherubini, on the contrary, wished his music to express the dramatic sense of his words, and thus blended the severe beauties of counterpoint and fugue with dramatic expression, sustained by every wealth of instrumentation. This well-put distinction is important, and should be borne in mind. We thoroughly agree with Mr. Bellasis in the following remarks:—

As a composer for the church, then, Cherubini was opposed to Palestrina's notion that ecclesiastical music must always be something ideal, and in maintaining, on the contrary, that it might also express dramatically the sense of the text, he pretty well agreed with Haydn and Mozart. But these masters are at times trivial and undevotional, they often

throughout their singers first, and their subject second, and from being dramatic fall into the snare of being theatrical. Certainly their masses have been of but too much desired for many of them are the most beautiful in the world. Let these masters yield the penitential seasons of Lent and Advent to Palestrina and his school. It is theirs to celebrate the joys, not the sorrows of the Liturgical year. Still their defects left room for a more earnest, profound, devotional music, fit to represent a theory which, though true, was liable to abuse.

This criticism shows that Mr. Bellasis possesses the power to think on his subject, and we can only regret that he does not exercise the faculty more frequently instead of merely copying what other writers have to say.

Cherubini's Mass in F was followed by what our author terms "those four colossal Masses in D, the glory of the later school of church music, by Cherubini, Niedermeyer, Beethoven, and Hummel." Adolphe Adam well remarks, "If Palestrina had lived in our own times, he would have been a Cherubini." And this is quite possible; for allowing for the marvellous development which musical science had undergone in the last century, he catches the spirit of the old Roman master, and probably the success of the later musician is to be attributed principally to a deep study of the solemn works of his great predecessor.

Cherubini has unquestionably proved that it is not necessary to be theatrical in order to be dramatic. A complete mass, moreover, should illustrate very varying sentiments, and should not be one strain of triumph, as Haydn makes it. Cherubini, on the contrary, seems to have caught the true spirit of the words, and to have written his masses with true devotional feeling. It is only proper to add, that some critics complain of his religious works as being too strongly tinged with theatrical effects; among these dissentients may be enumerated Schlüter, Clement, and Spohr, who in his Autobiography considered that Cherubini would never have committed these blemishes had he been writing for Germans instead of for Frenchmen! The Cassel musician evidently forgot for whom Haydn and Mozart wrote. Miel, in noticing this mass, speaks in the highest terms of its profound religiousness, purity and lofty inspiration, and specially calls attention to the close fidelity his religious music ever displays to the sentiments expressed. He concludes by adding:—"All those admirable pictures that the Raphaels and the Michael Angelos have painted with the colors and the brush, Cherubini brings forth with the voice and the orchestra."

[To be continued.]

The Physiology of Versification.

HARMONIES OF ORGANIC AND ANIMAL LIFE.

BY OLIVER WENDELL HOLMES, M. D.

We are governed in our apparently voluntary actions by impulses derived from many obscure sources which act upon us almost without our cognizance. The digestive system legislates largely for our habits, bodily and mental, and its condition has no insignificant effect upon our intellectual and spiritual states. We are commanded to a considerable extent by our idiosyncrasies and infirmities. The secret of our diversities as social beings lies far more in our peptic capacities, in our indifference to exposure or liability to suffer from it, in our sensibility to cold and heat or to the air of ill-ventilated rooms, in the varying amount of sleep we require, in the degree of ability to bear strong light, in the quickness or dulness of our hearing, in the greater or less degree of fatigue induced by the standing posture, and in the demands of internal organs which have a will if not a voice of their own, than our friends who call us good companions or otherwise are always ready to believe.

There are two great vital movements preëminent by distinguished by their rhythmical character,—the respiration and the pulse. These are the true time keepers of the body, having a constant relation in health, the proportion being, as Mr. Hutchinson has shown, one inspiration to every four beats of the heart. It is very easy to prove that the first of these rhythmical actions has an intimate relation with the structure of metrical compositions. That

the form of verse is conditional by economy of those muscular movements which ensure the oxygenation of the blood is a fact which many have acted on the strength of without knowing why they did so.

Let us look first at the natural rate of respiration. Of 1817 individuals who were the subject of Mr. Hutchinson's observations, the great majority (1731) breathed from sixteen to twenty-four times per minute. Nearly a third breathed twenty times per minute, a number which may be taken as the average.*

The "fatal facility" of the octosyllabic measure has often been spoken of, without any reference to its real cause. The reason why eight syllable verse is so singularly easy to read aloud is that it follows more exactly than any other measure the natural rhythm of respiration. In reading aloud in the ordinary way from *The Lay of the Last Minstrel*, from *In Memoriam*, or from *Hiawatha*, all written in this measure, the first two in iambs, or short longs, the last in trochees or long shorts, it will be found that not less than sixteen nor more than twenty-four lines will be spoken in a minute, probably about twenty. It is plain, therefore, that if one reads twenty lines in a minute, and naturally breathes the same number of times during that minute, he will pronounce one line to each expiration, taking advantage of the pause at its close for inspiration. The only effort required is that of vocalizing and articulating; the breathing takes care of itself, not even demanding a thought except where the sense may require a pause in the middle of a line. The very fault found with these octosyllabic lines is that they slip away too fluently, and run easily into a monotonous sing-song.

In speaking the ten syllable or heroic line, that of Pope's *Homer*, it will be found that about fourteen lines will be pronounced in the minute. If a breath is allowed to each line the respiration will be longer and slower than natural, and a sense of effort and fatigue will soon be the consequence. It will be remembered, however, that the *cæsura*, or pause in the course of the line, comes in at irregular intervals as a "breathing place," which affords its definition when applied to verse. This gives a degree of relief, but its management requires care in reading, and it entirely breaks up the natural rhythm of breathing.

The fourteen syllable verse, that of Chapman's *Homer*, the common metre of our hymn-books, is broken in reading into alternate lines of eight and six syllables. This also is exceedingly easy reading, allowing a line to each expiration, and giving time for a little longer rest than usual at the close of the six syllable line.

The twelve syllable line, that of Drayton's *Polyolbion* is almost intolerable from its wholly unphysiological construction. One cannot read the twelve syllable line in a single expiration without any considerable effort. One instinctively divides the fourteen syllable line so as to accommodate it to the respiratory rhythm. But the twelve syllable line is too much for one expiration and not enough for two. For this reason, doubtless, it has been instinctively avoided by almost all writers in every period of our literature.

The long measure of Tennyson's *Maud* has lines of a length varying from fourteen to seventeen syllables, which are irregularly divided in reading for the respiratory pause. Where the sense does not require a break at some point of the line we divide it by accents, three in each half, no matter what the number of syllables; but the breaks which the sense requires so interfere with the regularity of the breathing as to make these parts of *Maud* among the most difficult verses to read aloud, almost as difficult as the *Polyolbion*.

It may be said that the law of relation here pointed out does not apply to the recitation of verse, however it may be with regard to reading or declaiming it. But the early poems of a poet are recited, are sung before they are committed to writing, and even if a versifier does not recite what he writes, he mentally articulates every line, and takes cognizance instinctively of its physiological adjustment to respiration as he does of its smoothness or roughness, which belongs only to recitation.

The critical test of poetry by the stop-watch, and its classification according to its harmonizing more or less exactly with a great vital function, does not go very far but it is quantitative and exactly scientific so far as it does go. The average reader will find on trial that the results given above are correct enough to justify the statements made. But here, as in astronomical observation, we must not forget the personal equation. An individual of am-

ple chest and quiet temperament may breathe habitually only fourteen times in a minute, and find the heroic or iambic pentameter,—the verse of Pope's *Homer* and Gray's *Elegy*,—to correspond with his respiratory rhythm, and thus to be easier than any other for him to read. A person of narrower frame and more nervous habit may breathe oftener than twenty times in a minute, and find the seven syllable verse of Dyer's *Grongar Hill* fits his respiration better than the octosyllables of Scott or Tennyson or Longfellow. A quick-breathing little child will learn to recite verses of two and four syllables, like the story of the couple whose predilections in favor of azotized and non-azotized diet are recorded in our nursery classic, and do it easily, when it would have to catch its breath in the middle of lines of six or seven syllables.

Nothing in poetry or in vocal music is widely popular that is not calculated with strict reference to the respiratory function. All the early ballad poetry shows how instinctively the reciters accommodated their rhythm to their breathing. Chevy Chase or *The Babes in the Wood* may be taken as an example for verse. God save the King, which has a compass of some half a dozen notes and takes one expiration, economically used, to each line, may be referred to as the musical illustration.

The unconscious adaptation of voluntary life to the organic rhythm is perhaps a more pervading fact than we have been in the habit of considering it. One can hardly doubt that Spenser breathed habitually more slowly than Prior, and that Anacreon had a quicker respiration than Homer. And this difference, which we conjecture from their rhythmical instincts, if our conjecture is true, probably, almost certainly, characterized all their vital movements.

It seems not unlikely that other organic rhythms may be found more or less obscurely hinted at in the vibrations of arterial pulsations. If we take a normal pulse, it will be found to correspond with the movement of the pulse, every stroke of which, if it does not lift the brain, as Bichat taught, sends a shock through its whole substance, and compresses it in its unyielding case? It is worth noting that twenty acts of respiration mean eighty arterial pulsations, and that twenty octosyllabic lines corresponding to these eighty pulsations have exactly eighty accents. Again, there is a singular coincidence between the average pulsations of the arteries and the number of steps taken in a minute; and as we hurry our steps, the heart hurries to keep up with them. They sometimes correspond so nearly that one is reminded of the relation between the steam-chest, with its two alternately opening valves, and the piston with

its connecting rod, in the movement of the steam-engine. The doctrine of Bichat referred to above has been combated on the ground that the forceful impact of the four columns of arterial blood is none the less real in the normal condition than when the brain is seen to be raised through an accidental opening in the skull. So, also, notwithstanding the fact that the pulse is a mere impulse, this impulse must be felt very extensively throughout the body. We see that it can lift a limb to the head, as when a person, sitting on the ground, sits with one leg crossed over the other. It is by no means impossible that the regular contractions of the heart may have obscure relations with other rhythmical movements more or less exactly synchronous with their own; that our accents and our gestures get their first impulse from the cardiac stroke which they repeat in visible or audible form. In these funeral marches which our hearts are beating, we may often keep step to the cardiac systole more nearly than our poet suspected. But these are only suggestions to be considered and tested; the relations of verse to the respiratory rhythm will be easily verified and extended by any who may care to take the trouble.—*Boston Herald*, and *Spectator*.

[From Dwight's Journal of Music.]

Concerning Regeneration in Piano-Playing.

BY W. S. B. MATTHEWS.

I suppose many teachers have similar experience to mine, especially if their work lies in parts of the country where sound instruction has not been common; the experience, namely, that a majority of all the pupils coming to us are not only totally wanting in systematic notions of technique, (not to speak of the common ability to play *legato*), but, what is far more serious, so undeveloped as to be

unable to play musically any piece except the most simple and meagre. The playing of these persons wants every element of expressiveness,—is in short totally depraved. "The whole head is sick, the whole heart is sick" and there is no health in them, miserable sinners against all musical light that they are! It is an additional element in this problem that these people, so needy of long-continued instruction, come to the city for only a brief course of study. They are a sort of eleventh hour musicians, who expect to have full swing in the musical vineyard without enduring the burden and heat of the day. Now while, of course, I know that it is impossible to re-construct their playing in a day, or even a quarter, I think there are ways of doing them very important service in a single quarter, or even in ten lessons, whereof I hope to be indulged somewhat more fully to speak.

It is evident on slight consideration that *perfect* performances in point of technique cannot be obtained in the brief time mentioned. The most that can be done in technique is to lay out a course of study and fully enter them in it, by which eventually their hands will come into the firm and elastic condition indispensable to good playing, and this almost every good teacher does. There remains, however, a very important work which is not commonly done for this class of pupils, the possibility of which is not generally conceded. I refer to such an awakening of the dormant musical susceptibilities, such a giving the scholar the cue, as shall almost instantly open his eyes to the proper way of studying and interpreting pieces, in doing which, when necessary, the lessons acquire for the pupil a value which he will more and more highly estimate for years afterward.

The external trait of this playing is its monotony. It is monotonous because it is inexpressive; it is inexpressive because it is meaningless; and it is meaningless because the pupil has not penetrated beneath the mere matters of pitch and measure. If the melodic ideas are forcible and lie in the treble, the player seizes them and after some practice manages to bring them out fairly. But melodic ideas lying elsewhere than in the soprano are entirely ignored. To state this difficulty is to suggest a way for its removal, namely the study of a number of pieces of different character in which the melodic ideas appear in various relations. These pieces, however, require the living teacher, for without his guidance many of the subsidiary ideas will elude the pupil's search. The quality of pieces chosen is further limited by the desire to awaken the pupil's musical susceptibilities, that is his real enjoyment in music; and for this I am more and more convinced that pieces of the first order of imagination are best.

As it regards the mere knack of finding the melodic idea when it shows a disposition to wander into the "bye and forbidden paths" of the bass or tenor, the best study I know of is *fugue*. The pupil need not play many fugues. One or two, well digested, will do nicely. I use the fugue in G minor in the first book of the "Well-tempered Clavier." Some of the preludes are quite as good, as, for instance, the prelude to this very fugue. These should be continued through several lessons until they "strike in," as painters say, and can be played clearly, coolly, and musically. In the line of imaginative pieces I know of none so useful as some of Schumann's. I find that the *Nocturne* in F has the effect of imparting very desirable elasticity to the scholar's touch. Let two lessons be occupied (having other things to practice, of course) with the first two lines. Then I give another lesson to the third strain. The second strain I save until the last, when the previous practice has prepared the pupil to grapple with these wider extensions.

* Flint's Physiology, 1. 391.

Or take Schumann's "Entrance to the Forest." Here the shadowy, indistinct character is soon seized by the pupil, and the touch quickly softens down and begins to show a musical quality. "The Wayside Inn" is also a piece easier than the preceding, and more popular at first, since it conforms to a more external idea of music. One of the best of all is "Homeward" from the same set. Here, it is true, the *threes* against *twos* make some trouble, but the expert teacher will know how to make that right.

In addition to these pieces, I attach a great deal of importance to the study of operatic pieces of grade suitable to the pupil's ability. My choice generally ranges between the easy arrangements of Dorn, the showy ones of Leybach, or those of Sydney Smith. Of the Leybach pieces the *Puritani* and *Sonnambula* have seemed to me most useful; but that is a point concerning which every teacher must judge for himself. The especial value of the operatic pieces lies in the attractiveness of the melodies, which are commonly better than those of the *salon* pieces of similarly light character not drawn from operatic sources, and in their general fluency and "thankfulness" to players and hearers. In such pieces the pupil is drawn on to more diligent effort in the direction of fluent and well-sustained playing than he could otherwise be induced to make. Such, in brief, is the course which seems to me especially useful with pupils of this class. I might also refer to the important aid such pupils derive from the practice of judiciously accented exercises; for in these the touch is definitely subjected to control as to its heaviness or lightness, and so the pupil acquires the ability to give emphasis to those tones requiring it.

I would remark further that it is no doubt true in a general way that more depends on the manner in which a piece is studied than on the quality of the piece itself—a poor piece well studied being perhaps more useful to a pupil than a good piece indifferently studied. Nevertheless, any teacher may observe for himself that in the effort to thoroughly learn a piece in which the imagination is particularly bright, the pupil unconsciously absorbs the musical idea itself; his playing acquires meaning and his musical intelligence is greatly quickened, in a way not observed in the case of those equally diligent in the prolonged study of pieces of a light character and feeble imagination, such, for instance, as those of Lange. And this observation, which I think will hold true of pupils in general, is especially true of the country girl who has an honest and genuine nature, but lacks the cultivation to appreciate the merely external neatness and conventionality of such writers as Lange. So while I use Lange's pieces in teaching, I do so only in passing, and not in the expectation of her deriving any significant benefit from their study. This whole class of pieces stands to the intelligent teacher much in the position that brown bread or sugar of milk pills stand to intelligent physicians; they are for "placebo treatment" only. And I need not add that there are cases in music as well as in medicine in which the "placebo" is the best practice.

In concluding these somewhat desultory observations, I would beg to express the regret experienced by the country teachers who read this Journal, that the eminent and skillful teachers of Boston do not give to the public from time to time the results of their large experience. For I am one of those who believe that at the present day this country contains piano teachers as intelligent, capable, and competent as any in the world. I only wish they could be induced to open their mouths and drop out a few pearls of wisdom for the benefit of us in the rural districts.

"Ferry Hall," Lake Forest, Ill.

Jan. 4, 1876.

Dwight's Journal of Music.

BOSTON, JAN. 23, 1875.

Concerts.

For two or three weeks we have enjoyed a comparative lull in our usually too crowded, sometimes stormy, concert life; the Thomas siege guns having been hauled off for a while to operate in other quarters. A few occasions require notice.

1. The fifth Harvard SYMPHONY CONCERT attracted a large audience for a day so stormy as Jan. 7th proved to be. The programme was precisely as we gave it in our last, and had a peculiar interest from the contrasting of a new Symphony and a new Concerto (at least new for us) with the standard, never hacknied, Overtures, to Collin's "Coriolan" by Beethoven, and the graphic, stirring one by Mendelssohn, entitled "Meeresstille und glückliche Fahrt," which programme makers will persist in translating "Calm Sea and Happy Voyage,"—as if it meant a happy voyage over a calm sea, whereas it is a double picture, beginning with a musical suggestion of a ship *becalmed* at sea, and then comes the rising of a wind, which swells the sails, and sighs and whistles through the cordage, and off the good ship speeds, till finally amid guns and trumpet signals she comes into port. This formed the spirited conclusion of the concert, which began with that wonderfully concise, intensely passionate, yet exquisitely beautiful musical epitome of a proud life by Beethoven; and both works were very well brought out.

The chief interest of course centred in the unfinished Symphony, in D, (No. 2, op. 11), by Norbert Burgmüller, who, full of genius and of promise (at least so Schumann, Mendelssohn and Hauptmann thought), was cut off at the early age of twenty-six in the year 1836. One feels a certain sad, elegiac character throughout the work, in the quick movements as well as in the *Andante*, which is so intensely sad, and yet so purely beautiful, so fascinating in spite of its length and its persistent repetition of the haunting little theme which first enters with the oboe, and (all must have felt) so Schubert-like, both in its rhythm, suggestive of the *Andante* in the great Symphony in C, and in its spirit and whole tone of feeling so like the Symphony which Schubert left unfinished. But the *Allegro* too, though in the major key of D, and swift and impatient in its movement, leaves on the whole an impression of melancholy, half pensive and half feverish. The themes are fine, the development logical, the instrumentation varied and effective; yet it has the Schubert fault, too much of prolixity and seeming vagueness of intention. The *Scherzo*, to be sure, starts off with a tremendous impetus, demanding of the double basses almost as much as the Fifth Symphony; and yet we cannot help regarding it as the sick composer's desperate effort to break away from the sad mood; no wonder therefore that he could not finish it! After the principal or first part of the *Scherzo* has had full sweep, and the gentler motive of the Trio has been barely started by the horns, (the only passage in the Symphony in which the execution was confused), his resolution or his strength seems to have given out, and here Schumann takes it up, and with the same ideas, and in the very spirit of the whole, he rounds it to a fine conclusion. Most of the reviewers of the concert, misled by a sentence in the little biographical sketch of Burgmüller, which has been going the rounds, have stated that "of the *Scherzo*, Burgmüller left only a portion of the Trio," and that Schubert furnished all the rest. The Symphony was heard with so deep an interest, particularly the *Andante*, that it deserves repetition some day.

Friedrich Gernsheim, who composed the Piano Concerto in C minor, played by Mr. PERABO, was a pupil in the Leipzig Conservatory at the same time with our Hugo Leonhard and J. C. D. Barker. Born at Worms in 1827, he had his first instruction from his mother and then went to Frankfurt, where he studied with Ed. Rosenhain and Hauff, thence to Leipzig, and from there to Paris, until he was called to the position of Music Director at Saarbrücken. In 1865 he went to Cologne as teacher of piano playing and of composition at the Conservatory, at the head of which stands Hiller, and there he still resides, mostly engaged in the composition of string quartets, vocal and orchestral works, things for the piano-forte, etc., some of which are accounted excellent.

We certainly found much more of character and beauty than we had dared to hope in the Concerto. It is free from the modern extravagance; classical, clear, natural in form. Most of the themes are pleasing;—one, in the Finale, truly fresh and captivating. The least striking movement is the first (*Allegro Moderato*), but this too is by no means dry and flows on with a spontaneous musical impulse. The *Larghetto* is, without being particularly original, very charming. It is a genial work, and forms a consistent whole. The instrumentation is rich and pleasing, and the piano part, though it is task enough for any good pianist, does not stand out in any too great prominence, like a show piece of modern virtuosity. Mr. Perabo's performance of it was singularly perfect, and in the careful coöperation of the orchestra, there was nothing to disturb the clear impression. The programme was well "lightened up" by those exquisite little gems from Schumann's "Manfred" music, ("Incantation of the Witch of the Alps" and "Entr'acte"), which have fascinated the Symphony audience two or three times before.

Of the Sixth Concert (Thursday of this week), in our next. It has been found necessary to postpone "Paradise and the Peri" to the 8th Concert, Feb. 18; and the programme which was designed for that will be given in the Friday Concert of Feb. 5, as follows:

Symphony in D minor, *Schumann*; *Organ Passacaglia, in C minor, *Bach*, (J. K. PAINE).—*Overture to "Dionys," *Norb. Burgmüller*; **Piano Concerto, in F-sharp minor, *Ferd. Hiller*, (B. J. LANG); Overture to "Oberon," *Weber*.

THE classical Matinées of the Philharmonic Club (Messrs. LISTEMANN, &c.) are drawing to a close, we are sorry to say. Finer Quartet playing we have not heard here, and such opportunities have become too rare. We trust that all who love such music, and who are anxious, as we all must be, to keep such excellent musicians here, will make an effort to attend the fourth and last of the series, Feb. 1, at Mechanics Hall, at 3 P.M. The programme is a choice one:

1. Quartet, in G major, Op. 77, No. 1 Haydn.
Messrs. B. & F. Listemann, E. Gramm and A. Hartdegen.
2. Song, "Lento il pre," Mozart.
Mrs. Anna Granger Day.
3. Duo Concertante for Violon and Viola Mozart.
First Movement.
Messrs. B. Listemann and E. Gramm.
4. Song, "Te glorio son che Nina," Pergolesi.
Mrs. Anna Granger Day.
5. Quintet, in E flat, Op. 44 for Piano and 4 String Quartet Schumann.
Messrs. H. Leonhard, B. & F. Listemann, E. Gramm and A. Hartdegen.

THE two preceding concerts (Dec. 14 and 28) were worthy of much larger audiences than they had, especially the former of the two, which has for programme:

1. Quartet, in A major, Op. 41, No. 3 Schumann
a. Andante espressivo.—All. molto mod.
b. And. agitato.
c. Adagio molto.
d. Finale.
Messrs. B. & F. Listemann, E. Gramm and A. Hartdegen.
2. Andante, for Flute Mozart
Mr. Eugene Weiner.

so popular as either of these two familiar compositions. The first movement is marked *Allegro con trappo*, and the subject, which is introduced *piano*, is finely treated in the inimitable style of the composer. The second movement is marked *Finale*. It is really a Scherzo, and irresistibly brings to mind the Scherzo in Mendelssohn's Midsummer Night's Dream, and to say that it resembles the most wonderful of Mendelssohn's scherzos without being, in any common sense, an imitation, is the highest praise that can be bestowed. This and the preceding movement are generally conceded to be the best part of the symphony. The third movement (*Larghetto, quasi Marcia Funebre*) displays less originality, and the last movement, *Allegro con-spirito*, is (comparatively) weak almost to the point of an anti-climax.

I need not say that the work received a splendid interpretation; *che va sans dire*.

The second part of the programme contained "Wotan's Abschied," and with it for the first time the remarkable "Feuerzauber" was given. The vocal part was sustained by Mr. Franz Remmert. These selections are from the first night of Wagner's *Nibelungen-Ring*. The concert ended with Beethoven's Fifth Symphony. At the fourth symphony concert, Feb. 6th, Beethoven's symphony in B flat No. 4, will be performed and four new additions to the repertoire are announced: a Concerto by Bach (2 violins and orchestra); Hungarian Dances by Brahms; Rati's new Concerto for piano and orchestra, to be played by Mme. Madeline Schiller; and a Symphony by Hoffmann.

I send the programme of a Matinée given by Mr. Thomas, at Steinway Hall, last Saturday.

Symphony, Harold in Italy, Op. 16.....Berlioz.
Octet for String Instruments, Op. 20.....Mendelssohn.
String Orchestra.
Overture, William Tell.....Rossini.
Traumerei, (by request).....Schumann.
Introduction, } 3d Act Meistersinger von Nuernberg,
Quintet, }
Finale, }

(Wagner.)

Also of the second concert of the Brooklyn Philharmonic Society, with the Thomas orchestra, on Saturday evening last.

PART I.

1. Suite, in E minor (first time).....Bach.
1. Grave Fugue.....2. Sarabande.
3. Polonaise et Double.....4. Badinerie.
Fuite Obliguo by Mr. Carl Weber.
2. Aria—"In questa tomba oscura".....Beethoven.
Miss Anna Drasch.
3. Symphony No. 1, in B flat major, Op. 68, Schumann.
PART II.
4. Overture—Leonore No. 2.....Beethoven.
5. Hungarian Dances (new).....Brahms.
6. "Tanczi" "Di tanti palpiti".....Rossini.
Miss Anna Drasch.
7. Kaiser March.....Wagner.

Mr. Thomas will give an extra concert at Steinway Hall this evening.

I think that in my last communication I must have written the name of Mr. Henry C. Timm rather indistinctly. The veteran ex-president of the Philharmonic society would hardly recognize himself in Mr. Henry C. Simms, as your printer has it.

A. A. C.

WORCESTER, MASS. The *Palladium* of last Saturday, has the following account of an interesting musical occasion.

Mr. B. D. ALLEN's lecture on Handel, which we publish entire, from manuscript, on our first page, was given before a large audience on Friday evening of last week. It was purely biographical in character, abounding in information regarding the life and personal characteristics of the great master, rather than of his works, and was delivered by the lecturer with hearty enthusiasm, and a genuine love for his subject. A superb portrait of the great composer, placed on an easel beside the speaker's desk, graced the lecture-room and inspired the audience. The musical illustrations consisted of the pathetic air from "Rinaldo"—"Lascia ch'io pianga," Fugue in E minor—"The Harmonious Blacksmith," and the beautiful cantata, "L'Allegro ed il Penseroso," which has never but once before been performed in

this country the way in May, 1872, when Mr. Otto Dresel, with a select chorus of about fifty voices,—he himself at the piano, with the assistance of the Beethoven Quintette Club, and Miss Clara Doria, Mr. Geo. L. O'Connell, and Mr. Schlemmer to sustain the solos, produced this work, in Boston, for the benefit of Robert Franz, who had a short time previous become a victim to the greatest misfortune that can befall a musician—that of deafness—and realized for the composer the handsome sum of \$1200, which, by private contribution, was afterward increased to \$3000. This music then aroused the interest of musical people, as it has on this second interpretation, awakening a desire for a second hearing.

Mr. Allen's chorus comprised sixteen of our best singers, who sang the choruses with fine effect, their renderings being characterized by promptness, decision, and musician-like understanding of the work. Particularly noteworthy were the laughing chorus, "Populous cities," and the final chorus, written in canon, which made a very satisfactory close to a very interesting performance. The solos were sustained by Miss Ingraham, Mrs. A. H. Davis, Mrs. J. Stewart Brown, Mrs. E. A. Allen, Mrs. A. C. Munroe, and Messrs. C. R. Hayden, S. Richards, and B. T. Hammond. Miss Ingraham was remarkably successful, singing all her appointed numbers with artistic finish and refinement, and displaying her rare executive abilities in the florid music of the principal soprano airs, "Sweet Bird," and "O, sad Virgin," where she evinced remarkable ease and purity of style, and revelled in the bird like strains with exquisite delicacy and sweetness. The one blemish in her singing of the evening was the imperfect attack which still mars her taking up new phrases; they are not struck squarely and with decision, but are too often crept up to, which causes a lack of vitality and crispness.

Mrs. Allen was unfortunate in her singing, owing to a severe cold which unfitted her for the solo, from which, on account of it she had previously withdrawn, and about which there was a misunderstanding at the last moment. Mrs. Davis evinced added increase of volume in the upper register, and good, pure tone; but the lower register is thereby losing the rich, sympathetic quality that was formerly so warm and luscious, and made her voice an exceptional one. She sang the music intelligently and with expression. Mrs. Brown exhibited less effort than usual, and is particularly satisfactory in the foundation tones of her voice; but her manner of taking the notes above the staff injures the effect of her singing, making her tones at times painfully penetrating. Mrs. Munroe sang with her usual intelligence and musicianly knowledge, rendering the alto solos with faithfulness and expression, barring a settled heaviness, which we wonder did not fall upon each individual singer with the bad, stifling atmosphere, for which it seems there is as yet no remedy, the ventilating arrangements of the chapel not being completed. Mr. Richards' assignments were short, the tenor solos falling almost entirely upon Mr. Hayden, who is supposed to have understood his role and answered the requirements of the music, but his patronizing air, facial expression of indifference and disgust, at once prevented fair, unprejudiced hearing, and destroyed the tenor solos throughout. His manner, during the performance of prelude and interlude, has become of late, disrespectful to the pianist, to say the least. Mr. Hammond was in unusual good voice and sang with smoothness and composure; evincing a freer delivery and a more even scale, than sometimes occurs. The hunting song he sang well.

The work is one of great beauty and brilliancy; the music and words wonderfully united, and in perfect harmony. Instead of accepting Milton's idea and re-presenting the poems as two separate pictures, Handel alternates from grave to gay, blending the distinctive beauties.

Previous to the cantata, Mr. G. W. Sumner gave splendid renderings of the E minor fugue and "The Harmonious Blacksmith," each being aided by interpretations of this great master in the field of instrumental music. Both numbers bore the maturity of more years than have yet passed over the head of the skillful young pianist.

Mr. Allen furnished the accompaniment, drawing from Robert Franz's full arrangement of the outline score left by Handel; an arrangement admirably in keeping with the characteristics of the great composer's ideas. To Mr. Allen the public are indebted for a recreation in the hearing of this noble and classic, which has lingered lovingly in the memory of all who heard it. The next lecture, upon Haydn, is to be given on the evening of February 11th.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

My Heart's Best Love. Song and Chorus.
3. D to c. Drockway. 40

"My love each day, my dream by night,
My love is winter bread."

Words by Geo. Cooper, and the words, music and general arrangement of the piece are alike taking and elegant.

O, were I a Bird. 2. C to c. F. J. L. 30

"O, were I a thought!"
"O, were I a breath!"

Full of sweet imaginings, and is a very sweet, simple, and gracious song.

You needn't say a Word. 3. Eb to a. Madeline Dolby. 40

"It wasn't my fault that somebody stayed,
Long after my song was lone."

Very pretty and piquant.

There's Millions in it. 2. G to c. Thomas. 30

"Sensational is the theme
That every soul arouses."

Very well written indeed, and is a comic song with wit in it and hits the times exactly.

Recordare. Duet for Soprano and Mezzo.
Soprano. From Requiem Mass. 4. F to b. Verdi. 40

"Recordare, Jesu pie!"
"Jesus, kindly recollect us!"

Needs only to be heard to be admired. High soprano needed.

Come to Me. Sacred Quartet. 4. F to f. Smith. 35

"To the weary, faint, oppressed
How sweet the bidding, 'Come to me!'"

A beautiful arrangement from Spohr.

Instrumental.

Le Trot de l'Amazone. 3. Eb Boscovitz. 60

Were it not so powerful, one would call it a vigorous gallop. With its energetic movements, a regiment of Amazons might very properly keep time and "trot" to it.

Avant le Combat. Scene Militaire. 3. F. Boscovitz. 50

Mr. Boscovitz seems to compose in the same brilliant vein formerly characteristic of Ketterer. A dashing military piece.

Sous les Palmiers. Reverie. 3. C. Boscovitz. 50

A reverie, but a very charming one. Suggestive of the palm-tree shade, of course, but with a strong hint of bright sunshine, and the fragrance of neighboring orange groves.

La Bohemienne. Chanson pour Piano. 3. C. Boscovitz. 60

A lively song with a gypsy flavor to it.

Helene Galop. 2. C. Pfeiffer. 30

Very wide awake.

Mazurka Melodique. 4. A minor. Arosen. 60

A mazurka with variations,—that is, the mazurka character is retained, while arpeggios, triplets, etc., are used for ornamentation.

Willie Pape's Irish Diamonds. each 75

No. 4. The Minstrel Boy and St. Patrick's day. C. Eb

Willie Pape's Highland Gems. each 75

No. 2. Flowers of the Forest, Kelvin Grove and Campbell's are comin'. 5. Ab.

There could not well be better exhibition pieces than these, which are based on the sweetest of melodies, and are adorned with all the usual concert embellishments. They are brilliant, every one can understand and appreciate them, and they are just adapted to please an audience.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The letters marked with a small letter, as C, B, D, etc., are a small Roman letter, makes the highest note, if on the staff, an *acute* letter the highest note, if above the staff.

NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course. Collection of Secular Music for practice. Metrical Tunes and Anthems.

\$12.00 per doz.; \$1.35 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental. All of a popular character, easy and cheerful, and of great variety. Pages 100, sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gold, \$4.00.

For Episcopal Choirs.

Danks' Anthem Service.

By H. P. DANKS.

Analysis: Large number of Anthems for all parts of a Church service. No chants; all Anthems, except, perhaps, the "Gloria." All the Anthems will be acceptable to all choros of all denominations.

Price, in Boards, \$2.50; Cloth, \$3.00.

For Violin and Piano.

Musical Garland.

By SEP. WINNER.

Analysis: Galops, Waltzes, Mazurkas, Ans. Quadrilles, Potpourris for Violin with Piano accompaniment; 100 pages, sheet music size. Price \$2.50.

For Flute and Piano.

Musical Flowers.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment; 160 pages, sheet music size. Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gold, \$4.00.

For High and Grammar Schools. For Singing Schools.

Hour of Singing. The Song Monarch.

By L. O. EMERSON and W. S. TILDEN.

NOTE: The Hour of Singing is mentioned among the new books of the year in the following issue for two years. It is a general collection of pieces not yet published by any other house.

Analysis: Music in 2-parts, 3-parts, and 4-parts, including anthems, choruses, &c.

\$12.00 per doz.; \$1.35 per copy.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music, including anthems, choruses, &c. for practice; a few pieces of Sacred Music.

\$7.50 per doz.; 75 cts. per copy.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. TILDEN.

NOTE: Book II contains 100 Songs in small leaves, 100 Songs in large 4-part parts. This volume is for Grammar Schools.

Book III contains 100 pieces for practice, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 75 cents; \$4.50 per doz.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. TILDEN.

Analysis: First Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 50 cents; \$4.00 per doz.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 50 cents; \$4.00 per doz.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENTLEY.

Analysis: Table of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Annual Assembly Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 25 cts.; \$20.00 per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One Quartet for every Sabbath in the Year, with the proper Solos, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pieces, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.

JUST PUBLISHED :
FOR HOME ENTERTAINMENT!
THE

PIANO at HOME

A LARGE AND CHOICE COLLECTION OF
FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant, and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI, (LOUIS XIII).....	Jungmann	HOME, SWEET HOME.....	
ALPINE BELLS.....	Oesten	IL DESIDERIO.....	Cramer
AMESBURY WALTZ.....	Nason	INDIANA WALTZ.....	Marcaillou
ANVIL CHORUS, TROVATORE.....	Verdi	ISADOR WALTZ.....	Nason
AULD LANG SYNE.....		JOLLY BROTHERS' GALOP.....	Budik
BIRTH DAY BALL GALOP.....	Lucho	JORDAN IS A HARD ROAD.....	
BIRTH DAY BALL WALTZ.....		LUCIA DE LAMMERMOOR.....	Brunner
BLUE BIRD POLKA REDOWA.....	Weingarten	MAIDEN'S PRAYER.....	Badarzewski
BLUE DANUBE WALTZ.....	Strauss	MARCH IN NORMA.....	Viereck
BOHEMIAN GIRL.....	Balfe	MARCH OF THE MEN OF HARLECH.....	Richards
BROOM GIRL WALTZ.....		MAHJ GRAS, QUADRILLE.....	Schubert
BRUDER LUSTIG GALOP.....	Budik	MARTHA, BUDS FROM THE OPERA.....	Bellak
CALABRIA.....		MONASTERY BELL.....	Wely
CAMPBELLS ARE COMIN'.....		MUSKET GALOP.....	
CARABINIERS, SWISS MARCH.....	Croisez	OVERTURE TO POET AND PEASANT.....	Suppé
CARNIVAL OF VENICE.....		PESTAL.....	
CLARA POLKA.....		PLEASURE TRAIN POLKA.....	Wallerstein
COAXING POLKA.....		PRIMA DONNA WALTZ.....	Jullien
COMIN' THRO' THE RYE.....		QUI VIVE GALOP.....	arr. by Wels
CORAL SCHOTTISCHE.....	Kleber	ROCKING CHAIR POLKA.....	
CROWN DIAMONDS.....	Auber	SEA BREEZE POLKA.....	
DEFILE MARCH.....	Hauschild	SHEPHERD BOY.....	Wilson
DUMBARTON'S BONNIE DELL MARCH.....		SIGNAL MARCH.....	Kleber
ECHO DE MONT BLANC POLKA.....	Jullien	SPRING, GENTLE SPRING.....	Riviere
ECHO OF LUCERNE, (ROCH ALBERT).....	Richards	SWISS MARCH.....	Croisez
FAIRY WEDDING WALTZ.....	Turner	THOU ART SO NEAR.....	Reichardt
FANFARE DES DRAGONS.....	Boscowitz	'TIS THE LAST ROSE.....	Herz
FIRE BELL GALOP.....		VAILLANCE, POLKA MILITAIRE.....	Ascher
FIRST STEPS.....	Bellak	VIENNA MARCH.....	Gordon
GEN. PERSIFER F. SMITH'S MARCH.....	Martin	WARBLINGS AT EVE.....	Richards
GIPSEY POLKA.....	Leubner	WEDDING MARCH.....	Mendelssohn
GUARDS' WALTZES.....	Godfrey	WILDFANG GALOP.....	Faust
HER BRIGHT SMILE, WALTZ.....	Wrighton		

DITSON & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, **\$2.50**; in Cloth, **\$3.00**. With the exception of Thomas' Quartets, they have also a Full Gilt edition, **\$4.00**.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 882.

BOSTON, SATURDAY, FEB. 6, 1875.

VOL. XXXIV. No. 22.

DWIGHT'S JOURNAL OF MUSIC,

Published every other Saturday

OLIVER DITSON & CO.

277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS—If mailed or ordered for \$2.00 per annum, delivered by carrier \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 5 cents. Each subsequent insertion, per line 2 cents. Cards, 6 lines long, each half inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER PRINTER, 17 PROVINCE ST.

Advertisements.

G. W. FOSTER,

TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan, by which non-musical pupils progress rapidly to proficiency.

TERMS—Private lessons per quarter, \$8.00. Class lessons, 2 pupils each, \$4.00. Class lessons 4 pupils each, \$2.00.

Room, 14 Tremont Street, Boston. For particulars, view all Mondays from 11 to 12 A.M. For address, call at his address, or at Oliver Ditson & Co., 277 Washington St.

G. W. DUDLEY,

Teacher of Singing and Voice Building.

(Dr. H. K. Streeter's Medical Room No. 1, Mason & Hamlin's Building, 154 Tremont St., Boston.)

THE BEST HOME MUSIC BOOKS.

CLARKE'S NEW METHOD. For Reed Organs. This book is a complete system of instruction in every way, and is the best of its kind.

RIVER OF LIFE. New Edition. A collection of 100 songs, with music and lyrics.

Winner's New Schools

For Piano, Cabinet Organ, Melodion, Guitar, Banjo, Cornet, &c. These books are the best of their kind, and are the only ones that are worth the money.

ORGAN AT HOME. For Reed Organs. 200 very popular easy pieces.

Gems of German Song. *Gems of Scottish Song.* *Gems of Sacred Song.* *Gems of Strain.* *Gems of the People.*

These books are the best of their kind, and are the only ones that are worth the money.

Wreath of Gems. *Wreath of Gems.* *Wreath of Gems.* *Wreath of Gems.*

A beautiful collection of songs and duets.

Musical Treasures. *Musical Treasures.* *Musical Treasures.* *Musical Treasures.*

All the above splendid collections, are in form of style and ready to be used in large pieces or in small, with the most perfect music, and at the lowest price, each \$2.00. In cloth, \$2.50. Full cloth, \$3.00.

Elegantly Bound and Most Interesting are:

The Organist's Companion. *The Organist's Companion.* *The Organist's Companion.* *The Organist's Companion.*

The Organist's Companion. *The Organist's Companion.* *The Organist's Companion.* *The Organist's Companion.*

The Organist's Companion. *The Organist's Companion.* *The Organist's Companion.* *The Organist's Companion.*

The Organist's Companion. *The Organist's Companion.* *The Organist's Companion.* *The Organist's Companion.*

The Organist's Companion. *The Organist's Companion.* *The Organist's Companion.* *The Organist's Companion.*

HISTORY OF MUSIC,

IN THE FORM OF LECTURES,

BY

FREDERIC LOUIS RITTER,

PROFESSOR OF MUSIC AT VASSAR COLLEGE.

Volume Second.

Price \$1.50.

In the previous volume of this most comprehensive and valuable work, the author has dealt with the history of music from the earliest times to the present day. In this volume, he continues the history from the present day to the future, and shows how music will continue to be a part of our life, and how it will continue to be a part of our art.

The author is a distinguished musician, and his work is a masterpiece of scholarship and art. It is a work that every musician should read, and it is a work that every student of music should read.

The book is written in a clear and concise style, and it is a work that is both interesting and instructive. It is a work that is both a masterpiece of scholarship and a masterpiece of art.

New Church Music Book FOR 1874-1875.

THE LEADER!

By H. R. PALMER, and L. O. EMERSON.

This book is a complete system of instruction in every way, and is the best of its kind. It is a work that every musician should read, and it is a work that every student of music should read.

Price, \$1.38 or \$12.00 per dozen.

THE EMERSON METHOD FOR REED ORGANS

By L. O. EMERSON, and J. W. S. B. MATTHEWS.

This book is a complete system of instruction in every way, and is the best of its kind. It is a work that every musician should read, and it is a work that every student of music should read.

THE SONG MONARCH!!

By H. R. PALMER, and L. O. EMERSON, with the assistance of J. W. S. B. MATTHEWS. These books are the best of their kind, and are the only ones that are worth the money.

SINGING CLASSES,

whether in the form of SINGING SCHOOLS, or in NORMAL MUSIC SCHOOLS, SINGING CLASSES, or in ADULT SCHOOLS, and the highest COMMON SCHOOLS.

PRICE 75 CENTS. PER DOZEN, \$7.50.

Published by Oliver Ditson & Co., Boston.

OLIVER DITSON & CO., CHAS. H. DITSON & CO., Boston. 711 Broadway, N. Y.

New Music for February.

VOCAL.

- Golden Locks are Silver now. Song and Chorus. 3. B to f. Pratt, 30
Companion Song to "Silver Threads." Pratt, 30
When will my boy come back to me? Song and Chorus. 3. F to f. Pratt, 30
He hears the Chime of distant Bells. 3. C to f. Chay, 20
Lost Dreams. 4. C to d. G. Pratt, 40
My Heart's Best Love. Song and Chorus. 3. D to e. Brackway, 40
O, were I a Bird. 2. C to e. F. J. L., 30
You needn't say a Word. 3. Eb to g. Madame Dohy, 40
There's Millions in it. 2. G to e. Thomas, 30
Lacota. Duet for Soprano and Mezzo Soprano. From Requiem Mass. 4. F to b. Verdi, 40
Come to Me. Sacred Quartet. 4. F to f. Smith, 35
Vocal Quintet of "Don Mameo" by D. Back. 1. Aria. Within my Chamber. Soprano. 50
2. Aria. In the Woods. Baritone. 50
3. Aria. The Shadows deepen. Tenor. 40
4. Duet. Dews of the Summer night. 4. A to a. 40
5. Quartet. It is the lot of Friends to part. 4. F to g. 40

INSTRUMENTAL.

- Greeting to King Kalakaua. Grand March. 2. F. Downing, 30
Spring. Easy pieces by. Magill, 35
Charles's hot issue. 3. Eb. K. 30
L'Hirondelle. Polka de Salon. 4 hands. 3. G. W. 50
Six Classical Pieces, easily arranged. Magill, 30
No. 1. Harmon. Roman. 3. D. 50
No. 2. Mod. t. Andante. 3. B. 50
Angel's Grand March. 3. G. Watson, 35
Waltz. Paper's Highland Gems. 3. F. 75
No. 1. Bonnie Doon and Bonnie Dundee. 6. B. 75
The Frolic Nocturne. 4. A min. Hillman, 50
Le Pas des Arlequins. 4 hands. 3. F. L. 75
My Darling. Polka. 2. B. K. 50
On the Wings. Andantes. 3. 50
Le Trot de l'Amazone. 3. Eb. Boscovitz, 60
Avant le Combat. Scene Militaire. 3. F. Boscovitz, 50
Sous les Palmiers. Reverie. 3. C. Boscovitz, 30
La Bohemienne. Chanson pour Piano. 3. C. Boscovitz, 60
H. leue Galop. 2. C. Prof., 30
Mazurka Melodique. 4. A minor. Aronson, 60

BOOKS.

Grand Theoretical and Practical Piano School. By Dr. SIGMUND LEHRT and Dr. LOUIS STARK, Professors of the University of Stuttgart.

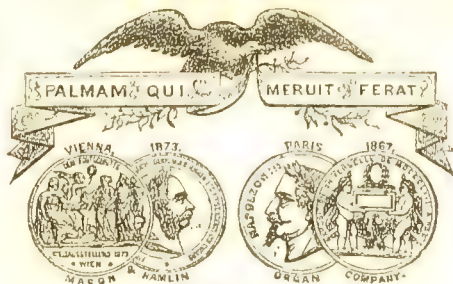
Book 1st. Price, \$4.00.

This book is the best of its kind, and is the only one that is worth the money. It is a work that every musician should read, and it is a work that every student of music should read.

Price of Part 1, \$1.50; of Part 2, \$1.75; of Part 3, \$1.50; and of Part 4, \$1.50.

Published by Oliver Ditson & Co., Boston. 711 Broadway, N. Y.

SUI GENERIS.



MASON & HAMLIN
CABINET ORGANS.

UNEQUALED, and, judged artistically, UNAPPROACHED in excellence. Awarded THREE HIGHEST MEDALS and Diploma of Honor at Vienna, 1873, and Paris, 1867.

ONLY American Organs ever awarded any medal in Europe, or which present such extraordinary excellence as to command a wide sale there.

ALWAYS awarded highest premiums at Industrial Expositions, in America as well as Europe. Out of hundreds there have not been six in all where any other organs have been preferred.

BEST Declared by Eminent Musicians in both hemispheres, to be unrivaled. See TESTIMONIAL CIRCULAR, with opinions of more than One Thousand (sent free).

CHEAPEST Sold always at least remunerative profit, and so at fixed prices, which are printed in price lists, and subject to no discount. It is the custom of other makers to print very high prices, from which great discounts are made, sometimes seventy-five per cent. or more. The poorer the organ the higher the printed price, and the larger the discount.

INSIST on having a Mason & Hamlin. Do not take any other. Dealers get LARGER COMMISSIONS for selling ANY and ALL others, and for this reason often try very hard to sell something else in preference.

NEW STYLES with several of the most important improvements ever made. New Solo and Combination Stops, superb Cases of new designs.

PIANO-HARP CABINET ORGANS A new and combination of these instruments. Price \$200.

EASY PAYMENTS Organs sold for cash; or for monthly or quarterly payments; or rented with privilege of purchase. Rent paid three years buys an organ.

CATALOGUES and Circulars, with full particulars, sent free. Address MASON & HAMLIN ORGAN CO., 154 Tremont St., BOSTON; 25 Union Square, NEW YORK; or 80 & 82 Adams St., CHICAGO.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

JUL. SCHUBERTH & CO.,
CARL HEUSER, Successor,
Publisher and Dealer in
Foreign and American Music,
No. 820 Broadway, New York.
No branch house anywhere. 825-1 yr.

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-8m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-1f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [795]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Ousely.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Biulla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheuer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Isley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Biulla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were Shepherds.....Morgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

Niight's Journal of Music.

WHOLE No. 882.

BOSTON, SATURDAY, FEB. 6, 1875.

VOL. XXXIV. No. 22.

Schumann's "Paradise and the Peri." *

[Continued from page 370]

PART II.—The Peri has found a gift worthy to bear to the gates of Heaven; she has caught the last life drop from the heart of the young hero who falls fighting for his country, and the praise of "blood for liberty shed" has been sung in the magnificent chorus which forms the finale of Part I. We wait the result with the opening of the second part.

The first piece (No. 10) is altogether lovely. A slow, thoughtful melody of the oboe, with syncopated, faltering accompaniment, preludes to and accompanies the Tenor solo, which recites (what the music has already in itself suggested) the timid and wistful approach of the Peri to the gate of Eden, scarcely daring to ask herself if it stands open. The oboe still pursues its theme, while the Angel Alto adores her.

Sweet be our welcome of the Brave,
Who die thus for Him, the Lord
But see! 'tis the crystal bed moves not -
Hither for the last translation,
That opens the Gates of Heaven for me!

The musical phrase taken with the instrumental harmony), to which the last two lines are set, is exquisite beyond description; it is indeed angelic music, and instantly an angel chorus (female voices in four parts, four voices on each part) echo the passage *per se*, the same delicious harmony being caught up into the ethereal octaves; and the very brief, but not to be forgotten piece ends, as it began, with the oboe theme and syncopated harmony. There is such purity, refinement, tenderness in this passing breath of melody and harmony, that it may well seem to come from upper air and from a heavenlier sphere. The tenderness and sweetness with which this heavenly No! is uttered, contains assurance of the final victory—*is* victory, if you listen only to the music, which reveals the deeper truth beneath the words.

11. This number opens with Tenor recitative again, the pauses filled with rustling of wings, as the disappointed Peri flies away upon another quest, to "Afric's inland mountains."

Far to the South, the Peri lighted;
And shook her plumage at the fountain's
Or that strange Isle whose birth
Is hidden from the eyes of earth.
Deep in those solitary woods
Where oft the Genii of the Floods
Dance round the wattle of their Nide

The last three lines suggest to Schumann a happy interpolation of his own: a chorus of Genii of the Nile:

Come forth from the waters, appear!
 Come, spirits! What tumultuously lingers here?
 'Tis a Beldare, a bewitching fair;
 Take heed, ye spirits, take heed!
 I stand at the altar!
 Hither, ye spirits, hither!
 I stand at the altar!

It is a choir for four parts, soprano, alto,

* Reported to the U.S. Journal of Medicine, 1903.

and tenor, and is one of the most delightfully original, romantic and poetic creations to be found in the whole repertoire of fairy music. The slumber song of the Elves in "Oberon," the Naiad chorus in the same, the fairy choruses of Mendelssohn, are no whit more remarkable, nor steal upon the sense with a more exquisite surprise. The key is B minor. The cool and watery shades, the steady flow and ripple of the stream, whence these startled sprites emerge and call to one another, are indicated by a rapid and continuous violoncello figure, which runs through the whole, while flute and clarinet and oboe sing in chords above, like little calls and signals, helping to make the nervous accent of the vocal phrases, which are treated fugue-wise, with bits of imitation in the violins. The creature whom the Genii rush out to see is not more "wondrous fair" nor more alive, than is this music; it excites in you the sweet and strange surprise it sings of. The picture is not in the least commonplace, nor is it in the least misty or indefinite; it is not unsubstantial, dream-like, sentimental, but real and objective; it is as sound and wholesome as it is thoroughly imaginative music. You cannot listen to it unrefreshed. But we have not told all;—the Peri's voice is heard from time to time blending its sad strain with the chorus; and hark! it is a snatch of that same yearning, earnest melody, which she sang when first we heard her. No longer sad, no longer full of the foreboding of the storm, it is happy, new, to the strains that she sings, and beautifully contrasted, even with the bright themes of the chorus.)

[illegible]

12. The running accompaniment to the chorus of the N. G. and does away with the slackening its pace like a spinning wheel as it goes to sleep, and disappearing in the new draft of music upon which the T. and S. tells of her further flight:

The good thing is that you've got a
 Ring, and the bad thing is that you've got a
 The good thing is that you've got a
 And now I'm just going to tell you
 In warm R. Scott's old, new house
 To watch the police as they break
 The good thing is that you've got a
 The good thing is that you've got a
 A faint smile, a hand on his heart,
 We could have thought that the police were there,
 And these are the things that I fear,
 The Demon of the Police, the
 From his hot, virginally sweet

The style of this relative is serious, sweet, sympathetic, graphic, fully in keeping with the words and situation. As it goes on the accompaniment takes the form of a steady alternation of a low chord of strings answered by a higher chord of reeds and flutes, giving the idea of a wife, child, the old slave. Proceeding thus harmoniously and melodiously and sweetly like the very atmosphere itself, the accompaniment serves the poetry, and the music itself would be modulation, restless, finding no outlet, a turmoil, ever within, being so out-

harmony, in itself not very beautiful or musical, certainly not refreshing, but wonderfully suggestive of the scene it introduces, while you have the comfort that it is very short. It soon dies away, and a holier calm begins to fill the air as the Peri's voice is heard, in a few tender phrases, sighing over these sad fruits of the fall of man. Her strain grows exquisitely touching as it takes the rhythm of the last two lines:

But the trial of the Serpent is over them all!

13. This triple (3-4) rhythm keeps on in the accompaniment, accelerating, brightening into the major, giving a buoyant lift to a charming page of symphony, in the course of which the Tenor solo (melody and bass now in 4-4 against 6-4) tells how the Peri wept and instantly the air around grew pure and clear. The symphony suddenly ceases, and a quartet of mixed voices sing, first in plain choral form :

For a discussion of the problems of
the new sports week, for instance,

And then the voices separate in imitative phrases, with accompaniment, and recombine again, and the piece ends with a return of the opening instrumental motive.

14. A short Alto solo, in E minor, a sort of Romanza, a sad and simple tune, which repeats itself, dividing the words into two stanzas; and the same tune is sung a third time, in the tenor, by the plague-stricken youth:

[illegible]

22. 31

Not a word but in me, 'ere I strike
The truth that may cost me life;
O'er a sword-battle from that hour,
Which shines so clear before mine eyes.

When λ is small enough, by (4.1), no EVs,

15. This number is perhaps more amenable to the charge of that peculiar "Schumannism," which has been a stumbling block to many.—That is, it seems at first sight, not quite so clear and natural as most that we have been through; overingenious, crowded, more like an orchestral fantasia, some might think it. But it is certainly expressive and has traits of rare beauty. To the first portion of it, however, the Alto (or Mezzo Soprano) Solo there can be no objection on the score of clearness or beauty—a well defined and tender melody, moving in six-four measure, accompanied by full, evenly divided chords :

Σύμπαν, Σ. '9.

Deserted Youth, lone thought alone
 Strove for an inclination in the
 Time that he had years to turn,
 When he was young, and full of youth,
 Seeking for the Spirit of the
 World, and the Spirit of the
 Perfum'd by many a brand
 Of a different kind,
 When he was young, and full of youth,
 Seeking for the Spirit of the

Tenor Solo.

But see—who yonder comes by stealth,
This melancholy lover to seek,
Like a young envoy, sent by Health,
With rosy gifts upon her cheek?
'Tis she—far off, thro' moonlight dim,
He knew his own betrothed bride.
Her arms are round him now,
His livid cheek to hers she presses,
And in the lake her loosened tresses
Dipe, to bind his burning brow.

The Youth.—Thou here! O fly!

One breath of mine brings death to thee.

As the Tenor solo enters, the time is hurried, the rhythm syncopated and disturbed, the modulation strange, and the widening chords appear to take great rapid strides, raising a passing doubt of perfect fitness; but as the music grows more excited, it grows more beautiful too, the orchestra giving free reins to its fancy at the thought of the devoted maiden clasping the dying youth.

16. But now listen to the Maiden, as the key modulates enharmonically into that singularly pure, fine sphere of F sharp major.

The Maiden.—Oh! let me only breathe the air,
The blessed air, that's breath'd by thee,
And whether on its wings it bear
Healing or death, 'tis sweet to me!
There—drink my tears, while yet they fall—
Would that my bosom's blood were balm!
And well thou know'st, I'd shed it all,
To give thy brow one minute's calm.
Nay, turn not from me that dear face—
Am I not thine—thy own loved bride—
The one, the chosen one, whose place
In life or death is by thy side?
Think'st thou that she, whose only light,
In this dim world, from thee hath shone,
Could bear the long, the cheerless night,
That must be hers when thou art gone?
That I can live and let thee go,
Who art my life itself?—No, no!
Oh, let me only breathe the air,
The blessed air that's breath'd by thee,
And whether on its wings it bear
Healing or death, 'tis sweet to me!

The song suggests not a large, but a fine, high, bird-like, earnest little soprano voice; and the whole soul of unselfish, passionate, devoted, pure first love pours itself out in this most musical and touching strain. Sure never was a truer, sweeter love strain. The Tenor solo briefly describes the rest of the mournful, but morally beautiful scene:

She falls—she sinks—as dies the lamp
In chancel airs, or cavern-damp,
So fades the sweet light of her eyes.
One struggle—and his pain is past—
He is no longer living!
One kiss the maiden gives, one hat,
Long kisses, which she expires in giving!

A few softly breathed low chords, from the trombones, fill the sacred silence, and then, the key changing to B major, we have

No. 17. The wonderfully beautiful Finale to this Second Part. It is a heavenly Requiem sung over the lovers, by the Peri, joined by a silvery choir of angel voices (in six parts: two soprani, two alti, two tenors). These are the words:

Peri and Chorus.

Sleep on, in visions of odor rest,
In airs balmy than ever yet stirr'd
Thou' enchanted pile of that lonely bird,
Who sings at the last his own death-day—
Sleep on, in dreams thine eyelids close,
Sleep on, thou true one, gently repose!

Basses.

Tears saying, from her lips she spread
Unearthly breathings through the place,
And smelt the sparkling wreath, and shed
Such lustre o'er each pale face,
That like two lovely saints they seem'd.

While that benevolent Peri beam'd
Like their good angel, plac'd to keep
Watch till their souls should rise from sleep.

It is impossible to conceive of melody more crystal clear, serene and luminous with light from heaven than this sweet, simple melody, in which the Peri's voice leads off, or of harmony more pure and chastely rich than that which accompanies it. When this pure white beam of melody divides into the prismatic colors of harmony, as the angel voices take up the lovely theme, the chords in the accompaniment are broken into light, hovering wing-like figures, which seem to buoy the strange, delicious music up and hold it poised in upper air still within reach of mortal ears. At intervals the Peri's voice adds itself to the heavenly chorus. Nor is this all. The basses all the while are chanting, in deep tones, a wholly different motive, which supports the rest, supplying (in the words above) the narrative description of the scene *ab extra*, while the angels sing.

And here endeth the Second Part. Will the last sigh of these true lovers open Heaven's gate to the Peri?

The Third Part opens with a chorus of blissful Houris singing in Paradise, while the Peri is winging her way up to the gate to offer her second gift.

This chorus (No. 18) is one of the happiest and freshest fancies in the whole Cantata. The idea of introducing such a chorus is Schumann's own, and he has probably composed the words as well as the music, of which the English version before us is rather a free one:

Strew with fair garlands great Allah's throne,
Roses entwining, bring gayest flowers,
Till the Eternal's propitious smile
Graciously fall on Heav'n's utmost bowers.
His throne surrounding,
With joy abounding,
Humbly bow before the Lord!

It is of course for female voices, and is in four parts, soprani and alti. There is a wholesome, serene happiness, a clear, perennial purity and freshness in the music. The joyful melody of the leading theme is divided between the two upper parts, which pursue each other in canon, while the alti fill out the harmony. The beauty is bewildering, while you feel the perfect unity; it requires no science to enjoy it, if it did to write it. The instruments go with the voices:—what could they do better? Then comes in a second thought:

Let us forget not those we love,
Wandering o'er the earth in sadness!
Darkness below us, splendor above,
Hatred there, but here love and gladness!
Strew with fair, &c.

These lines are sung by a single voice on each part, in a more thoughtful minor key, while the canon form is dropped. The charm of this middle sentence in the music is worthy to contrast with that of the principal motive (in canon), "Strew with fair garlands," &c., which returns to round off the chorus proper, although the piece is not yet finished. The time is quickened, as the accompaniments break into triplets, and a solo voice calls out in excited tones:

See where comes flying the Peri fair
Toward Heaven's gate!

and the rest take up the strain in chorus:

Peri, fair Peri, do not despair,
Faith and Trust will betray thee never.
Seek for the boon,
Thou'lt reach it soon,
What so dear is unto the Lord!

There is a chaste and serious expression in all this; but the next lines, sung by two voices in thirds, in gay, light-hearted triplets, are more suggestive of the common notion of the delights of a Mohammedan paradise:

Let us away to the rosy bowers,
Pleasure bestowing, pleasure receiving,
Kisses partaking, warm kisses giving,
'Mid the cool air breathing with flowers.

There is a touch here of the naive Mozart style of gaiety, and you are reminded of Zerlina's wedding-day—just for a moment, for immediately, with the next three lines:

See the sun ascending—
Bass never on bog
Stays for the best who wait on the Lord!

the chorus comes in with a few bars of most solemn and impressive character, with trombones, all *pianissimo*, accompanying. As the last chord dies away, a single violin shoots up the scale, at once suggesting the Peri's eager upward flight, and leading into the next number of the music:

19. Tenor solo, followed by Alto solo. Another of those melodious recitations, with beautiful and graphic accompaniment, telling how she listens to the preceding chorus, as she soars up to the heavenly gate, bearing the last sigh of the lovers; how her heart beats high with hope as she hears the sound of the crystal bells from the trees of Eden (bells imitated in the music;) but how, after all, her hope is again deceived; the gate stands not open; and then the Alto (Angel) gives her words of comfort, but: "Far holier must be the gift," &c.

20. Recitative of the Peri: "Rejected! Ah! banished," &c., slow and mournful; but breaking forth directly into an earnest, ardent, beautiful Allegro; her whole soul goes forth in it; it is a song of aspiration, so pure and intense that it can know no failure:

No, let me not rest, but wander forth,
Earth's farthest shores to wander over,
From pole to pole seek to discover
This costly prize I would attain,
That yields the highest bliss to me,
When Eden's gate shall open be.
What though it sleeps
In caverns deep,
Where darkness reigns—I'll not despair,
But find the precious jewel there!

21. Air for a Baritone voice, very slow, with a rich, half slumbrous, humble-bee sort of murmur in it, very melodious and sweet. And very original; a song that rewards study; difficult to sing well, yet capable of fine effect when so sung; the accompaniment moving in rich and often strangely groping chords; but the seeming monotony relieved in the middle portion by a running figure in the violas, and afterwards arpeggios. This baritone air may be found dull and heavy; but it is designed to illustrate the poetic description of luxurious Eastern scenery, with its heavy, scented air, as well as the fading rays of sunset "on Syria's land where blooms the rose."

Fair gardens, shining streams, with ranks
Of golden melons on their banks.
More golden where the sunlight falls:—
And then the mingled sounds that come,
Of shepherd's ancient reed, with hum
Of the wild bees of Palestine,
Banqueting through the flowery vales;
And, Jordan, those sweet banks of thine,
And woods, so full of nightingales.

It was no easy task, and a bold one, to set this long stretch of verbal scene-painting, all of such richly mingled hues and images, to music; but it is achieved here by the magical touch of genius. Not the less genius, and not the less interesting, if we do have here, as in a few other places, something of that "magical narcotic perfume" which a German critic has ascribed to Schumann.

22. Here we have another of those happy poetic as well as musical ideas, which Schumann has interpolated into Moore's poem. He supposes the Peri, starting earthward on her next search, to be met by four sister Peris, who sing a most delightful, thoroughly original, refreshing little Quartet; a delicious surprise. "Peri, is't true?" they sing; "dost thou to Heaven's gate aspire? Shall sun so bright and starry night no more delight thee?"

Then take us with thee !” The inquiring piquancy of the little phrases echoed from soprano to alto (each in two parts) ; the freshness, brightness, grandness of the harmony ; the lively figure in the accompaniment, which goes fluttering off in octave triplets as the voices cease, has a novel and indescribable charm. It falls like a ray of the newest sort of sunshine into the midst of the golden gloom of the baritone descriptive solo which precedes and follows it, relating how sad the soul of the Peri, how weary her wings as she beholds the ruined temples of the Sun.

23. This number, wholly narrative and descriptive, contains the third and last adventure of the Peri and the finding of the heavenly gift. It is neither melody, nor recitative precisely, although a continuous chain of soft pieces. Perhaps the term *melodious recitation*, which we have before used, will best apply to it. First, the Peri muses over the thought that there may be an amulet hidden in that Temple of the Sun, whose inscription happily she may read, and it will tell her where the charm she seeks may really be found. Then the Tenor takes up "the wondrous tale" in equally wondrous music, changing with all the changes of poetic image, yet with a pervading theme of melody, which passes into a purer, heavenlier key, as it were, and an Alto or Mezzo Soprano voice, where the vesper bell calls to prayer (how tenderly the image of the praying child is given by the lovely music); then back to the Tenor, who tells the effect on the sinful man; the number ending with the solemn, simple tune of a religious choral, which the man sings, thinking of his own days of infancy and innocence—We can do scarcely more than enter the words:

Tenor Solo.

Cheer'd by this hope she binds her tresses,
 At Illian's the radiant eye of Heaven,
 Nor have the golden bowers of Elysium
 In the rich West begun to wither —
 When o'er the wished-for Blue-winged,
 She sees a ray of day,
 Among the rosy willow-wings, singing,
 As rosy an Illian wild as they,
 And near the boy, who 'd with play
 Now musing — and the roses lay,
 She saw a warrior man dismount —
 From his hot steel, and on the brink
 Of a small inlet's rustic fount
 Impatient to get down to drink
 Then swift his haggard brow he turned
 To the fair child, who fearless sat,
 Though never yet bathed by sunburn'd
 Upon a brow more fierce than that —
 Sallidly fierce, a mixture drear
 Like thunder clouds, of gloom and fire,
 In which the Port's eye could read
 Dark tales of many a ruthless deed,
 Oaths broken, and the thrash that ston'd
 With blood of guests, the shrine profane!
 In blackest drops there written all

Suppose $S =$

But, hark! the vespers call to prayer,
As slow the orb of daylight sets,
Is rising sweetly on the air,
From Synn's thousand minarets;
The boy has started from the bed
Of flowers, where he had laid his head,
And kneels upon the fragrant sod
From Purity's own cherub mouth
Lapping the eternal name of God
And looking, while his hands and eyes
Are lifted to the glowing skies,
Like an angel chad.
Just lighted on that flowery plain,
And seeking for its home again.

Taper Salts.

An' how felt by the wretched man
Reclining there—while memory ran
O'er many a year of guilt and strife,
Flow o'er the dark flood of his life,
Nor found one sunny resting-place,
Nor brought him back one branch of grace.

The Man.

There were a time, thou blessed child,
When, young and pure as thou,
I look'd on life as bright like thee—but now!

All this is told quite as much, or more, by the instruments than by the voice. It forms a beautiful connected whole, every detail of which, even to the smallest shade or image, rewards examination. Yet it is not so piquant or so strikingly effective as some portions of the *Cantata*; it has, perhaps, too much of the "magical narcotic perfume" as of an overladen atmosphere, and, but for the bright Quartet of *Peris*, it might, coming so soon after the long Baritone solo, be somewhat wearisome to some ears. But there is in it the charm of a something mystical and sacred. It brings us to the sanctuary, where the Holy Grail is kept.

24. The penitential psalm just sung by the man becomes the theme of a sacred chorus in four parts, with four soli: "Blest tears of soul-felt penitence!" Rich, noble and impressive harmony; church-like and grand, with passages of imitative counterpoint. A refreshing, soul-strengthening piece.

25. The descriptive, mystical, richly accompanied, melodious recitation is resumed again. The Peri muses on the magical power of that "one heavenly drop," the tear of repentance; and then follows in a tender and winning vein:

$$T_{i,j} = \sum_{k=1}^n \sum_{l=1}^n a_{i,j,k,l} x_k y_l.$$

And now, I feel I am kneeling there
By the cross side, in the presence of,
Whose the same sun and the same moon,
The center of the earth's loss and gain,
An answer to my prayer for thee: Heaven
Thou triumph of 'Sinner's Song'—
'Twas when the sun and moon had set,
While on their knees they lingered yet,
Thou didst shine forth more brightly for
Thou ever came from sun and star,
I pray that thou,
To part the worlds, I have seen
A northern dawn, in that hour—
But when I thought of thee I knew
'Twas a bright star in the Angel's row
From Heaven's gate, that thou
Hast taken of thy people

At the words "And I'll come thro' Heaven," we catch as it were the far off jubilate tenor, and his father's voice, with trombone accompaniment. The tenor completes the strain alone, leading directly into the jubilant and glorious Finale.

26. The Peri's song of joy and triumph, accompanied by the welcoming Chorus of the Blest:

I say, my forever' my task is done -

The Gates are pass'd and Heaven is won!

It is a swift, exciting, heaven-climbing song, full of rapture uncontainable, springing and falling beautifully as a fountain in the sunshine. The instruments partake of the enthusiasm, and supply bright and stimulating phrases, full of suggestion and sometimes of reminiscence; as for instance, when the Peri compares the worthlessness of all other joys to those of Eden, the orchestra recalls repeatedly, in various keys, and with a rare charm of harmony, a striking passage from her very first song (No. 2) where wistfully she made the same comparison she now makes in triumph. Her ardent, soaring voice keeps on, now alternating with the chorus, now ringing clear up on the top of it. Higher and higher it soars, never weary of repeating the strain, now holding out a long, high liquid tone, now disporting itself in shining circles, and climbing at last to the C *in alt*, before it is swallowed up from mortal ears, with the angelic chorus, in heights of heavenly bliss, beyond where mortal ear or eye may follow.

Cherubini.

Memorials illustrative of his Life. By Edward Bellasis.
(From the London Musical Standard.)
(Continued from page 372)

In 1812 Cherubini wrote anonymously the one act opera "Pimphalione." Napoleon had brought Crescentini the singer to Paris, and some of the musician's friends persuaded him to write this opera with the object of overcoming the aversion which Napoleon

always exhibited for him. Ten writes rather infrequently of the work. It seems to have made some impression on the Emperor.

At the grand concert in the opera, Napoleon was attacked on the stage for egotism, and the nation that emperor yet wanted to show his respect for their satisfaction, needs nothing but an army of sons. Chatterbox, a man of money, and he said him to write the music for the article on his upcoming marriage, which Chatterbox did in May, 1840.

Later in the year he wrote his lovely "Liberty of the Virgin" for Prince Esterházy, who sent the composer a very valuable ring. "Le Crescendo," a short opera, seems to have been remarkable principally on account of an air describing a combat, and sung by a man who hates noise of any kind. The air is singing *ad lib.* and the orchestra accompanies *poco a poco*. The idea is vigorous, and the effect is certainly prominent. Cherubini spent six months in the composition of his stupendous Mass in D minor. Pachelbel's great Mass in D was composed eight years after this work. Cherubini has certainly beaten the latter writer in many of his finest efforts, and his is also longer than that of Beethoven's. Perhaps this extreme length is the chief objection to its frequent performance, at least in its proper proportions. There is, however, a great deal to be said in its favor, so that it could hardly be called too long. As it now stands, its enormous length makes it useless for church purposes, except in cases of the greatest solemnity. Mr. Hill has suggested a satisfactory solution of this difficulty, and has devised a design, satisfactory to all eyes, for shortening the work, without losing any of its chief beauties, or, we think, at the head of and

Mr. Bellasis was the "finest" singer of his kind—a figure has been superimposed for a Kyrie. "We must imagine that the singer is already at a loss to know what the lyrics should be, but as fitting for the Kyrie as for other numbers of the mass. It is as though the singer, with Kyrie in thought and one step behind him, had then, in some way, the chance of finding all the appropriate lyrics as he went along, and he is not at all concerned with repeating over and over again the words for a number of stanzas. So, in the Mass, a figure of Herod, later on, is not at all concerned with singing a single recitation of these words, and the solemnity of this act is not at all affected by the frequent repetition of the words. If a writer of our space, were to start a new work, a long and picturesque effects of orchestration in this mass, but must content ourselves by referring to Mr. Bellasis's analysis and interpretation of it, and to the score of the work itself.

"*Les Abencérages*," was the next work of any importance from the pen of this Frenchman, and it is, however, brighter and as unfortunate a failure as the disastrous tidings of the retreat from Moscow, and the pursuit by the Cossacks, very considerably damped the spirits of the Parisians. Mentioning in a letter written to Moscheles in 1837, terms Cherubini "a matchless fellow," and continues:—"I've got his "*Abencérages*," and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written, or feel grateful enough to the grand old man for it. Besides it is so free, and bold, and spirited." The Government, seeing the necessity of rousing the spirits of the people, borrowed an idea from an early English statesman, and commissioned Cherubini, Catel, Boieldieu, and Nicolo, to write a pasticcio entitled "*Bayard et Mozerout*," which was produced by order of the Duke of Rohan in the early part of 1813. About this time we find Cherubini very busy; military music for bands, cantatas for civic and state occasions, and his fine quartet in E flat, No. 1, were rapidly thrown off from his fertile pen. A tardy recognition came at last for him.

During the hundred days, Napoleon conferred an honor on our composer in naming him Chevalier of the Legion of Honor—not, however, as a composer, but as leader of the National Guards' band. "Thus," said Raoul Rochette in his eulogy on Cherubini before the Institute—"thus did Napoleon still find means of being unjust towards M. Cherubini, even if, doing him an injustice, he did him a wrong."

The order was confirmed by Louis XVIII in April, 1814. In the following March, Cherubini was again invited to England, this time by the Philharmonic Society. He accepted the offer and directed the performance of his own compositions,

receiving a liberal remuneration for his service. These works consisted of an overture in G, a Symphony in D, and a Pastoral cantata entitled "Inno alla Primavera." None of these compositions seem to have met with much success either here or at Vienna. The symphony was eventually turned into a quartet with a change of key and a new notation.

Napoleon had left for St. Helena, when Cherubini returned to Paris, and one of the first acts of the Bourbon King was to make him an Academician. The walls of his office were covered with honorary diplomas which came to him from all parts. The name of the Conservatoire was altered into that of *École Royale de Musique*, and Cherubini was appointed professor of composition. The unselfish nature of his disposition is well illustrated by the following narrative.

"When on the death of Martini in 1816, the post of musician and superintendent of the King's Chapel, was offered by the king, through his first gentleman in waiting, to Cherubini, the latter, seeing that his acceptance of it would naturally entail the dismissal of Lesueur, who had held it under Martini, under the following regime, replied, 'Monseigneur, Lesueur, my friend is more worthy of this high position than I am. If I had not a young family to bring up, if I were rich, I would refuse it altogether; but if his Majesty is willing to allow me to share with Lesueur the superintendence of his music, I will accept it with thankfulness.' So Cherubini shared the office with Lesueur at a salary for himself of three thousand francs. Thus it was not till he was fifty-five years of age that this great man ceased to be anxious about his livelihood. He and Lesueur took turns at superintending the music every alternate three months."

Mr. Bellasis gives an interesting account of the constitution and music of the royal chapel, but we must pass on. Only half an hour was allotted for the time the Low Masses were permitted to occupy, and it required considerable skill to compress the musician's ideas within this limited time. This explains the shortness of some of Cherubini's smaller masses, and the large number of old movements he composed for various portions of the service.

The year 1816 was the busiest of Cherubini's life, and Mr. Bellasis says that "he studied deeply *Falsetrina* as well as *Clari*, *Marcello*, and *Jomelli's* works." Unless the maestro expressly says so, we cannot accept this statement. In January he produced a grand Cantata, and in March following his third great Mass in C, for four, five, and six voices and chorus. This work, though planned on a smaller scale than its predecessor, is hardly less fine and effective, while it is thoroughly fitted for ecclesiastical purposes. Girod writes that some musicians prefer it to all the other masses of Cherubini. "Less grand than the Coronation Mass, there is more unction felt in it; it is a tissue of melodic beauties united to a consummate perfection in the details of the vocal and instrumental parts. It is music full of life, of piety, and learning." An analysis of this mass does Mr. Bellasis considerable credit. He appears to think that the influence of Beethoven's mass in C—written six years previously—is to be traced in this work.

A number of motets, offertory pieces, and the famous "Ave Maria" belong to this period. "Chacun à son goût," was never better illustrated than in the two criticisms on this piece; the one by Girod, who says "there is everything that is touching, lovely, and loving in the prayer," while on the other hand, Schlüter calls it "a piece of vanity and affectation." However, the critical acumen of the latter pretentious historian has been already properly assessed, and musicians will experience no difficulty in estimating this gem at its proper value. Another cantata, "The marriage of Solomon," was written for the marriage of the ill-fated Duc de Berri. Lastly, the first Requiem, that in C minor, was written for the death of the King, and was performed in January at the Abbey Church of St Denis. Berlioz considered this the greatest work of its author. He writes: "no other production of this grand master can bear any comparison with it, for abundance of ideas, fulness of form, and sustained sublimity of style." Another writer draws an apt comparison between the mass and Bach's *Matthaus Passion*. "Both works are incomparable master-works; both have been produced by, and are filled with, true, faithful, religious feeling, and yet they are thoroughly different in character. Whilst to us the *Matthaus Passion* has always appeared as the most deeply felt and most important communication of true German

act in the field of Protestant church-music, we may call Cherubini's Requiem the greatest work of Italian Catholicism."

The official connection of Cherubini with the Royal Chapel was no doubt the main incentive for him to write religious music, instead of composing for the stage. We have always regretted the want of such well paid posts in our own country. There is no telling what English music loses through having no such "otium cum dignitate" places for our composers to rely on. Mr. Bellasis speaks in high praise of a "Regina Cœli," terming it "the most beautiful piece of its kind and a magnificent oration to the Queen of Heaven." This is not yet published, and a mass in E, written in the same year, also remains in manuscript. In 1819 he produced his first Coronation Mass in G. This was executed at the crowning of Louis XVIII, who conferred on the composer the title of Chevalier of the Order of St. Michael. The work is entirely unknown in England, having been seemingly eclipsed by its rival, the second Coronation Mass; Mr. Bellasis gives some interesting particulars about it. Spohr in his Autobiography writes with pleasure of his intercourse with Cherubini during his visit to Paris. Like Gluck, Mozart, and Mendelssohn he came to the conclusion that the French are not really a musical nation, and wondered that they could listen to the thin faded operas of Grétry after the masterpieces of Cherubini and Méhul. Spohr was anxious to obtain the opinion of Cherubini as to his music, and after playing his first quartet he was on the point of producing a second, when Cherubini protested against it, and said:—

"Your music, and indeed the form and style of this kind of music, is as yet so foreign to me, that I cannot find myself immediately at home with it, nor follow it properly; I would therefore much prefer that you repeated the quartet you have just played."

Spohr seems to have been much astonished at this remark, and was still more astonished when he afterwards ascertained that Cherubini was unacquainted with the stringed masterpieces by Mozart and Beethoven. After a subsequent performance, he praised the composition, criticizing it keenly, and asked for yet another hearing. This ignorance of the famous German stringed quartets speaks volumes for the independent originality of Cherubini's works. Moscheles in his diary gives many interesting reminiscences of his meetings with Cherubini, and furnishes a most amusing account of a comic concert at Ciceni's, when the overture to "Demophon" was played on *mirlitons* (reed pipe whistles, partly made of sugar), and two frying pans which served as drums.

In 1821, Cherubini took part in the composition of an allegorical opera, "Blanche de Provence," a work ordered on the occasion of the baptism of the Duke of Bordeaux. Towards the close of the year he wrote a short but lovely mass in B flat, now published in the first volume of his posthumous works. Shortly after this he became director of the Conservatoire, on the resignation of Perne. Until Cherubini held the reins, the institution seems to have been in a bad state. So small was the sum allotted by the Government, that there were actually no instruments for some of the classes! and owing to the want of firewood, furniture and old pianofortes were occasionally burnt as fuel! Cherubini was not the man to submit to this state of things, and under his able management a great change took place. He soon made the Marquis de Laureston, Minister of the Royal Household, understand that if the Conservatoire were to be kept up, plenty of money must be expended. His own salary was 9,500 fr. per annum. The composer was in his 61st year when he was intrusted with the government of the great French musical school. The change in the institution was immense; he reformed the whole system, and proved that he could govern with great success. As Mr. Bellasis says, "Under his rule, the Conservatoire rose to its present high position; and as long as that institution exists, the influence of Cherubini, once dominant in the French capital, cannot be said to have departed from it." He engaged the best teachers, and himself set these an admirable example of punctuality, hard work, and devotion to his duties. We must pass over the details of his management, only remarking that (according to the testimony of his contemporaries and pupils) he appears to have been exacting towards the professors and severe as to the pupils. He, however, readily discovered and encouraged rising talent, and was scrupulously just. His administration was not free from annoyances, and he several times sent in his

resignation, but difficulties were smoothed over. He still occupied himself with writing out full scores as studies, turning his attention to botany, and etching by way of relaxation. In spite of his strictness, he was popular among the pupils. Mr. Bellasis prints many telling anecdotes as to the intercourse of Cherubini with his old pupils, several of whom evidently regarded him with great affection. His modesty is well illustrated by an account of a concert at which he was present, when a piece of Beethoven was followed by his own overture to "L'Hôtellerie Portugaise;" before this was performed he remarked, "I am now going to appear a very small boy." Cherubini seems from the majority of accounts to have been satirical and rough in his outward demeanor, but nevertheless he had a kind heart, and frequently showed deep sympathy with his brother musicians and young pupils of promise. Berlioz alone appears to have taken a dislike to him, but the character of this musician is now well known. His inordinate vanity and conceit was probably one of the chief causes of the comparative failure of his pieces to gain a hearing. His original and extraordinary orchestration did not offer sufficient compensation for his fantastic ideas. Cherubini quickly detected the shallowness of Berlioz's musical ability, and lost no opportunity of exposing his deficiencies, so that there was a mutual antagonism between the two men.

Cherubini was fond of smart sayings and of being rude, nor did he spare his friends. Thus Halévy once took Cherubini to hear one of his operas. At the end of the first act he asked his master how he liked it. Cherubini made no reply. At the end of the second act Halévy repeated his question. Again no answer. "Vous ne me répondez point," exclaimed Halévy. "Que vous répondez?" replied the inexorable maestro, "voici deux heures que vous ne me dites rien."

Again, when Beethoven's Mass in D was being one day given, Berlioz spoke against the fugue "et vitam." Cherubini entering the corridor, and hearing something was going on, said, "What is it?" Some one replied, pointing to Berlioz, "This fellow does not like the fugue." "That is because the fugue does not like him," said Cherubini. At another time when Cherubini was venting his rage against the parents of precocious children, a lady came in on an appointed interview, bringing with her her child, whom she began to praise as a wonderful genius, "a perfect child of nature." "Madam," said the maestro, "leave him with us; we will adopt him. Quel bonheur de trouver un enfant de la nature, tombé sur la terre, sans père, sans mère, sans sœur, sans frère." At another time, he silenced one who was complaining of the chromatic progression from F sharp to F natural in Rossini's Prayer, from Moses. "What do you say," said the pedant, "to this flagrant transgression of that libertine Rossini?" "What do I say?" replied Cherubini; "I only wish I had committed it." On another occasion a work was brought him, generally reputed to be Méhul's. "Show it me, then," said Cherubini to the person who brought it. At last he said, "It is not Méhul's; it is too bad to be his." "It is mine," said the other. "I tell you it is not yours." "Why, dear master?" "Because it's too good to be yours."

Cherubini was the author of the famous saying, "The only thing worse than one flute is two." Mr. Bellasis also informs us that he never lent an umbrella, a piece of shrewd firmness we greatly admire. Our author apologizes for not telling us more abundant and minute details of Cherubini himself, by stating that those who knew him best have told so little about him. This excuse is but a lame one for a writer to put forth; if a second edition of this book be called for, we recommend him to try other sources for information as to the private life of the maestro.

Cherubini was the first president and, with Habeneck, the principal founder of the Société des Concerts. This famous institution was originally intended for the performance of Beethoven's works; but in course of time its sphere of action was considerably enlarged. Its concerts rank among the finest that can be heard. Berlioz, in his egotistic "Mémoires," accuses the great Florentine master of indifference to, and jealousy of Beethoven. Facts are altogether opposed to this assertion, and Professor Ella, in some of his valuable Musical Union papers, has put this matter in the right light. It may be remarked that Berlioz brings much the same charge against all his contemporary Parisian musicians. The accounts given of the constitution of the society, the subsidy and government assistance rendered, and the nature of the performances, will be read with interest.

Among the smaller works written by Cherubini about this period may be cited an "Inclina Domini," a four-part introit with full orchestra, which has been given in London by Mr. Leslie's choir. The following account of the meeting of Cherubini with the Abbe Liszt is graphic:—

"In the year 1824 Cherubini came across the gifted Liszt, then a mere lad, whose father, writing to Carl Czerny, in a letter dated from Paris, September 3, 1824, says, speaking of his son: 'With his opera, at which he works industriously, I am sure you will be pleased, and I hope it will be the greatest success of our travels. I must tell you a story relating to it. When the programme came before the censorship it was asked who was going to write the music; and the poet answered, laughing, "Young Liszt." "What?" exclaimed Cherubini, "do you think that to compose an opera is as easy as performing a piece on a piano? That cannot be passed." Some others held the same view. Paer alone gave it as his opinion that a trial should be made. This happened while we were in London, and when we came back we knew nothing further about the matter. We went to the director of the opera to inform him that the opera was finished, and that Liszt was now beginning to score it. Picture to yourself the thunderbolt when we heard what had occurred. My boy, who in his imagination was already conducting his opera, lost all hope; but I was philosopher enough to remain unconcerned."

"To be continued."

The New Opera House at Paris.

This magnificent and costly temple of the muses and the syrens was opened with great ceremony on the 5th of January.

Both Mme. Nilsson and M. Faure were absent on the ground of health, and Mlle. Krauss bore off the chief honors. M. Halanzier's programme was the following very mixed affair:—

- | | |
|--|------------|
| 1. Overture of Mas de Ro. | Author. |
| 2. First and Second act of La Juive. | H. Meyer. |
| 3. Overture of William Tell. | Rossini. |
| 4. Blessing of the Daughters in The Huguenots. | Meyerbeer. |
| 5. Second act of La Source. | Delibes. |

A thoughtful and interesting description of the new opera house is given by the Paris correspondent of the *Guardian*. He says:—

No word painting, or at least none of which I am capable, would suffice to convey to the mind a tittle of the impression which this strange, stupendous, Babylonish, Ninevitic temple of modern pleasure conveys to the eye. I wish, too, I could say that either impression was calculated to be of a more agreeable nature. For that M. Garnier, the architect, is a man of genius, and of very daring genius, it is impossible to deny; and a man says from the midst of his 500 workpeople, with his wild, haggard face, the ugliness of which is a proverb, under the hugeness of that black beard, his hair begrimed with dust and paint, looking the very soul of energy, and of French energy, too—evidently heart and soul in his work, and, on every side, no doubt, that that work was to crown him with artistic immortality—seeing all this in the man, and fully acknowledging the zeal and talent that must be in him, one could not help feeling sorry that they had not been expended to better purpose, and in the production of something different from the vast and inglorious agglomeration which made one aghast to look at it. One reason why it is difficult to describe M. Garnier's work is, that it is so utterly overcharged, overdone, over-elaborated in every sense, that it is impossible to make head or tail of it. But that it is also over-powering, overwhelming even in its extravagance, there is no denying. Another reason is, that it is such a strange jumble of styles that every shaft, gallery, and cornice would require a volume to itself to describe the variety it displays. For instance, the pillars of the grand saloon, or foyer, which stretches across the entire facade of the building fronting the Place de l'Opera and running immediately behind the opera-house, or loggia, which there look out upon the Place, comprise, in their bases, which extend up one-third of the shaft, and in their capitals, which extend nearly as far down, something apparently taken from every style in the world—Assyrian, Hindu, Greek, Egyptian, and Roman. And architraves, doorways and panelings, and everything else, are in the same style, it "style" it may be called. There are two things that strike one pre-eminently in gazing round upon this strange scene—first by its absence, the

other by its presence. The first is the absolute deficiency of anything approaching to good taste, elevation, or refinement; though it must be allowed that this defect is relieved from all reproach of tameness or poverty by a vigor, extravagance, and audacity, displayed in such flights of imagination, as are seldom to be met with. That which makes its presence to be felt in the new opera is something of a different kind again. It has been justly remarked of G6rome's celebrated picture of the Roman Amphitheatre, that its great and chief merit is the impersonation of paganism, of which it conveys the idea, and which is so skillfully diffused over every feature of it. The very air seems pagan, as much as the face of the bloated Caesar, or the crowd of armed brutes, rather than men, below, who hail him. One does not expect a Grand Opera, and especially a French Grand Opera, to be exactly a Christian edifice, even in the nineteenth century; but neither surely need it bear the semblance of a Temple of Paganism. Yet the latter is undoubtedly the predominating impression which M. Garnier's interior conveys. From the masks, with their open mouths and eyeless eye-holes, which glare upon you from the walls, to the deities in the ceilings, and the endless details spread all through the architecture and decoration—everything is pagan and heathen. Nor is it that sort of light, airy paganism to which we give such names as the Temple of the Muses, or other cheerful-sounding designations; but hard, coarse, brutal, licentious paganism, such as we asso-

ciated with the temples of the gods. At every moment to see a troop of gladiators come on to the stage, and to hear the roar of wild beasts instead of the music of the orchestra. It is difficult to say exactly how this effect is produced, but assuredly the spirit that seems to reign through the place is something far more associative with the Roman bath and the amphitheatre than the modern playhouse. As I have said, description is impossible, and would quite fail to convey any idea of the spirit which seems to breathe all around. I might tell you, indeed, that the grand staircase is loaded, and overloaded a thousandfold, with everything that the most prodigal profusion of bronzes, and statues, and candelabras, and gilding, and onyx can produce in overwhelming confusion and bewildering richness. But it is to the destruction of all lines and proportions, and the same might be said of every leading gallery and corridor about the place. The height and depth above and below the stage, whether you look up or down, are perfectly calculated to make you giddy to contemplate, so immense is the space devoted to mere machinery. The sweep of the house, a deeply depressed elliptical semicircle, is wide and imposing. But the decorations there, as everywhere else, bear the same stamp, and leave the same impression; and the Royal, Imperial, or Presidential tribune (whichever it is to be) looks as if its most fitting occupant would still be G6rome's Emperor, and the Muses would be the Graces. I shall not utterance of the arena below.

When I say, however, that most parts of the interior of the building are indescribable from their excessive ornamentation and heterogeneous character, an exception must be made of the loggia, which, from its singleness of purpose, does perhaps admit of description, and which may also be taken as a type specimen of the whole, which prevails throughout. This consists of a saloon behind the stage, called the *loggia des divinites*, wherein the ladies of the *corps de ballet* are entitled to admire and exercise themselves during the interval of their appearance on the stage. One entire end of the saloon is occupied by a gigantic mirror, which exactly doubles in appearance its size. The other end and sides are adorned by paintings by the luscious, not to say licentious painter Bonington, so well known for designs of this description. These consist, first, of portraits of all the principal *danseuses* who have figured on the boards of all the theatres of the world—the divinites, in fact, of the place; while below are depicted groups of dancers, male and female, as voluptuous as beauty and as free as air, dancing them. Here it would not do to be too accurate in description, though the task would be easy enough. Suffice it to say, that a more sybaritic temple, or one more appropriate to its destination and its occupants than this *saloon des divinites*, it would be difficult to imagine. The effect of the whole place was simply shocking, smothering in its voluptuousness. "I *put pas de laide, et que de laide*," whispered a Frenchman to me, just as I entered, while traversing some other parts of the building, and I Englishman had suggested that he had never so clearly recognized what the *debauche* of an age and nation was as when contemplating such a spectacle as this opera-house

being thus completed, decorated, and about to be inaugurated, and with such enthusiasm, by France, at such a moment!

The following particulars extracted from the official description of the *Nouvel Op6ra*, will be read with interest:—

The staff consists of the director, M. Halanzier-Dufresnoy; the secrétaire général, M. Delahaye; two librarians, two stage managers, one prompter (M. Cord6s), two directors of the chorus, ten dramatic singers, Mesdms. Krauss, Gueymard, Manduit, Vidal, H. Lory, Ecarlat-Geismar, Ferrucci, and Girius, Nivet-Grenier, and Rosine Bloch; ten light singers, Mesdms. Nilsson, Marie Belval, Moisset, B. Thibault, Madier-Montjau, Arnaud, Fouquet, Hustache, Armandi, and J. Lory; ten tenors, MM. Villaret, Silva, Archard, Bosquin, Verguet, Salomon, Mierswinski, Grisy, Sapin, and Hayet; six baritones, MM. Faure, Caron, Lassalle, Manoury, Auguez, and Mermand; and eight basses, MM. Belval, Gailhard, Menu, Battaille, Gaspard, Ponsard, Fr6ret, and Sellier. The orchestra has a first chef d'orchestre, M. Delvedez; a second chef, M. Alt6s; and a third chef, M. Garcin; eleven first violins, twelve second violins, ten violoncellos, eight altos, eight contrebasses, three hautboys, three clarionets, three flutes, five horns, four bassoons, two trumpets, three cornets, four trombones, one ophicleide, two harps, one side-drum, one tambourine, one cymbal, one drum, and one triangle, in all eighty-four members.

An Interesting List.

The modern operatic repertory, which has made the fortune of managers over the whole world, comprises a considerable number of works. The following catalogue contains the titles of some of them, with the date of their first production, and the name of the place where they were produced:—

IL RONDINO DI SINGELA, RUSSIA, 1810; OTTELLO, RUSSIA, 1810; LA GAZZA LADRA, RUSSIA, 1817; DER FREISCHUTZ, WEIEN, 1821; SEM-DRAMMA, RUSSIA, 1821; OTTELLO, WEIEN, 1821; LA MUSE, 1821; LA FEMME DE NIGRO, 1827; LA MORT DE PIERRE, ANGLO, 1828; LA STRANIERA, RUSSIA, 1828; GUILLAUME TELL, RUSSIA, 1828; LA VESTALE PAULINE, 1828; ANNA BOLINA, Donizetti, Milan, 1831; LA SONAMBULA, Bellini, Milan, 1831; NORMA, Bellini, Milan, 1831; CHYRA DI ROSE-ROSA, RUSSIA, 1831; ROBERTO DIABLO, Meyerbeer, Paris, 1831; JACQUELINE DE LENVA, Berlin, Milan, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, DOUGHERTY, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832; NIGRO, 1832; TORRE ALTO PASSO, 1832; RUSSIA, 1832; LA REZIA BORGIA, 1832; IL NOME DI FIDELITY, 1832; LA GAZZA LADRA, 1832; LA VESTALE PAULINE, 1832; ANNA BOLINA, 1832; LA SONAMBULA, 1832; NORMA, 1832; CHYRA DI ROSE-ROSA, 1832; ROBERTO DIABLO, 1832; JACQUELINE DE LENVA, 1832; L'ESPERANZA, 1832;

Nous verrons. Repeated postponements make cautious people dubious; and they will believe in the opening of the Bayreuth theatre only when it has taken place. For ourselves, we trust sincerely that nothing will further put off so desirable a consummation. Hope deferred may make the heart sick even unto death, and we do not want to lose our Richard. Far from it. We want our Richard to live long, and write, if not more operas, more letters to his friends, full of the hard hitting which gives even his foes delight, because it is so well done. As, therefore, he cannot yet be spared, let him realize the dream of years, and let the Festival Theatre be opened in due time.

But our news from Bayreuth is of a more particular kind than any question of dates. Herr Richard, it seems, is resolved that the audience at his Festival performances shall be a real audience, and not a mere gathering of folk who stare at each other as much as at the stage. Such is the influence he exerts that he might probably secure this result by placarding the house with "You are requested not to take your eyes off the stage." But Wagner—if not from experience, from observation—knows the weakness of human nature, and can understand the supreme necessity of the prayer, "Lead us not into temptation." The eye, like the tongue, is an unruly member, given to wandering, and taking the mind with it. Moreover, Herr Wagner appreciates the fact that he himself—be, the Richard of Richards—will be there to absorb the reverent attention of the multitude, and fix their gaze. But the performances are not to suffer from any such counter attraction. To the audience there will be the stage and nothing but the stage, just as to the congregation in a convict chapel there is the parson, and nothing but the parson. Richard, in point of fact, means to box his friends in so that they can see nothing but what they ought to see. Each man will, for the nonce, be encelluled.—cut off from the world by half-inch deal, and with no outlook save into the land of romance bounded by the stage. Bold and daring Richard! May your shadow never be less!

But is this all? Nay, verily. We can supplement the Bayreuth news with much more conceived in the same spirit. Here, for example, are the terms upon which admission to the Festival performances will alone be granted:—

I. All persons desirous of attending are candidates for admission as a favor, and not as a right.

II. Money, though very much wanted, is the slightest qualification for admission. Art is not honored by gross, material offerings.

III. All candidates must make solemn oath that there is but one true opera, and that Wagner is its prophet.

IV. All candidates must be prepared to pass an examination in German legends, and to give evidence that they have for a year past read nothing else.

V. All candidates must solemnly declare their belief that the said legends are not only the fit associates of art, but are, in themselves, edifying, refining, and calculated to strengthen the natural modesty of young people.

VI. All candidates must wear an appropriate dress, so as to present outward and visible harmony with the subject of the opera.

VII. All candidates must submit to be searched as a guarantee against the use of wool in the ears—that being strictly forbidden.

VIII. A scale of fines will be rigidly enforced against all who sneeze, cough, blow their noses, or otherwise show a want of mental and bodily absorption in the performance.

IX. Persons detected in the act of speaking to each other, or themselves, will at once be turned out of the theatre.

X. Any person expressing disapprobation will be promptly handed over to the police of his Bavarian Majesty.

XI. Those who approve, and are ready to abide by these rules, may at once send their money, accompanied by a filled-up form (to be had at "all the libraries,") stating their full name, address, and profession; their opinions on things in general, and a certificate of their baptism.

Having thus prepared his audience, and boxed them in, there will be triumph in Bayreuth next year. May we see it.

Dwight's Journal of Music.

BOSTON, FEB 6, 1875.

Concerts.

The sixth HARVARD SYMPHONY CONCERT had one of the most attractive programmes, and proved one of the most delightful of the season. The day, for the third time in succession, was stormy, and there were vacant seats in consequence; yet the audience was large and such as true artists like to have before them. Cherubini's lively, graceful, genial Overture to his "Anacreon," in spite of a little formal commonplace in the beginning, charmed as it always did in the earlier series of these concerts; and it was rendered with due nicety, delicacy and fine Anacreontic fire. One must be difficult to please who is not happy when he can hear an Overture by Cherubini well interpreted. The exquisite love-fraught Fourth Symphony (B flat) of Beethoven never was more truly felt in any rendering by a Boston orchestra; indeed the instruments were in excellent mutual rapport: light and shade were carefully observed, and all the strength, the fire, the delicacy of the work spoke to the soul of the entranced listener. The only exception we are disposed to take to any part of the performance, was to the tempo of the *Adagio* (second movement), which to our feeling was a whit too fast; such wine you would sip slowly. The very difficult *Scherzo*, with its catchy phrases, came out with unusual clearness of outline; and the uncontainable zeal and transport, the "divine, enchanting ravishment" of the Finale carried all sympathies along with it.

The principal number of the Second Part was Schumann's wonderful Pianoforte Concerto (in A minor), one of the chief masterworks that ever have appeared in that form, indeed not to be matched, for fine, unflagging inspiration, wealth of charming and significant ideas, beauty of form and color, depth of feeling, unity of purpose and true spontaneous development, perfect co-working of orchestra and solo instrument, by anything outside of the three,—perhaps we may say the two,—best of the Concertos by Beethoven. The orchestra were well up in their parts, and seemed to share the spirit of the work, and Mr. HUGO LEONHARD played it as if he felt it, as if it thoroughly possessed him, with feeling and enthusiasm tempered by a careful intellectual study of the force and meaning of its every note, and at the same time with admirable distinctness, and mastery of all its technical requirements. That in the matter of expression, now and then, it did not seem a little over-studied,—brooded over, perchance a little too long, too sensitively, in the solitary and most conscientious preparation, is more than we can venture to declare; but we would trust his judgment, rather than our own impression, in the case of a work which he has so made his own. At all events, taking into account both the composition and the interpretation, we must confess to having enjoyed it more than any important pianoforte performance this whole winter.

The closing Overture, the only new thing in the programme, was that by Reinecke to Calderon's "Dame Kobold," which may be taken, we suppose, as the German equivalent for "Lady Puck," or something of that sort. It is a light, lively, moderately imaginative, well-written, rather brilliant Overture; not at all "barbaric," as one critic called it; not particularly original, and rather wanting climax; but pleasing on the whole, and reasonably musical, compared with the *outré* new things so much paraded now-a-days. It does not seem, however, to have made much mark.

This week's Concert comes on Friday, too late for notice in this number.

The eighth Concert (Thursday, Feb. 18) will consist entirely of Schumann's "Paradise and the Peri," which is nearly two hours long.

The fifth of the THOMAS SYMPHONY CONCERTS, Wednesday evening, Jan. 29 had for programme: Symphony No. 6, D minor, op. 68, (new) . . . Raff-Motto.

"Gelebt, gestrebt, -Gelitten, gestritten, -Gestorben, unwohlten."

1. Allegro non troppo. 2. Vivace. 3. Largo-bello, quasi Marcia Funebre. 4. Allegro con spirito.

"Nachtheile" poem by J. G. Seid, op. 134 Schubert.

Solo for Tenor and Chorus.

The Backston Club and Orchestra.

Hungarian Dances, (new) Brahms.

1. Allegro molto. 2. Allegretto. 3. Allegro con spirito.

Overture "Leonore, No. 2" Beethoven. Concerto, for two Violins and Orchestra, (first time) Bach.

1. Vivace. 2. Largo. 3. Allegro.

Messrs. Jacobson and Arnold.

Festgesang, from Schiller's poem "An die Kuenstler," Mendelssohn.

Chorus for Male Voices and Brass Instruments.

The Backston Club and Orchestra.

Wotan's Abschied and Feuerzauber, (first time),

Waldmäre, Manuscript Wagner.

[First night of the Nibelungen-Ring.]

The Vocal Part by Mr. Franz Remmert.

The new Symphony by that sleepless and voluminous composer, Raff, revealed no correspondence, part for part, between its several movements and the sections of its rhymed German motto, which means "Lived and strove"; suffered and fought; died and won." To be sure, one might feel in the general character of the work as a whole (especially the first movement), as he does in so many of the more earnest, great Symphonic works,—notably the C minor of Beethoven—a suggestion of the conflict and the victory of life. This we have, rather weakly and vaguely, (with nothing like the conciseness and the fire of Beethoven) in the first *Allegro*, which seemed not unmusical, not of marked originality (of course, speaking from a single hearing) But the *Vivace*, which succeeds it, is just a freakish, wild fantastic *Scherzo*, apropos of nothing, surely not of *ge-litten* or *gestritten*. The Funeral March is by far the most striking movement, and taken by it itself, quite interesting. But the Finale, which we suppose should mean Victory in Death, disappointed every hope of glorious climax, and was wholly uninspiring, tame, prolix and tedious. (Think of the Finale of the Fifth Symphony!) But your outright Thomas public, as well as ye Thomas "critics," always in duty bound to go by the book, seem ready to reverse the maxim of taking the will for the deed, and measure the intrinsic value of the composition by the splendor and precision of the instrumental execution. Everything is good, in other words, which Thomas plays, and because Thomas plays it.—The dances by Brahms did not give us half the pleasure which a good old set of the Strauss waltzes would on any fit occasion.

Of the new Wagnerian instalment, from the *Wal-kyrie*, we may confess we listened to it all with interest and amazement; it stirred up some new sensations, which it would be hopeless to define. Wotan, in his wrath, (who is a sort of Scandinavian Jove, ruler of all the world except himself,) has condemned his beautiful daughter Brunhilde to the condition of a mortal, leaving her in deep sleep, and doomed to marry the first man who awakens her. Touched with a little human pity, notwithstanding, he takes leave of her, and sings his "*Abschied*," a strain not without tender feeling, but amidst the wildest hurricane of orchestral accompaniment, (meaning the struggle between the tyrant and the

father in one breast.") Mr. REMBERTZ delivered the vocal part with great sonorous power and dignity of style; he is a large man after Wagner's own heart, and would do well for Bayreuth. The "Fire Chorus," which follows, where the god calls fire out of the rocks to form a protecting ring about Brunnhilde, is certainly a vivid most ingenious piece of descriptive instrumental music, producing a pleasurable surprise like any other clever novelty in fire works.

The finest feature in that concert was the superb, and altogether beautiful and powerful rendering of the second *Leonore* overture. This earlier sketch of the perfected *Leonore* No. 3, with which we are all so familiar, was given in the Harvard concerts twice about the time of the Beethoven Centennial, and we believe not before or since. It contains the essential thoughts of the No. 3, but there are many differences. The trumpet passage from without, for instance, which was so exquisitely played this time, is altogether different. Was it not a great creator who could afford to put a dead work like this, and write a nobler one in its place? A new critic, introduced with complimentary flourish, in one of our evening dailies, evidently started in the full belief that he was hearing the old friend No. 3, for he says: "This further work seemed obtained upon with a new and more clear and happy. *Leonore* before us, and appeared" (wonderful case of the Thomas baton!) "and it was as if a well known painting had been placed in a new and more effective light, and the wonder was that one had not seen all its surprising beauty before."

The Boylston Club sang finely, especially in Mendelssohn's "To the Artists," but in both parts the accompaniment was overpowering. The "Valse lente" still seems to us one of the weakest of Schubert's compositions in that kind; and the orchestral transcription of the piano accompaniment added nothing but sonority and that excessive

hearse-sick emotion, was again applauded, but evidently more misgivingly and faintly than it was the first time. The Second Part we were obliged to lose. We trust the "Leonore" critic above quoted bore with a cheerful spirit the absence of "new points of beauty," in his old friend No. Three!

On the following Monday evening (25th, Mr. Thomas and his Orchestra took part in still a third Concert, given in the name of his faithful ally, the keeper of the Music Hall, Mr. A. P. PECK, who had also secured the attractive aid of the Glee Club of New York. This was the bill of fare:

1. Glee—"When win is breathes soft" Webber.
2. Glee—"When we meet, we meet" Webber.
3. Song—"Adele" Beethoven.
4. Part Song—"How sweet the moonlight" To Let.
5. Glee—"Winter Glee" Webber.
6. Song—"When we meet" To Let.
7. Quintette Composed for the Club Goldbeck.
- Overture—"Othello" Wagner.
- Cantata—"The Othello" Wagner.
- Aria—"As when the dove" As when the dove.
- Concerto, for Piano and Orchestra, op. 15, Raff.
1. Allegro 2. Andante 3. Finale.
- Music by Mendelssohn.
- Finale—"The Othello" Wagner.
- Overture—"The Othello" Wagner.

Chamber Concerts.

MR. ERNEST PERGOLETTI, the first of the series of Matinées, at Wesleyan Hall, on Friday of last week, which we were obliged to attend. The artists were Mr. BERNHARD LISTEMANN and Mrs. A. HARTMANN, of the Philharmonic Club, and Mr. J. C. MANNING, of the Boston Quartet Club. The programme was the following:

- Sonata in A major, No. 1, op. 10, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.
- Sonata in B minor, op. 10, No. 5, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.
- Two Sonatas, op. 10, No. 1, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.
- Two Sonatas, op. 10, No. 2, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.
- Two Sonatas, op. 10, No. 3, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.
- Two Sonatas, op. 10, No. 4, J. S. Bach.
1. Allegro 2. Andante 3. Allegro.

For his second Matinée, next Tuesday afternoon, Mr. PERGOLETTI has selected the following programme (curious novelty) by Thalberg: 1. Rubinstein's Sonata for Piano and Viola, which was heard with interest and surprise at the last of the Bostonian Sonatas, op. 11, in C minor.

The first of the four Haydn and Mozart Concerts, on Friday, Jan. 22, was instructive and extremely interesting, but it presents too great a topic, or too many topics, for a paper notice with our present short allowance of both time and space. We hope to give it suitable attention on the second of the series (Feb. 6), which will be devoted to the great period of Bach and Handel, as the first was to specimens of their predecessors, from J. S. Bach to Paganini, from Dr. John Bull with his Spinnet to the Suites, etc., of Sebastian Bach.

BOSTON PHILHARMONIC CLUB. The fourth and last Classical Matinée (Feb. 1), at Mechanics Hall, drew a somewhat larger audience in spite of the bad weather, and was for the most part most enjoyable. It opened with one of the most beautiful pieces of music ever composed, the "Sonata in A major," by Beethoven, op. 10, No. 1, which was played with great skill and feeling by Mr. BERNHARD LISTEMANN, who was assisted by Mrs. A. HARTMANN, of the Philharmonic Club, and Mr. J. C. MANNING, of the Boston Quartet Club.

(or of those by Mozart or by Haydn), is the most refreshing experience we can have in that form of music. It was as fine a specimen of quartet playing as we have ever enjoyed in this city. Mr. B. LISTEMANN is an admirable leader and puts fire into the whole. Messrs. F. LISTEMANN, GRAMM and HARTDEGEN proved themselves worthy associates. The Adagio from Mendelssohn's B-flat Quintet was beautifully rendered by the same gentlemen with the addition of Mr. BELZ for the second viola. The Concert closed magnificently with the great Schumann Quintet in E flat, which never fails to inspire, Mr. LEONHARD playing the piano part in his usual admirable manner.

We missed the "Hollow Lorn" this time of Mr. BELZ. Mrs. ANNA GRANGER DOW sang an elaborate and brilliant Scena and Aria from Spohr's *Faust*, and the touching melody of Pergolesi, "Tre giorni son che Nina," with clear, telling voice and facile execution, but with rather a piercing, acid quality in some of the upper tones. Her voice seems to have gained in volume.

WOLFESTER AGAIN. We are very happy to give place to the following communication from Mr. B. D. ALLEN. We copied the article from the *Polish on* strictly to show what excellent service he was rendering to the cause of music by his lectures on the great composers and the production of such works as the *L'Allegro* of Handel. It was our fault that we carelessly overlooked the strictures upon Mr. Haydn's manner, which certainly find confirmation in nothing we have known of him; for he has always impressed us by a modesty and candor not to be surpassed.

What Mr. Allen says of musical criticism also has our sympathy.

WOLFESTER, Feb. 6, 1875.

WOLFESTER, Feb. 6, 1875. We are very happy to give place to the following communication from Mr. B. D. ALLEN. We copied the article from the *Polish on* strictly to show what excellent service he was rendering to the cause of music by his lectures on the great composers and the production of such works as the *L'Allegro* of Handel. It was our fault that we carelessly overlooked the strictures upon Mr. Haydn's manner, which certainly find confirmation in nothing we have known of him; for he has always impressed us by a modesty and candor not to be surpassed.

What Mr. Allen says of musical criticism also has our sympathy.

Were the influence of this criticism limited by the circulation of the paper in the city where it originated, its injustice might not require notice, since Mr. Haydn's merits are there well understood; but, copied into the *Journal of Music*, it cannot but be prejudicial to the interests of the young artist, who is seeking to win a position in his profession in a wider field. As the pianist of the occasion, I was not conscious of any disrespect shown me. On the contrary, I cannot but commend the courtesy with which the criticized singer remained standing during the long preludes, when, according to prevalent custom, he might have retired with the last notes of his song, provoking premature applause and greatly injuring the symmetry of the work. He is to be commended also for the fidelity of his preparation, which led him to obtain the readings of the first authority in the country. The applause of an enthusiastic audience is a testimony to his success. My own knowledge of the interest with which he rehearsed, to the last moment, renders it inconceivable that, in the public performance, he should have felt "dazed" or "dull."

Now that I have given him a fair and open exposure to the light of two beating upon the general subject of musical criticism, without making any special reference to his case, I feel that I have done my duty; that, excluding purely personal considerations, he should labor for the advancement of the art. With this end in view, he may adopt as his standard, *perfection*; condemning all according to

A fourth Thomas Matinée followed "hard upon" (Saturday, 27th), under "Classical," led by Raff, Wagner, Svanholm, etc. Programme:

- Symphony, op. 10, No. 1, Beethoven.
1. Grave 2. Scherzo 3. Polonaise 4. Finale.
- Finale Overture by Mr. C. L. Wagner.
- Aria, "Angels ever in glory" Handel.
- Concerto, for Piano and Orchestra, op. 15, Raff.
1. Allegro 2. Andante 3. Finale.
- Music by Mendelssohn.
- Introduction, *Tristan and Isolde*, by request.
- Overture *Leonore*, No. 3, Beethoven.
1. Canzone, *Tristan and Isolde*.
2. Scherzo, *Tristan and Isolde*.
- Hungarian Dances (new).
1. Allegro molto 2. Allegretto 3. Allegro con spirito.
- Coronation March, (new).

The Bach *Suite* was the light and playful one, and very charming, given once before in the evening concerts,—that is to say, four out of the eight short movements that compose this *Overture* of *Suite* in B minor. Miss GRANGER sang "Angels ever in glory and fair" with excellent style and expression. Mr. SCHILLER played the Raff Concerto in the most brilliant manner, and was heartily applauded as before; but the work does not improve on acquaintance, being hardly more than a trifling *ad libitum* show piece, with the exception of some ingenious and pleasing orchestral effects in the movements of the slow movement. The piano part is somewhat less interesting, though it is a fine piece of music, which, coming to the piano, is a very fine piece, the whole chromatic gamut of love-sick, or it may

the degree in which they fail of this. The result will probably be that none can wholly bear the test, while most will fall far short of it. Those who seek to act as conservators of the public taste, by the organization of an orchestra, for instance, or, in small cities, by the organization of a choir for the production of rare choral works, will find their efforts derided, without any consideration of peculiar circumstances which may limit the number of rehearsals or otherwise impair the efficiency of their work. In such cases, does not the critic retard art to the extent to which he discourages and represses the efforts of those who would be its promoters? Many a singer of ability would be willing to give time, study and unrecompensed effort for the sake of helping on the good cause, who would shrink from exposing his reputation to the assaults of ungenerous criticism. Where such prevails, the community itself, as well as art, is the loser. Is not the needed criticism in such cases that which shall build up (edify), not that which shall tear down and destroy?

A point for the artist's consideration, is this; that, as the late critic of *The London Athenaeum* has expressed it, a quill in a man's hand "does not give him wings to his shoulders, and convert him into a chartered angel, whose name must be spoken with dread so soon as ever his praise or blame appear in the journal." As one emerges from a state of pupilage he will need less and less the verdict of the outside public to assure him of his position in the kingdom of art. He, who, after every performance, must rush from the concert hall to inquire of the dispersing throng whether he did well, had better not be too hasty in dismissing his teacher. But those who walk in artistic freedom know when they have done well, though the world may disparage. They know, too, when they have done ill, though the world may extol. In striving to reach this position should we not all remember, that the criticism which does us good is friendly, even though it be severe?

B. D. ALLEN.

BALTIMORE. Programmes of the Twelve Concerts at the Peabody Institute, concluded from our last.

FOURTH PEABODY CONCERT—Jan. 23. Scandinavian Night.

- Symphony, D major. Work 4. [Johann S. Svendsen, 1840.—
Overture to the fairy opera, "Avalon." [C. F. E. Horneman, 1841.—
Concerto, A minor. Work 16. For Piano and Orchestra. [Edvard Grieg, 1843.—
Mr. B. Courlander.
Songs. a. I've left the snow clad hills. Old Swedish ballad.
b. Vain desire. Finnish song by Carl Collan.
c. Dance-song. From the Dädecarlia, val cy in Sweden.
Miss Jennie Bull, of New York.
Overture to the opera, "Little Kustin." [First time.] [J. P. E. Hartman, 1805.—
Wedding March, from the Swedish drama "The Wedding at Ulfasa," [August Solerman, 1830.—

FIFTH PEABODY CONCERT—Jan. 30.

- Quartet, D major, Work 64. For 2 Violins, Tenor, and Bass. [J. Haydn, 1732-1809.
Messrs. Allen, Schaefer, Metz, and Jungnickel.
Song. Oh! that we two were maying. [Ch. Gounod, 1815.—
Madame Sophie Dowland, of London.
Grand Sonata, B flat. Work 106. For Piano. [First time.] [L. Van Beethoven, 1770-1827.
Madame Nanette Falk-Auerbach.
Songs. a. Birds in the night. [Wm. Sterndale Bennett, 1816.—
b. May dew. [Arthur Sullivan, 1842.—
Madame Sophie Dowland.
Trout-Quintet, A major. Work 114. [Fr. Schubert, 1797-1828.
For Piano, Violin, Tenor, Violoncello, and Double-bass.
Madame Nanette Falk-Auerbach, Concert-Master Seifert, Messrs. Metz, Jungnickel, and Fries of Copenhagen.

SIXTH PEABODY CONCERT—Feb. 6.

- Symphony, E major. Work 67. [First time.] [F. Hiller, 1806.—
Motto. "Still the spring must come." [Fr. Schubert, 1797-1828.
Act I, Scene IV. [W. A. Mozart, 1756-1791.
Miss Emma Thomsen, of New York.
a. Prelude to the Phæto of the opera, "Pavloville."
b. Dance of the Elves, from the opera "Hänsel and Ingeborg." [Asger Hamerik, 1843.—

Concerto, D minor. No. 8. For Piano and Orchestra. [W. A. Mozart, 1756-1791.
Mr. Richard Hoffmann, of New York.
Theme with Variations. [H. Fröh, 1809.—
Miss Emma Thomsen.
Hungarian March from the opera, "Cinderella of the East." [Hector Berlioz, 1803-1869.

SEVENTH PEABODY CONCERT—Feb. 13.

- Quartet, E major. Work 18. No. 1. [L. Van Beethoven, 1770-1827.
For 2 Violins, Tenor, and Bass.
Concert-Master Seifert, Messrs. Schaefer, Metz, and Jungnickel.
Piano. a. Improvviso. A flat. Work 26.
b. Mazurka G minor. Work 24. No. 1.
c. Valse, C sharp minor. Work 64. No. 2.
For Piano. [Fr. Chopin, 1810-1849.
Madame Pauline Weidler.
Air, from the oratorio, "Theodora." [G. F. Handel, 1685-1759.
Miss Edith Abell, of Boston.
Violin. a. Air, from the "Flemish Suite" on G string. [J. Seb. Bach, 1685-1750.
b. Hungarian Dance, arranged by Joachim. [First time.] [J. Brahms, 1833.—
Concert-Master Emil Seifert.

Scene and Air, from the opera "The Field of the Monks." [F. Herold, 1791-1833.
Miss Edith Abell.
Quintet, E flat. Work 44. For Piano, 2 Violins, Tenor, and Bass. [Robt. Schumann, 1810-1856.
Madame Pauline Weidler, Concert-Master Seifert, Messrs. Schaefer, Metz, and Jungnickel.

EIGHTH PEABODY CONCERT—Feb. 20.

- French and Italian Night.
Harold in Italy, Symphony with Violin Solo. Work 16. [First time.] [Hector Berlioz, 1803-1869.
Arietta, from the opera, "Romeo and Juliet." [Ch. Gounod, 1815.—
Miss Jenny Busk.
Overture to "Frances Juges." Work 3. [First time.] [Hector Berlioz, 1803-1869.
Scene and Air, from the opera, "Pamino." [G. Donizetti, 1797-1850.
Madame Maria Salvotti, of New York.
Duetto, from the opera, "The Barber of Seville." [Miss Jenny Busk, and Signor Paolo Baraldi.
Scene and Air, from the opera, "Semiramis." [Miss Jenny Busk.
Duetto, from the opera, "Semiramis." [Miss Jenny Busk, and Madame Maria Salvotti.
G. Rossini, 1792-1868.
Overture to the opera, "Semiramis." [G. Rossini, 1792-1868.

NINTH PEABODY CONCERT—Feb. 27.

- German Night.
Ninth Symphony, D minor. Work 125. [First time.] [L. Van Beethoven, 1770-1827.
Scene and Air, from the opera, "Fidelio." Act I. [L. Van Beethoven, 1770-1827.
Scene IX. [L. Van Beethoven, 1770-1827.
Mlle. Fredrika Rokoul, of New York.
Concerto, A minor. Work 54. [First time.] [Robt. Schumann, 1810-1856.]
For Piano and Orchestra.
Madame Nanette Falk-Auerbach.
Air, from the opera, "Marie Fugot." Act II. [W. A. Mozart, 1756-1791.
V. [W. A. Mozart, 1756-1791.
Mlle. Fredrika Rokoul.
Good-Night Symphony, G major. [First time.] [J. Haydn, 1732-1809.

TENTH PEABODY CONCERT—March 6.

- Trio, F major. Work 5. For Piano, Violin, and Bass. [First time.] [G. Matthiessen-Hansen, 1830.—
Mr. B. Courlander, Concert-Master Seifert, and Mr. Jungnickel.
Scene and Air, from the opera, "Robert of Normandy." [G. Meyerbeer, 1791-1864.
Miss Jenny Busk.
Piano. a. Nocturne, E flat. b. Tarantelle, F major. [First time.] [Mr. B. Courlander, 1820.—
Mr. B. Courlander.
Date lontano, Italian Song. [Miss Jenny Busk.
Septet, E flat. Work 20. [L. Van Beethoven, 1770-1827.
For Violin, Tenor, Bass, Double Bass, Clarinet, Horn, and Bassoon.

ELFTH PEABODY CONCERT—March 13.

- American Night.
Arcadian Symphony, E minor. Work 49. [First time.] [George Bristow, of New York.
Concerto G minor. For Piano and Orchestra. [First time.] [O. B. Boise, of Ohio.
Mr. Sebastian B. Mills, of New York.
Songs. a. Sleep, baby, sleep! b. 'Ave' c. Tender and true alien! d. Once before! [First time.] [Alfred H. Pease, of Ohio.
Miss Hendretta Beebe, of New York.
Introduction to the opera, "Cassilda." Work 50. [First time.] [Wm. K. Bassford, of New York.

TWELFTH PEABODY CONCERT—March 20.

- Leonora Overture, C major. Work 72. No. 3. [L. Van Beethoven, 1770-1827.
Concerto, C minor. Work 185. For Piano and Orchestra. [First time.] [J. Raff, 1822.—
Madame Madeline Schiller, of Boston.
Polonaise, from the opera, "Mazeppa." [First time.] [Ambr. Thomas, 1811.—
Miss Emma Thomsen, of New York.
Kamarskaya. Russian selection. [First time.] [J. M. Glinka, 1804-1857.
Songs. a. John Anderson, my John. Old Scotch ballad. b. German ballad. c. English echo song. [Miss Emma Thomsen.
Second Norse Suite, G minor. Work 23. [First time.] [Asger Hamerik, 1843.—

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The Shipwright. 3. D to e. Molloy. 35
"Hammer! Hammer, all day long."
A ringing, loud, manly song.
Rose Marie. 2. Bb to e. Molloy. 35
"I come to bring my bride from the west,
To bring home my sweet to me."
A very melodious song with a musical name.
Little Darling. Song and Cho. 3. Eb to e. Danks. 40
"Will you kiss me again, little darling?"
Picture Title. Sweet love song with a pretty chorus.
Little Voices sweetly calling. Song and Cho. 3. Eb to f. Danks. 30
"Oh! 't is sweet to hear the darlings."
One of the genial "home songs" that appeal to the heart as well as the taste.
Dancing in the dreamy Waltz. 3. D to e. Connolly. 35
"Languid, sweet, delicious waltz."
A very good "vocal waltz" with an easy gliding swing to its movements.
Be Faithful to your absent Friend. Duet and Cho. Hyatt. 30
A musical farewell to a friend, with well arranged choruses.
The Open Door. Song and Quartet. 3. C to f. Thomas. 50
"Hark! Hark! Sounds of gladness,
Echoed from the distant shore
Weary heart, awake from sadness,
Yeuder gleams the open door."
One of the sweetest poems of its class. Words by Cooper. Sweet music by J. R. Thomas. Picture title.

Instrumental.

- Air Provençal. Transcription. 4. E. Ghys. 40
A very neat and sweet air of Provence, transcribed and ornamented by skillful hands.
Overture to Lohengrin. 4. A. Wagner. 50
Everybody has heard of the opera of Lohengrin, but very few, comparatively, have seen or heard it. This overture, then, is a novelty. Make its acquaintance.
Crystal Lake Polka. 2. F. Turner. 30
Rays of Moonlight Waltz. 2. Eb. 30
Unlike Wagner, Mr. Turner writes for the present, and not for a future age. No one is more successful in composing correct, tasteful and simple music.
Sunlight Schottische. 2. A. Bricker. 30
Very graceful, light and spirited.
Willie Pape's Irish Diamonds. ea. 75
No. 5. Love's Young Dream, and Spig of Shillelagh. 6. Eb
No. 6. The Valley lay smiling, and The Girl I left behind me. 6. G.

These fine pieces have merits which every teacher will at once recognize. They have taking melodies for foundation, and the ornamental work is just that which is the best practice for advanced pupils, and furnishes the *chance* that is requisite for exhibition. Every Seminary should have the entire set.

Flowers of Melody. Mack, ea. 25

- No. 9. Go Ahead. No. 10. Fairview Quickstep.
11. Contentment Waltz. 12. From School Group.
13. Care Away Galop. 14. Light Foot Quick p.
15. Old Friendship Redia. 16. Pine Grove Waltz.
17. Pory Galop. 18. Gift Redowa.
19. Schöomate-Schottisch. 20. Mandoline Waltz.

Very easy and pretty pieces for beginners.

Spring. 4 hand pieces. Mayhath, ea. 35

- No. 17. 1001 Nights Waltz. No. 18. Madame Argot.
19. Jolly Brothers. 20. Orpheus Galop.
No. 21. Blue Bird Waltz.

These are all pronounced favorites, and are easily arranged for duet playing.

ABBREVIATIONS. Degrees of difficulty are marked 1 to 7. The 1 is marked with a cent sign (c). C, B, flat, &c. A sharp Roman numeral marks the highest note, if on the staff, and a flat, the lowest note, if below the staff.

NEW MUSIC BOOKS

FOR 1874 AND 1875.

Messrs. DITSON & CO. announce the following recent Musical Works, and call attention to their present list as remarkable for variety and excellence.

For Choirs.

The Leader.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Singing School course; Collection of Secular Music for practice; Metrical Tunes and Anthems.

\$12.00 per doz., \$1.38 per copy.

For Reed Organs.

The Organ at Home.

Analysis: 200 Pieces, all instrumental; all of a popular character, easy and cheerful, and of great variety. Pages full sheet music size.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For Episcopal Choirs.

Danks' Anthem Service.

By H. P. DANKS.

Analysis: Large number of Anthems for all parts of a Church service. No chants; all Anthems, except, perhaps, the "Glorias." All the Anthems will be acceptable to all choirs of all denominations.

Price, in Boards, \$2.50; Cloth, \$3.00.

For Violin and Piano.

Musical Garland.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Violin, with Piano accompaniment; 160 pages, sheet music size.

Price, \$2.50.

For Flute and Piano.

Musical Flowers.

By SEP. WINNER.

Analysis: Galops, Waltzes, &c., &c., for Flute, with Piano accompaniment; 160 pages, sheet music size.

Price, \$2.50.

For the Parlor.

Piano at Home.

A NEW COLLECTION OF FOUR HAND PIECES.

Analysis: The most popular Piano Duets; Nothing difficult; Nothing long; Most excellent practice for learners; Fine entertainment for evenings at home.

Boards, \$2.50; Cloth, \$3.00; Full Gilt, \$4.00.

For High and Grammar Schools, For Singing Schools.

Hour of Singing.

By L. O. EMERSON and W. S. TILDEN.

NOTE:—The Hour of Singing is mentioned among the new books, because, although in use for two years, it fills most acceptably a place not yet occupied by any other collection.

Analysis: Music in 2 parts, 3 parts, and 4-parts, carefully and practically arranged.

\$1.00 per copy; \$9.00 per doz.

American School Music Reader.

BOOKS II & III.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Book II contains 200 Songs in all keys, 100 Songs have an Alto part. This volume is for Grammar Schools.

Book III contains 150 pieces for practice, mostly in 3-parts. Fitted for Upper Grammar Classes or for High Schools.

Price of each Book, 50 cents; \$4.50 per doz.

For Primary & Grammar Schools.

American School Music Reader.

BOOK I.

By L. O. EMERSON and W. S. TILDEN.

Analysis: Easy Lessons for the 1st, 2d and 3d years in a Primary School.

Price, 35 cents; \$3.00 per doz.

Cheerful Voices.

By L. O. EMERSON.

Analysis: A general collection of Cheerful School Songs, suited to the age and taste of Grammar School scholars.

Price, 30 cents; \$3.00 per doz.

The Song Monarch.

By H. R. PALMER, assisted by L. O. EMERSON.

Analysis: Short Theoretical Course; Large Collection of Secular Music (in effect an easy Glee Book) for practice; a few pages of Sacred Music.

\$7.50 per doz., 75 cts. per copy.

For Sabbath Schools.

River of Life.

By H. S. PERKINS and W. W. BENTLEY.

Analysis: Table of S. S. Lessons for the year; General Class Songs; Infant Class Songs; Opening and Closing Songs; Anniversary Songs; Special Occasion Songs; Concert Songs; Prayer Meeting Songs.

Price, 35 cts., \$30.00 per hundred.

For Quartet and Other Choirs.

Thomas's Quartets and Anthems.

By J. R. THOMAS.

Analysis: One elegant Quartet for every Sabbath in the Year, with the proper Solos, Duets, Trios, &c.; Music high-class, but not excessively difficult.

Boards, \$2.50; Cloth, \$3.00.

For Choirs.

Perkins' Anthem Book.

By W. O. PERKINS.

Analysis: 250 pages; 100 pieces, including 15 Sentences (short); 25 longer Sentences or short Anthems; 50 Anthems; a few Chants.

\$13.50 per doz.; \$1.50 per copy.

Specimen Copies of either of the above Books sent, post-paid, for retail price.

PUBLISHED BY

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., BOSTON.

LYON & HEALY, CHICAGO.

JUST PUBLISHED :
FOR HOME ENTERTAINMENT!
THE

PIANO at HOME

A LARGE AND CHOICE COLLECTION OF
FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant, and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI. (LOUIS XIII).....	Jungmann	HOME, SWEET HOME.....	
ALPINE BELLS.....	Oesten	IL DESIDERIO.....	Cramer
AMESBURY WALTZ.....	Nason	INDIANA WALTZ.....	Marcaillou
ANVIL CHORUS. TROVATORE.....	Verdi	ISADOR WALTZ.....	Nason
AULD LANG SYNE.....		JOLLY BROTHERS' GALOP.....	Budik
BIRTH DAY BALL GALOP.....	Lucho	JORDAN IS A HARD ROAD.....	
BIRTH DAY BALL WALTZ.....		LUCIA DE LAMMERMOOR.....	Brunner
BLUE BIRD POLKA REDOWA.....	Weingarten	MAIDEN'S PRAYER.....	Badarzewski
BLUE DANUBE WALTZ.....	Strauss	MARCH IN NORMA.....	Viereck
BOHEMIAN GIRL.....	Balfe	MARCH OF THE MEN OF HARLECH.....	Richards
BROOM GIRL WALTZ.....		MARDI GRAS. QUADRILLE.....	Schubert
BRIDER LUSTIG GALOP.....	Budik	MARTHA. BUDS FROM THE OPERA.....	Bellak
CALABRIA.....		MONASTERY BELL.....	Wely
CAMPBELLS ARE COMIN'.....		MUSKET GALOP.....	
CARABINIERS. SWISS MARCH.....	Croiser	OVERTURE TO POET AND PEASANT.....	Supp
CARNIVAL OF VENICE.....		PESTAL.....	
CLARA POLKA.....		PLEASURE TRAIN POLKA.....	Wallerstein
COAXING POLKA.....		PRIMA DONNA WALTZ.....	Jullien
COMIN' THRO' THE RYE.....		QUI VIVE GALOP.....	arr. by Wels
CORAL SCHOTTISCHE.....	Kleber	ROCKING CHAIR POLKA.....	
CROWN DIAMONDS.....	Anker	SEA BREEZE POLKA.....	
DEFILE MARCH.....	Hauschild	SHEPHERD BOY.....	Wilson
DUMBARTON'S BONNIE DELL MARCH.....		SIGNAL MARCH.....	Kleber
ECHO DE MONT BLANC POLKA.....	Jullien	SPRING, GENTLE SPRING.....	Riviere
ECHO OF LUCERNE. (ROCH ALBERT).....	Richards	SWISS MARCH.....	Croiser
FAIRY WEDDING WALTZ.....	Turner	THOU ART SO NEAR.....	Reichardt
FANFARE DES DRAGONS.....	Bosewiltz	'TIS THE LAST ROSE.....	Herz
FIRE BELL GALOP.....		VAILLANCE. POLKA MILITAIRE.....	Ascher
FIRST STEPS.....	Bellak	VIENNA MARCH.....	Gordon
GEN. PERSIFER F. SMITH'S MARCH.....	Martin	WARBLINGS AT EVE.....	Richards
GIPSEY POLKA.....	Lentner	WEDDING MARCH.....	Mendelssohn
GUARDS' WALTZES.....	Godfrey	WILDFANG GALOP.....	Faust
HER BRIGHT SMILE. WALTZ.....	Wrighton		

DITSON & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, \$2.50; in Cloth, \$3.00. With the exception of Thomas' Quartets, they have also a Full Gilt edition, \$4.00.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

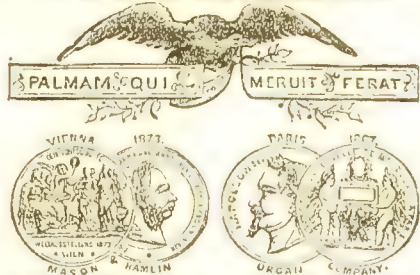
PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

SUI GENERIS.



MASON & HAMLIN
CABINET ORGANS.

UNEQUALED if judged ^{essentially} UNAPPROACHED
in capacity and excellence by any others. Awarded
THREE HIGHEST MEDALS and **Diploma**
of Honor at VIENNA, 1873, and PARIS, 1875.

ONLY American Organs ever awarded any medal
in Europe, or which present such extraordinary
excellence as to command a wide sale there.

ALWAYS awarded highest premiums at Indus-
trial Expositions, in America as well as
Europe. Out of hundreds there have not been six in
all where any other organs have been preferred.

BEST. Declared by Eminent Musicians, in both
TESTIMONIAL CIRCULAR, to be **unrivalled**. See
TESTIMONIAL CIRCULAR, with opinions of more
than **One Thousand** (sent free).

CHEAPEST. Sold always at best remunerative
prices, and sent **fixed prices**,
which are **printed in price lists**, and subject
to **no discount**. It is the custom of other makers
to print very high prices, from which great discounts
are made, sometimes **seven or a free per cent. or more**.
The proper thing is to **higher the printed price and**
the larger the discount.

INSIST on having a Mason & Hamlin. Do not
take any other. Dealers get **LARGER COM-
MISSIONS** for selling any and all others, and for this
reason often **try to sell something else**.

NEW STYLES with most important improve-
ments ever made. **New**
Solo and Combination Stops. Superb
Etageres and other Cases of new designs.

PIANO-HARP CABINET ORGAN. An
ex-
quisite combination of these instruments. Price \$200.

EASY PAYMENTS. Organs sold for cash, or
payments, or rented with privilege of purchase. Rent
just three weeks buy an organ.

CATALOGUES and Circulars, with full partic-
ulars, free. Address MASON &
HAMLIN ORGAN CO., 154 Tremont Street, BOST-
TON; 25 Union Square, NEW YORK, or 80 & 82
Adams St., CHICAGO.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,
Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musi-
cal Instruments, etc., is the largest and most
complete in the North West. Our connection
with Messrs. O. Ditson & Co., enables us to fur-
nish their publications to Western Dealers, at
net Boston Prices.

In addition to the publications of Messrs.
O. Ditson & Co., we keep on hand and furnish
all Music and Music Books published in Ameri-
ca, together with a choice stock of *Foreign*
Music. [794—3m]

MRS. FLORA E. BARRY, Vocalist and
Teacher of Vocal Music. 124 Chandler St.,
near Columbus Avenue. [782—1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music con-
stantly on hand.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES
OF THE CHURCH, for the Regular and Special MORNING
AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here
are found anthems fitted to all occasions of the regular and special service, thus forming a
complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these
fine anthems, with music by the best American and Foreign Composers, and noble words from
the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Ouseley.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell,
Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheuer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Eb, ".....Ilsey.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4.....

GLORIA TIBI.

No. 1.....Danks.
" 2.....
" 3.....Caswell.
" 4.....
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Notello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANK-GIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were Shepherds.....Morgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels....
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO., New York. LYON & HEALY, Chicago.

Dwight's Journal of Music.

Whole No. 883.

BOSTON, SATURDAY, FEB. 20, 1875.

VOL. XXXIV. No. 23.

For Dwight's Journal of Music. Italian Melodies.

BY FANNY RAYMOND RITTER.

1. PARSY.

Thy velvet cheeks are red as the rose,
Thine eyes are clear as dew on the rose,
Thy lips, thy hands, are buds of the rose,
Thy braided locks are tangles of the rose,
Thy breath is sweet as scent of the rose,
Thy tongue is the fine, sharp thorn of the rose,
Thy voice is the sigh of the wind on the rose,
Thy feet are warm as the heart of the rose,
They morn'd the dew which becometh the rose,
But art thou, in love, waned after the rose,
Or is it from thee that we come the rose,
For whom do I summate's heart of the rose,
To risk perfection like thee, my Rose!

2. CALPINA.

Oh Calpina, you were born
To be my plume and song!
Calm, strong, serene, and true,
To live this, then to die!
To look in mine, now, and now,
E'er to be of Calpina's song,
Your face be born in the song,
At heart and willy, strong!
Unhappy I am, the song,
Within that art, song, strong!
And as a song, in the song,
Rising, rising, strong,
Now of song, in the song,
Then singing in the song,
When will the song, strong,
If such a track be strong!

3. TURKEY.

On Monday thou art a Sunday, a Sunday, a Sunday,
On Tuesday like the Sunday, a Sunday, a Sunday,
On Wednesday like the Sunday, a Sunday, a Sunday,
On Thursday like the Sunday, a Sunday, a Sunday,
On Friday like the Sunday, a Sunday, a Sunday,
On Saturday like the Sunday, a Sunday, a Sunday,
On Sunday like the Sunday, a Sunday, a Sunday,
But when, on Sunday morn, while soft the air is
quivering,
I hear that thrilling voice I meet those golden
inspiring,
I deem thee then a day's rest, always be
emanation,
The heavenly music of the air, the heart of
creation,
Oh, finer far than flower or star, or spirit
supernatural,
Thou art the song, the song, the song, the song,
The song, the song, the song, the song,

Richard Wagner's Reminiscences of Spontini.*

[To the Editor of the "Monitor"]

My dear Editor, as Spontini is the center of the day in the *Monitor*, and a reader may not perhaps be sorry to make acquaintance with some pages of Richard Wagner's, which are entitled *My Reminiscences of Spontini*, and are not in Vol. V. of his *Collected Works*. The nature of the matter of the *Monitor* describing his feelings with the composer of *Les Eux* is so very different from the nature of the *Monitor*, I think, he rather mentions it at the instance with which Wagner speaks of his illustrious predecessor, for people picture the ferocious Nibelung as a dark, brown, with his dark, everyone knows. But a most notable fact Spontini, despite his Italian origin, is of the same race as Gluck, and that he belongs to the same great school of lyric declamation whence Wagner derived his inspiration. You know the history, Wagner's respect for Spontini, and his own influence is not to be denied.

and so on to you. It has been said, and I am sure that Wagner himself has thought in his secret mind, and says that Spontini never penetrates the heart, and that he is a cold, dry, and steady. The fact of Spontini's death, which is in the following account, is a most notable fact, and it is a fact which will be a most notable fact. It is true that all Wagner's writings do not possess the same simplicity, but they contain nevertheless highly picturesque and even with I intend some day to give you a more detailed account of the Spontini, and I am with a better way. He came to me in the winter of the first day of the year, and he was a most notable fact.

Victor Witte.

We had determined at the Theatre Royal, Dresden, to have a very careful revival of *Les Eux* for the autumn of the year 1844. As the conductor of M. J. Schuler-Dumont was a native of the theatre, and would be a most notable fact, and it is a fact which will be a most notable fact. It is true that all Wagner's writings do not possess the same simplicity, but they contain nevertheless highly picturesque and even with I intend some day to give you a more detailed account of the Spontini, and I am with a better way. He came to me in the winter of the first day of the year, and he was a most notable fact.

He came to me in the winter of the first day of the year, and he was a most notable fact. It is true that all Wagner's writings do not possess the same simplicity, but they contain nevertheless highly picturesque and even with I intend some day to give you a more detailed account of the Spontini, and I am with a better way. He came to me in the winter of the first day of the year, and he was a most notable fact.

He came to me in the winter of the first day of the year, and he was a most notable fact. It is true that all Wagner's writings do not possess the same simplicity, but they contain nevertheless highly picturesque and even with I intend some day to give you a more detailed account of the Spontini, and I am with a better way. He came to me in the winter of the first day of the year, and he was a most notable fact.

with immediate. I never adopted the pretext, and, dwelling on the indispensability of delay, wrote to Spontini, saying that we postponed the pleasure of seeing him among us, and advising his coming in all idea of the visit which we had requested him to make. Believing we were delivered, we breathed freely.

We had quietly resumed our preparations, and were pretty well advanced, when, about twelve o'clock on the day previous to the general rehearsal, a strange carriage suddenly stopped at my door. An old man, proudly dressed, and with a most notable fact, and it is a fact which will be a most notable fact. It is true that all Wagner's writings do not possess the same simplicity, but they contain nevertheless highly picturesque and even with I intend some day to give you a more detailed account of the Spontini, and I am with a better way. He came to me in the winter of the first day of the year, and he was a most notable fact.

I did not know whether I was dreaming or awake, but, having at length recovered my senses, ran off to the theatre to relate what had occurred, and talk over all this strange visit foreboded. We were dumbfounded. Mad. Schröder-Devrient gaily offered herself as a sacrifice to the old composer's whims, while I hastened to the master stage-carpenter, with whom I had a serious conference regarding the conductor's stick, after which I had promised to look. This grave negotiation went off most satisfactorily. The stick was constructed of the specified proportions; in color it was exactly like ebony, and two large white knobs were fixed on the ends. In due time, we met at the grand rehearsal. Scarcely was he in his chair ere Spontini appeared ill at ease. He wanted to have all things the other way, and I had to him. But, as his condition would have thrown the rehearsal into a state of perturbation, and as it was not to be thought of, I had to journey, and promised to manage it myself.

*From *Le Monitor* (translated in *Le Monde*).

The press, and the common are in French in Wagner's original text.

after the rehearsal. This compromise having been tacitly accepted, the composer at last sized his staff. I instantly understood why he attached such extraordinary importance to its form and dimensions. He did not hold it by one of the ends as is generally done by those who have to conduct a band of instrumentalists; he grasped it firmly by the middle, and brandished it in such a manner, that one could easily see he used it as a field marshal's staff, not to beat time, but to command.

In the very first scenes, matters got into a lamentable state of confusion, from which it was the more difficult to extricate them as the composer expressed himself in German with difficulty, and, consequently, could not succeed in rendering himself intelligible either to the orchestra or the singers. But I had no difficulty in soon coming to the conclusion that his object was above all things to make us feel the necessity for fresh study. In fact, he aimed at nothing less than causing us to go through all the labor of the rehearsals over again. The disappointment felt by Fischer, the stage-manager and chorus-master, was something terrible, when he saw, beyond the shadow of a doubt, that he might have to do all his work anew. He had been full of enthusiasm at the idea of the composer's speedy arrival, but was now boiling over with rage and mortification. Immediately Spontini opened his mouth, Fischer imagined it was to find some new fault with him, and he indulged in some rather coarse answers. To give one instance out of many: at the conclusion of a certain concerted piece, Spontini, bending towards me, said: "Mais, savez-vous, vos chœurs ne chantent pas mal." Fischer, who was observing us with a suspicious eye, exclaimed in an irritated tone: "Eh bien! qu'y a-t-il encore? Qu'est-ce qu'il veut... le vieux?"

An important matter which detained us a long time was the arrangement of the triumphal march in the first act. The composer gave vent to inexhaustible complaints on seeing the indifferent bearing of the people at the entrance of the Vestals. He had not at first remarked that, by order of the stage-manager, everyone knelt down at the appearance of the Priestesses, for everything he could perceive only by means of his eyes was quite beyond the scope of his observation, on account of his being so extraordinarily short-sighted. What he wanted was for the Roman soldiers to testify their respect by striking the ground with their lances before kneeling down, and he wished the movement to be executed with the perfect precision of well-disciplined troops. We had to repeat it an incalculable number of times, and, unfortunately, at each new attempt, a certain number of tardy or too hasty lances interfered with the harmony of the proceedings. Spontini himself went through the manœuvre with his celebrated conducting stick. All his trouble was thrown away! He could never obtain his ideal effect, and the action was wanting in energy and decision. The incident reminds me of the curious accuracy and striking effect of similar evolutions in *Pierand Cortez*, a work I had seen some years previously in Berlin, and which had left a deep impression on me. I perceived that we should have to devote considerable time and trouble to overcome the indolence characterizing such theatrical manœuvres among us, and to execute them to the composer's satisfaction. After the first act, Spontini went upon the stage. Being so short-sighted, he supposed he was still surrounded by the principal artists, so he began valiantly stating the reasons which compelled him to postpone the production of his *piece* till it could be represented in the spirit in which he had conceived it. But the sargers, to whom he fancied he was talking, were dispersed about the theatre, giving free course to their lamentations, and the venerable composer went on gravely haranguing, for the benefit of the stage-carpenters, the lampmen, and other persons employed on the establishment, and who crowded round him out of curiosity. It was before this audience, so little

worthy of him, that he developed, with remarkable warmth, his theories on the real foundations of dramatic art. Directly I was able to form an opinion of the situation, I went up to him, and, in a friendly and deferential tone, explained to him his mistake. I assured him that all he desired should be done, and especially that Herr Eduard Devrient, who knew *Die Vestalin*, and recollected all the details of the *mise en scène* at Berlin, would undertake to drill the chorus-singers and supernumeraries. I thus succeeded in rescuing him from the somewhat ridiculous position, in which, to my great mortification, I saw him involved. My words reassured him, and we drew up together the plan we were to follow in getting up the pieces as he wished. To tell the truth, I was the only person to whom the new turn taken by matters was not, after all, disagreeable. The fact is that through Spontini's rather absurd caprices I clearly perceived the persevering energy with which he pursued the realization of one of the objects at present most neglected and unappreciated in dramatic art.

We recommenced our studies, therefore, by a pianoforte rehearsal, so that the master might be able to communicate his intentions to his interpreters. To tell the truth, this labor taught us very little fresh. Spontini laid less stress upon the details than on his views of the work as a whole, and was fond of launching out at length on its general conception. I observed, by the way, that he was accustomed to adopt a singularly peremptory tone, even with the most famous artists, such as Mad. Schröder Devrient and Tichatscheck certainly were. He forbade the latter to employ the word *brout* (bride), which Licinius used when addressing Julia in the German text. The word jarred horribly on his ears, and he was unable to understand, he said, how any person could couple so flat and vulgar a sound to music. As for the artist, a very inferior one, by the way, charged with the part of the Grand Priest, Spontini gave him a long lesson on the manner in which this personage is to be understood. He deduced his character from the conversation he has with the Augur. He showed that all the High Priest's calculations were based on religious superstition and the machinations of the other priests. The Pontiff ought to give us to understand that he had nothing to fear, not even an adversary who held the army in his hands, since he was sure, come what might, that all would turn out well for him; because, supposing the worst to happen, and that Julia were snatched from execution, he could, by effecting as he chose the miracle which would instantaneously rekindle the sacred fire of Vesta, save the sacerdotal influence. In a conversation which I had with Spontini concerning his instrumentation, I asked the reason of his not having utilized the trombones in the magnificent triumphal march of the first act, when he had employed them so energetically in several other passages of his opera. "Est-ce que je n'y ai pas de trombones?" ("Have I no trombones there?") he answered, with genuine surprise. For all reply, I showed him a copy of the engraved score. He instantly asked me to write a trombone part for the march, begging me to do so at once, so that he might judge of its effect at the first band rehearsal. He said, also, "J'ai entendu dans votre *Rienzi*, un instrument que vous appelez basse-tuba; je ne veux pas bannir cet instrument de l'orchestre; faites m'en une partie pour *La Vestale*" ("I heard in your *Rienzi* an instrument you call a bass-tuba; I will not banish it from the orchestra, so write me a part for it in *The Vestal*.").—I experienced genuine pleasure in conforming to his desires, and in carrying them out with moderation and discretion. When he heard for the first time at rehearsal the effect of the instruments thus added, he did not fail to cast a glance of grateful satisfaction towards me. This favorable impression remained in his mind, for he subsequently wrote me a very affectionate letter from Paris, asking for the little score of the instrumental supplement. His pride, however,

would not let him acknowledge frankly that he desired anything of which I was the author; and this feeling was betrayed by the roundabout terms he employed. "Envoyez-moi," he wrote, "une partition des trombones pour la marche triomphale, et de la basse-tuba, telle qu'elle a été écrite sous ma direction à Dresde." ("Send me a score of the trombones for the triumphal march, and of the bass tuba, as executed under my direction at Dresden.")

One of the most characteristic circumstances which marked our getting up of the piece was the energy with which Spontini brought out, nay, even exaggerated, the rhythmical accent. To attain the effect he desired, he had adopted the habit at Berlin of marking the strong bars by the word *Diese* (this one), of which I did not at first understand the signification. Tichatscheck was especially pleased with this method, for he was so enamored of rhythm that he always insisted upon precision of attack whenever any important parts were to be taken up by the chorus. He was convinced that if the first note was struck with certainty, the remainder would follow as a matter of course. —Everyone bowed submissively to the composer's wishes, and took a deep interest in him. The tenors alone were angry with him a long time for a terrible fright he had given them. It happened that in the quivering accompaniment of Julia's sombre cantilena, at the end of the second act, the execution did not at all agree with the composer's intentions. Turning towards the tenors, he said in a sepulchral voice: "Est-ce que les altos sont morts?" ("Are the tenors dead?") Terrified by this adjuration, two pale hypocondriacs, who, despite their right to a pension, would insist on retaining the first desk, nearly fell off their stools, and turned towards Spontini with haggard eyes and distorted features. It seemed as though they had just heard the passing bell, and that they saw the tomb gaping to receive them. I endeavored to recall them to life by explaining in a perfectly prosaical style what the composer wanted them to do. —Spontini could see I was devoted to him by the zeal I displayed in modifying, according to his notions, the arrangement of our instrumental army. The order in which he wanted his musicians placed resulted less from any system than from an inveterate habit. But this habit possessed an extreme importance, which I understood perfectly, when the master deigned to explain it to me. "Je dirige," he said, "non pas avec la main mais avec le regard; mon œil gauche est premier, mon œil droit second violon. Or, pour conduire avec les yeux, il faut renoncer aux lunettes, lors même qu'on a la vue courte. Voilà ce que ne comprennent pas une foule de mauvais batteurs de mesure. Quant à moi," he added, "je vous le dis en confiance, je ne vois pas plus loin que le bout de mon nez, et pourtant, d'un coup d'œil, je fais exécuter tout ce que je veux." ("I conduct not with my hand but with my glance; my right eye is first, and my left eye second violin. Now, to conduct with the eyes, one must renounce spectacles, even when one is short-sighted. This is something not understood by a host of wretched time-beaters. As for me, I will tell you in confidence that I cannot see further than the tip of my nose, and yet with a glance I make the orchestra execute whatever I choose.") With regard to the order in which Spontini desired the members of the band to be placed, it was certainly characterized by more than one illogical detail. Thus, in conformity with the Parisian fashion, the oboists were stationed immediately behind him. The two artists were thus obliged to turn the bells of their instruments towards the audience, and one of them, the first oboe, was so mortified that I had all the trouble in the world with him. But, with the exception of such slight mistakes, Spontini's ideas were founded upon a perfectly rational principle, though it is one not yet recognized, even at the present day, in most German orchestras.

According to this method, the mass of strings

In 1980, appeared he will know. *There is*
something about it for the past years, with
for the last time. He is. For the very first
time, I have found a way to make it
possible to make it. But it is not the same.

Handel wrote his best oratorio, "Jephtha," when sixty-six years old, and Haydn his "Seasons" when he was sixty-eight, but the production of such a work as this, from a man of seventy-six years of age, is without a parallel in the history of musical art. The work was given entire at one of the Conservatoire concerts in March 1838. It was first performed in England in 1872, and also at the Requiem for Mr. Hope Scott in 1873; on both occasions at the Roman Catholic Church in Farn Street, London. For a careful illustrated analysis and criticism on this work we must refer to Mr. Bellasis's book. Mendelssohn seems to have been anxious to get the Requiem executed at the Lower Rhine Musical Festival in 1838. According to the testimony of critics, the work is a masterpiece; the tone is broad, and soaring heavenwards, the aged musician's manliness of style and freshness of creation did not abandon him even when so near his end.

Berlioz once more appears in Mr. Bellasis's pages as the accuser of Cherubini and Halévy on account of a trick they are stated to have played him, prompted by jealousy, at a performance ordered by the Minister of the Interior of Berlioz's Requiem instead of Cherubini's. According to this tale, Habeneck the conductor, instigated by Cherubini, laid down his baton in the middle of one of the pieces, and leisurely helped himself to a pinch of snuff, when Berlioz (who was sitting behind him) rushed forward and saved the movement by making the time with his arm. Berlioz does not produce a shred of evidence as to Cherubini or his friends having attempted such a despicable manoeuvre; as Mr. Bellasis shows, he is so continually wrong as to his dates, so blind to his own incapacity, and so ridiculously vain, that the critical reader can nowhere depend on his random statements.

A quintet in E minor, finished in October 1837, was the song of the dying swan; after writing this he retired to his home, only attending occasionally to some necessary duties at the Conservatoire. Moscheles had an hour's talk with him in 1839, and he told him that he could not write another note. This was hardly correct, for towards the close of 1841, Ingres painted his portrait, and the old composer sent the artist with his thanks a beautiful little canon, set to words of his own. The picture, of which Mr. Bellasis gives a capital engraving, is said to be a striking one; it was bought by the king, and is now in the Luxembourg gallery. But the end was near:—

On the third of February, 1842, Cherubini tendered his resignation as director of the Conservatoire. It was accepted, and Louis Philippe, bent on bestowing a signal mark of his appreciation of such lengthened services in the cause of music, for the first time made a musician Commander of the Legion of Honor. On the 12th March, Cherubini grew weaker. On the 15th, surrounded by his wife, son, and daughter, Halévy, Batton, and other intimate friends, and whilst muttering some words which were unintelligible to those about him, he expired, in the eighty-second year of his age. As Cherubini was a Commander of the Legion of Honor, the funeral took place with much solemnity and with military honors. The procession, joined by no less than three thousand persons, started from the gates of the Conservatoire, and passing along the Boulevards, amidst the grand strains of Cherubini's own funeral march for General Hoche, directed its solemn course to the church of St. Roch. Here Cherubini's second Requiem was performed, by his own dying wish.

A writer in the *Athenæum* noticed "the thrilling effect of this Requiem executed at the composer's own obsequies."

When the ceremonial was over, the cortège proceeded to the cemetery of Père la Chaise. Here M. Raoul Rochette, in the name of the Institute, of which Cherubini was a member, Laubert the younger, Halévy, and another from the Conservatoire, representing Cherubini's friends, said successively a few touching words over the deceased.

A handsome sepulchral monument, with a bas-relief of the head of the Florentine master by Dumont, was erected by public subscription at Père la Chaise. The last Requiem Mass of the deceased was also sung for him at the church of St. Gaudan, Florence, and his old fellow-citizens erected a bronze statue to his memory. In the year 1869 a grand monument by Fantacchiotti was placed in the church of Santa Croce, Florence; subscriptions for this memorial came from all parts of the civilized world, and reached a large sum. Mr. Bellasis reprints a description of the monument by Gamucci; it is a pity that he did not present his readers with an engraving of it.

One of the most valuable features of Mr. Bellasis's book is a singularly complete descriptive chronological catalogue of Cherubini's works, occupying thirty pages. This has been compiled almost entirely from a catalogue of the musician's compositions in his own writing. The fecundity of Cherubini is amazing; 110 works or sets of works are catalogued here, 216 of which may be classed as secular, and 114 as belonging to his sacred music. Out of all these works, only about 80 have been published. The book—which is admirably got up—concludes with a copious index.

While we willingly admit that Mr. Bellasis has rendered a service to musical art in bringing together the *disjecta membra* respecting Cherubini's career, which, as he tells us, "lie scattered in various pamphlets, periodicals, and dictionaries," and give him all due credit for his industry, we must point out that his work would have been still more valuable, had it all—or nearly all—been written in English. Moreover, letters illustrate the man, and the almost total absence of these deprives the readers of one of the best means of becoming intimately acquainted with Cherubini as he was. His domestic life is touched on in the very briefest way; surely it is possible to obtain some few particulars of his home life! However, in a subsequent edition these defects can easily be corrected. Mr. Bellasis has been an industrious compiler, and his "Memorials of Cherubini" is a welcome addition to our store of musical biography. Many of the great master's works still await a hearing; the book will not have been written in vain if the attention of musicians is drawn to this neglect.

Male Part-Song Clubs.

[The following article, which we find in the *Philadelphia Illustrated New Age* (Feb. 8), contains some very just thoughts, admirably well expressed, which we commend (particularly the latter portion) to the consideration of our young men who allow their musical enthusiasm to be drawn off into one narrow channel and by no means a deep one.]

The Musical Fund Hall was crowded on Saturday night to hear the second concert of the third season of the Orpheus Club. This association numbers about thirty voices, and singing as they generally do, without accompaniment, excellent judgment was displayed in retaining the Musical Fund Hall, the most delightful music-room in our city, if not in the world, its acoustic properties being not only unrivalled but unapproached. A small chorus, and that of male voices, thereby suffering in vibratory resonance, could not be heard to such advantage anywhere else. Not that such adventures aid was required; by no means. The voices were collectively and individually good, and their singing in the qualities of emission, intonation, time, expression and enunciation, displayed the admirable training which they have received at the hands of their talented conductor, Mr. Michael H. Cross, one of the most accomplished professors of our city. If we might take exception in a fastidious disposition, it might be to complain of the too frequent resort to the sensational *soffo voce*, which could only be designated on paper by that congregation of *pis* which the critics have so amused themselves with in Rossini's later scores. The objection to it lies in the destruction of a pure tone of the voice, and that it frequently tends to a disturbance of time and pitch. Considering the great scarcity of tenor voices in America, we found the parts fairly balanced, and in view of the compass required in Spofforth's "Come, Bounteous May," special commendation is due to this part. Most of the compositions on the programme were of a light, we might almost say trifling character. The best were Mendelssohn's "Waken, Lords and Ladies Gay," Sullivan's "The Long Day Closes," Spofforth's "Come, Bounteous May," Hatton's "Village Blacksmith" and Callcott's "Are the White Horses Forever Red?" To the credit of the Club, be it said, the most meritorious compositions were better sung, while the inferior ones were more applauded. Humming accompaniments and "Bonn, Bonn," sung in short, detached notes, in fact all this family of attenuated efforts, are unworthy such a fine body of musicians, and we put it mildly when we ask if this is *vocal music*. It may serve to create enthusiasm with the groundlings, and high classical music may be "caviare to the general," but is there not a middle ground to which we should aspire to lead the general public? Think of it, gentlemen.

It is the fashion just now—quite the proper thing—to sit in full dress, reading the words to be sung

in a libretto, printed on fine tinted paper, and to listen with gravest attention to part-songs and choruses sung by male voices. Societies and clubs are formed in all our leading cities, and the *beaucoup monde*, anxious to lend a helping hand to feeble art, puts on its violet-colored gloves and white neck-tie, and rushes pell-mell into crowded halls to the evident danger and disturbance of *la grande tenue* for the purpose of hearing—what? The English for many long years have been persuaded that art has received a special development in their Glee and you may find on the shelves of London music-sellers any quantity, variety and degree of excellence or worthlessness, of this class of composition; for so popular has it been that even four-part arrangements of simple songs are demanded. The Glee, like roast beef, is a national institution, and the English in their conservatism seldom repudiate old favorites; yet we have seen the choicest Glee Clubs in London wasting their sweets and singing to empty benches in St. George's Hall. Why was this? Perhaps because in these latter days the public had enjoyed the perfect fulfilment of choral singing in Albert Hall and Crystal Palace, where hundreds, nay thousands, men and women, joined their voices in giving interpretation to the grand thoughts of great masters in noble works of strength and length, wherein an idea was elaborated, a living principle enunciated, or sacred and historical scenes painted in tone colors, whose breadth and depth, light and shade, demand all the resources of art, vocal and instrumental. The Glee may find its home in private gatherings or at convivial meetings, but must perforce retire from public concert halls in the presence of the "Messiah" or "Creation," sung by English bumpkins in smock-frocks and blooming milk-maids in homespun skirts. The mighty genius of composition asserts its rights, and the lesser must give way to the greater.

We may be reminded that a nation so refined and cultivated, so aesthetic and artistic, as the people of Germany are, has fostered and encouraged the male chorus, even to its production in the world renowned *Gesangvereine* concerts in the classic city of Leipzig. We would not do our American societies the injustice of even a comparison. Their superiority in voice, delivery, intonation and expression is so evident and conspicuous that were they to be heard in Leipzig, or Berlin, we are sure that no German Association could find listeners at a public concert from that time forth. But let us be just to the German *Sängervereine*. Their singing in concert forms the exception rather than the rule. If the secret of social enjoyment has been imparted to any of the people on earth, it must be in the possession of the Germans. They do not ask for point-lace and diamonds, violet kid gloves and crucial swallow tails, perfumed librettos and tinted paper, to assist them to take part in the open-air songs of Mendelssohn, or the student and drinking songs of their thousand and one writers of lighter compositions. This was far from the idea of old Zelter, the friend of Goethe and master of young Mendelssohn. Zelter was come from the people; he had worked with his own hands as a journeyman mason; his sympathies were large for humanity, as was his love for music. About the beginning of this century—not to imply that such songs were not composed and sung at an earlier date—Zelter and his friend Fleming founded at Berlin a congregation of staid, elderly men, who met once a month to sit down to a good supper, and diversify the pleasures of the table by singing four-part songs, principally composed by themselves. It was an original statute that no one was eligible as a member who was not a composer, a poet or a singer. During his lifetime Zelter was their President and principal composer, and in no branch of art, perhaps, did his peculiar talent evidence itself so brightly as in these convivial effusions, where humor, raciness, a masterly employment of the limited materials at his disposal, and a fine sense of the poetry he took in hand distinguished him among his contemporaries. Goethe used to give his songs to be composed by Zelter. A younger generation of music-lovers founded a young *Liedertafel* society on the same principle. Berger, Klein, Forster, Hofmann, and other kindred spirits were members. In general, a gay and more spirited tone pervaded this younger society than belonged to their classical seniors. It was the practice of both bodies to invite guests on holiday occasions; and by the younger part-singers ladies were admitted twice a year. Nothing could be sprightlier or pleasanter—a little extra noise allowed for—than these latter meetings. But observe there is no attempt at style in the entertainment, no artistic finish aimed at, enjoyment is

sought in song and glass, wit and hard reign
supreme, dull care is at a distance, hilarity at a pre-
mion, and a feeling overrules the economy which
we cannot describe because English speaking peo-
ple have neither *of* nor any word to know it by.

We are not unmindful that musical journals have been printed in Germany specially devoted to the interests of the male chorus, and that even royalty, in the person of the late ex-King of Hanover, has deigned to compose some specimens; nevertheless, as a rule they are regarded as an amusement of the table, and it is never expected that they shall receive that artistic treatment which is bestowed upon them by our American societies. A witty gentleman has said that it is nothing startling out of cherry stones! We do not wish to be complaining, however, we cannot but ask if these singing clubs are advancing the interests of that art which they love so well and could illustrate so handsomely. An ephemeral caprice has brought upon them the smiles of popular favor, but a breath more, and then, as a breath has need, and even death, there are faint signs of its decline.

Looking at the male choros from a medical standpoint, it will be found to be a most satisfactory. We now refer to a special study and essay, now in progress, of a private physician, and more theoretically, beg to state that the male choros is referred to, but that one can easily apply to all these Unions, Societies or Clubs, which educate themselves, specially and exclusively to self-culture. Again, a male choros is a very good place for an outdoor service as a place where to exercise, but then the difference is in the amount of exercise, and the illustration enhances the parallelism. A choros composed of men is a very good place where to opera, even if referred to a physical training and health, but a whole chorus of men, by their hegemony, actually trying to be a chorus by the monophony and without being a chorus, is a *choros*. Some Messes have been composed of men, but they are not choros, they are *choros*.

German countries with great success, and at the same time were reflected in the literary movement of the 19th or 18th century, and even more in the short stories. I have never written them, and still I feel as if I have the exclusive appropriation of the male reader's language. Thus their particular quality of being a "male" text is necessarily made out of short pieces without a selection of speciality. Still, it is a male text, and a pass of men's voices makes it incumbent upon the composer to keep within certain limits so as to escape it—again from the horrors of a "male" in the basses—which they do not always do, by the way—and thus the intermediate parts frequently cross each other to the propagation of confusion and indifference. Some German composers who insist upon waiting for long voices sometimes pay heed to the extreme parts, but this habit is rare, still it does and may occur.

What is wanted in this and other American cities is the formation and maintenance of large, strong bodies, where, by the combination of male and female voices, great works may be studied and produced. The young men in these clubs are the very flower of the musical element in our society, the very hope and glory of artistic effort. They then rest the responsibility at the day and hour. What are they doing? Are they not wasting precious talents and glorious opportunities? If that speaks truly, in our difficult times the last year's present year reveal to us the lack of a number of mixed chorus societies, and may we not naturally look to the absorption of these young men in these male clubs as a principal if not the only cause? We believe so.

Perhaps we are a musical people. Perhaps not. At least, we have no conscription on the whole continent, neither have we any established special Companies are formed on speculation; if they succeed they go on, if they don't they are dissolved, an impresario buys a *pauvre diavolo* as he would a blood-horse, and spends the difference as he would on pork or bonanzas. In a corner of music land, in a shop where Mr. Merryman and his saw just now as welcome as the notes of Wagner and Verdi, Richard, Thomas and Henry seize the baton and stand at the head of the once the having been duly prepared for their work by graduation in a country church choir; beardless boys learn to play a psaltery and become organists, young gentlemen take a quarter's lessons in harmony and compose operas and oratorios, some don't study at all and compose anthems which music publishers print, clergymen write services, or at least put their names to them, a shipping boy Moore's Encyclopedia of Music and sets up for a critic.

writing brilliant articles on methods, schools, progress and all that bits of papers are reproduced in *Kyōka*, *Musōken* and *Te Deum*, to the education of the national, young enthusiasts in art sing "humming" and "hoon, hoon" choruses, and Cerelia is sacrificed by her own worshippers at her own altars.

In sober earnest, the cultivation of a good taste in our nests with just such young men as compose the Members of the present day, and if they can be persuaded to make well-directed efforts to a proper end, all the irregularities and enormities which we have hinted at will disappear and civilization will take up that number which we have heard so much and seen so little of.

A Viennese Critic on Herr and Mad.
Joachim.

Everything that Dr. Ambros writes is fresh and full of interest. The *London Medical Week* translates the following from a Vienna paper:

[illegible][illegible]

that there was a second son, the late M. Antoine Leclair, the father, and the sons, Jean Marie, and Antoine Rea. We have here the late Jean Marie, the violinist, and composer of many brilliant violin pieces, as well as the late Jean Louis de St. Louis. He was born in 1717 at Lyons, and died here in Paris in the 17th Decr. 1774, having been discovered by whose hand he fell. The two violin pieces in the 17th Decr. are rather simply incomparable, have all the character of the Rea, and are the violin of which is a good violinist, and the more so, as he is a good one. At the

As a whole, the production is superb. As the players heard the record, "I am sure," were played to the accompaniment of a piano and other instruments, we had in *De L'Esprit* by Rameau and elsewhere. Leclair's piece combines with this the old French and French style, especially in the first, with a few episodes. As played by Leclair, it certainly is the most delicate and naturally graceful festive song, and a very interesting study in a field that is out of the fashion, though to be spoken in each of its own kind of p's and s's and such like. A French note of a very lively and complete French character was created by French and French with their French and French. It seemed as though the God of the French, the French, and the people were all a glow by the French performance. The whole working with the French's Stimm, Quarter, and Cords, was a great enthusiasm of the public to the highest pitch. During the Introduction, which is so ticklish an ordeal for the performer and with a process as well as it were, in clouds, the audience scarcely ventured

to breathe. The stormy fugued Finale was nothing less than a blaze of fire and never have we heard the unrivalled A minor Andante, to say the least, more beautifully performed. But then Herr Joachim had fellow-executants worthy of himself; the tenor sounded truly magnificent in the hands of Herr Hellmesberger, and we beg Herr Rover, the violoncellist, to receive our especial compliment for his *Pizzicato* in the Andante, they were clear as a bell. We felt especially pleased to find that the second violin, Herr Hellmesberger, junr., held his ground so well in the dangerous vicinity of the first violin. Let the reader, for instance, call to mind the passage in the Finale where the four parts wander, one after another, with the extended Fugue-Theme, like in-ligant spirits through the wide realms of space. The *violin solo* follows immediately the *violin primo*, then comes the angry *viola*, and, last of all, the violoncello. There was but *one* tone and *one* tint in all four instruments.

Mad Amalie Joachim first sang Schubert's "Zuleika," one of the most beautiful and least known of his compositions—then Schumann's "Last der Sturmnacht" (repeated), and, lastly, three delicious songs by Brahms—"Lied, Lied," "Auf den See," and "Schlafentzug." At the last a charming cradle-song, which Mad Joachim rendered with extraordinary success, the audience being able to speak, perfectly wild; every stanza was applauded. I cannot say whether I ought to award the palm for execution to the singer or to "Zuleika." What a singer of songs! At the Gesellschafts concert, Mat. Joachim took the contralto solo in Bach's "What a fine cantata," O'wegesener, and in the "Rhapsodie" (on Goethe's "Harz-Reise in Winter") by Bräuner, which piece, as far as its execution is concerned, absolutely bristling with difficulties for the vocalist. May Brahms always find a lady who, for instance, can take the downward seventh with which he ends the second "Odeleus" song as Mad Joachim. The composition, I am not ashamed to confess, moved me deeply. The words, "Ist auf dem Pfad der Liebe ein Weg, der nicht zum Ziel führt, so ist es doch ein Pfad, der uns von der Kälte des Lebens zum warmen Boden des Herzes—no everyday *prophie*, but something full of love and the purest feeling in every tone. Wonderfully does the woman's voice here float over the deeper sounds of the tenors and basses of the orchestra. He who has heard her composition at the Gesellschaftsconcert will find his contemplation of it more than ever sweetened.

A. W. AMBROS.

"The Messiah" and Madame Patey in Paris.

[illegible]

Handel's *Messiah* has been received here with wonderful success. Strangely as this double fact may be, it is not without its explanation. There is a very good chance of oratorio being popularized in France. A certain M. Charles Lamoureux seems determined to give a fair trial to the masterpieces which have delighted England for more than a century. He has taken the summer circus in the Champs Elysées, and has fitted it up with a grand orchestra and a sufficiently capable organ, and once every week he invites his countrymen to listen to a composer whom they have hitherto only known by name. He not only "calls up spirits from the vasty deep" of Protestant truth, but also "calls up the dead to come when they are called." I referred some time ago to the original criticisms, evincing the deepest interest in the subject, which welcomed the production of *Le Messie*. M. Lamoureux has followed up the warlike drama with the far more didactic *Messiah*; and this also has not only been listened to with respect, but applauded with enthusiasm. On the first night Madame McMahon led the chorists, but at the second performance the work was entirely left to the organist. It was held to be more serious and to say sooth, a more depressing sight can scarcely be imagined than that presented by the Champs Elysées on the dark and stormy day in question. The wind blew in gusts strong enough to carry a woman full sail off her feet, and the rain lay in pools half a foot deep on the morass-like walks of the Elysian fields. Moreover, it was not possible for the visitors to approach the entrance except by walking, the door abutting on the road being cleverly closed to the general public. Nor was the interior of the edifice particularly in harmony with the work to be performed; for the shape of the building, to say nothing of the decorations, recalls some of the errors, half of which latter is taken up by the reserve seats. The Choir was

not full, the weather having doubtless kept many music lovers at home; but the audience made up in demonstrations of general approval for what they lacked in number. To an English ear the French words sound at first strangely unfitted to the character of the music; but I am bound to say that Victor Wilder has well performed his most difficult task. The orchestra and chorus—numbered in all three hundred exponents; and though the voices lacked the volume of tone to which we are accustomed in England, the choruses were, without exception, remarkably well sung, and they produced an unquestionably powerful impression. What struck me most forcibly was the admirable success with which the conductor, M. Lamoureux, preserved all the *tempi* consecrated by English tradition. There was none of the hurrying of time which I had expected to hear, nor any unnecessary *ralentandos*, for the production of any extravagant effects. If the conductor had passed his life in Exeter Hall, he could not have respected more religiously the intentions of the composer. Some of the soloists "left to be desired," to use a French idiom; but in this respect, again, the audience showed as much appreciation as power of admiration, for they left many of the solos unnoticed, and heaped all their applause on the performance of Madame Patey. This lady has performed a feat which is worthy to be registered among the *tour de force* of the singing profession. She is not, as I understand, a French scholar; but she pronounced the words with a distinctness which made every syllable tell, and with a purity that left no room for criticism. All the Frenchmen present with whom I happened to speak were unanimous in their praise, and the critics write as though they had first discovered the fine quality of the singer's voice. Contraltos, it must be remembered, are exceedingly rare in France; and Madame Patey's welcome on that account is even warmer than it would have been in any English town in which her capabilities were unknown.

Dwight's Journal of Music.

BOSTON, FEB. 20, 1875.

Concert Review.

HARVARD MUSICAL ASSOCIATION. The seventh Symphony Concert (Friday, Feb. 5) had a somewhat larger audience than usual, the day being fair for once, to listen to the following list of purely instrumental classical compositions:

Fourth Symphony, in D minor, Op. 120.Schumann.
Introduction and Allegro—Romanza—
Scherzo—Finale.

* Organ Passacaglia, in C minor.J. S. Bach.
John K. Paine.

Concert Overture, in A, Op. 7.Rietz.

* Piano-forte Concerto in F-sharp minor, Op. 69.
Ferdinand Hiller.
Moderato ma con energia e con fuoco.—Andante
expressivo.—Allegro con fuoco.
B. J. Lang.

Overture to "Oberon."Weber.

Apparently this concert was more commonly enjoyed than almost any other of the season. The orchestra were in good condition and actually played the fairy, knightly Overture by Weber in a manner worthy of the marvellously well trained force with which the general challenger has favored Boston latterly above all the cities of his extensive circuit. The same might be said of the rendering of that very fine Concert-Overture by Rietz, which it was found advisable to substitute for the Overture by Norbert Burgmüller after a trial of the latter in rehearsal, the more familiar work being at the same time the richer and the fresher of the two. And the same also may be said of the performance of the greater part, though not the whole, of that most delicate and subtle of the Symphonies by Schumann, which has such striking contrasts, yet such a pervading unity of spirit, with frequent reminder of the theme from which it springs. The chief fault we noticed in the rendering was in the Scherzo,—the latter half of the strong opening period, where each measure consists of a short note, lightly and pointedly touched, answered by a chord of twice its length; the notes sounded as if of equal length, and so all the piquancy of the passage was lost. The

tempo of the Finale, possibly, could have been taken a little less rapidly to advantage, but it was given with great spirit. The *Romanza* charmed as it always does.

The grand and wonderfully rich, suggestive *Passacaglia* by Bach had probably never been heard here on the Organ by anything like so large an audience, although Mr. PAINE used to play it before the handfuls of chance visitors who attended the Organ "noonings" a few years ago. Last year it was given in these concerts as transcribed for the Orchestra by Esser, when, if we remember rightly, it made quite a decided impression very generally, and we saw nothing in the newspapers about its being too deep or too learned for the average audience. The Great Organ employs many times more instruments,—i.e. sounds at one time many times more notes,—than the largest orchestra we ever listen to, having thus the advantage of great power and fullness,—a certain oceanic depth and breadth of tone-waves, so to speak; while on the other hand the orchestra imparts a more marked individuality of accent, making the entrance of the parts, as well as the whole outline, more distinct. Moreover, the full organ (with but slight contrasts of registration) is used so continually, according to the traditional practice, that to modern ears there is a certain surfeiting monotony of richness. It would be strange therefore if there were not some listeners who were honestly glad when the thing was over. But there were also many present who heard it with profound interest and satisfaction,—and that notwithstanding the fact that the Organ, after the long occupation of the Hall by the "hen opera," was by no means in perfect tune; in the lively pedal passages one almost looked to see "the feathers fly" from those great pipes! Mr. Paine, of course, played it in a masterly manner, doing honor to Bach, to the occasion and himself.

It remains to speak of the Concerto by Hiller, which was once played here in a Thomas matinée by Miss Mehlig, without producing any marked impression that we can remember. This time, in the remarkably clear and finished rendering by Mr. LANG, it really engrossed the pleased attention of the audience throughout. It is by no means a great work, nor characterized by any fine original imaginative power; not for a moment to be compared with the Schumann Concerto for instance, or with either of the two by Mendelssohn,—to say nothing of Beethoven. And yet, if we must have novelty, it would be hard to find another recent work in this form so enjoyable, so worthy to come after the inspired creators. It is free from the extravagance, the attempts to carry the kingdom of heaven by storm, of the latest concertos, by Raff, &c. It has fire and passion, and brilliant effectiveness, with consistent unity of thought, in the first movement; delicacy of sentiment, tenderness and grace in the melodious *Andante*, such as commend themselves to the general ear, although it must be owned the musical ideas are commonplace; the bright, piquant *Finale* seemed to us the best part, resembling as it does some of Chopin's brilliant Rondo movements. The work was very finely brought out, both by orchestra and solo artist, and we felt that as a whole it made a very favorable impression.

HANDEL AND HAYDN SOCIETY. The Concert given to the Associate Members, on Saturday evening, Feb. 6, was a highly enjoyable occasion, and attended by a large and sympathetic audience. Instead of one long Oratorio, it offered a well chosen variety of good things,—several of which were welcome echoes, or after-vibrations, of the last triennial festival. The first of these was Mr. Dudley Buck's Forty-sixth Psalm: "God is our refuge," which again proved quite acceptable by its clear, free, easy

flow of melody and harmony, its mastery of form, its judicious contrasts of expression, and a pervading good sense, rare enough in the ambitious compositions of these days, although we cannot credit it with any spark of genius; but genius is an exceedingly rare visitor, and when it does come it will let us know. Miss AMIE WHINERY exhibited her usual refinement and true feeling in the soprano solos, though not all her power or certainty of voice, being evidently a little nervous and constrained. Mr. GEORGE SIMPSON is the same sweet-toned, true and even tenor singer as of old; one to be thoroughly relied on, though he has not yet learned to articulate the words distinctly. Mr. J. F. WINCH made the most of the strong and telling bass solo: "The heathen raged," etc.; this, and the Double Quartet, were the chief triumphs in the performance.

Next came the Mendelssohn Motet: "Hear my prayer," in which the chorus detonated the short responses in the strong first portion with a loudness that seemed rather out of proportion to the solo voice; while Mrs. HOUSTON WEST surprised us by the rejuvenated freshness of her soprano tones, besides singing with all her usual fervor and expression. "O for the wings of a dove," solo and subdued chorus, went beautifully. The one novelty of the programme was the fine florid soprano Aria from Handel's *Josiah*: "Oh, had I Jubal's lyre, or Miriam's tuneful voice," which Miss Whinery executed to a charm, with perfect purity of phrasing, perfect evenness and finish in the sustained and difficult roulades, while in its spontaneous joyfulness and gratefulness the song seemed to spring from her own heart. She was obliged to repeat it, and no one felt disposed to quarrel with the encore. Gounod's "Nazareth" was superbly sung by Mr. Winch with chorus; indeed he rivals Santley in his broad, even and sustained delivery of this simple but majestic Christmas ballad; with the swelling choral harmonies, together with orchestra and organ, the climax at the end was really almost sublime.

Mendelssohn's "Hymn of Praise," entire, formed the second part of the concert. The three symphonic movements were fairly rendered by the orchestra, and of course are always enjoyable, and the choruses were given, almost without exception, with precision, light and shade, and grand effect. Mrs. West has seldom, if ever, appeared to more advantage in the soprano portions; her delivery of the prophetic sentence: "The night is departing," revived the old thrill of that first time when she gave it with such startling splendor at that memorable concert in honor of President Lincoln's Emancipation proclamation (Jan. 1, 1863). The Duet: "I waited for the Lord" was very beautifully sung by Mrs. West and Miss Whinery, both entering fully into the spirit of the music. And Mr. Simpson's voice, style and intelligence went far toward doing full justice to the dramatic tenor solos (in the "Watchman" scene, etc). Mr. ZERRAHN conducted with his usual firm control; and Mr. LANG drew from the great reservoir of organ tones, where needed, with judicious hand.

Mr. PERABO's second Matinée, on Tuesday, Feb. 9, offered:

Sonata in C minor, op. 56. Four movements. Thalberg.
a. Allegro moderato. b. Scherzo pastorale.
First time in Boston.
Sonata for Piano and Violin, op. 49. F minor. Rubinstein.
Violin, Mr. Mullaly.
a. Allegro appassionato. b. Andante. c. Scherzo. d. Allegro con fuoco.
Second time in Boston.
Sonata, op. 111. C minor.Beethoven.
a. Maestoso. b. Allegro con fuoco appassionato.
c. Andante. d. Adagio.

The two movements of the Sonata by Thalberg were characteristic enough of their composer,

and therefore not particularly Schumann-like. The Thalberg spirit in the Sonata form? Light and graceful, their beauty is entirely on the surface. For a curiosity they proved acceptable. The Rubinstein Sonata is certainly one of the most marvellous and striking chamber compositions we have heard by that impassioned, headstrong, bold composer. On second hearing it impressed still more than before as having a great deal of beauty and a power not, as well as much that sounds wild and wilful. The unusual combination of the Viola with the piano is an interesting one, the full-toned instrument had an important and difficult part to perform and performed it admirably in the hands of Mr. MULL-
ER. Mr. Perabo seemed throughout in the best mood for playing and interpreted the subtle as well as the strong lines of Beethoven's last and immensely difficult Sonata, including all those marvellously fine rhythmic divisions in the variations of the *Andante*, thoughtfully and clearly. It requires an artist to make such a work acceptable.

Their second Historical Concert of Music, Osgood and Basovitz will hold at three o'clock, next Friday (Feb. 26). The first programme brought us down to the great period of Bach and Handel, and to some of their immediate predecessors and contemporaries; the second programme is devoted to the vocal selections will begin with a five-part choral, "Blessed are they," &c., by Heinrich Schütz (1585-1672), the author of some thirty Latin numbers, published in Leipzig a few years ago. Then Mr. Osgood will sing the "Erlösung" which he sang at the cold prevented the last time. Then follow two choruses by old Italians—*Miserere* by Cellini and *L'agata, Agata*, by Donizetti. Then a group of old Italian songs—1. A love song "O Freunde" (1718, by the older Scarlatti (Alessandro); 2. "Star vicino," by Salvatore Rosa, who composed a mass as well as painted; 3. An Aria by Corelli. With these will be contrasted a number of popular German *Lieder*: 1, a melody from a glee by Hassler: "A pretty face has turned my head"; 2, that favorite choral of Seb. Bach, "Herzlich lieb hab ich, Verlangen," which is founded on the secular melody by Hassler; 3, a Shepherd's Song (18th century) by Graun, who wrote the Overture "Der Tod des Danczer"; 4. "Capitolo," by J. A. P. Schulz. The selections, it will be seen, are mostly confined to the smaller song productions of the time, we do not know how far it is the intention of Mr. Osgood to illustrate the Bach family, Handel, &c., by extracts from their larger church works—perhaps the programme would be too large for the small frame of such chamber concerts—The pianoforte portion of the programme includes—the Chromatic Fantasia and Fugue by J. S. Bach, a Sonata by Mehul, a Chaconne, Air and Hornpipe by Handel, one of Domenico Scarlatti's numerous Sonatas (No. 52), and a *Concertino for 4 Clarinets*, by Philip Emmanuel Bach, adapted for the piano by Mr. Basovitz.

Those who heard the first concert (on this stormy day) are prepared for a great deal of pleasure and instruction in the second. They know what excellent means,—though within narrow limits necessarily—are brought to the aid of the illustration of those curious *chances* of antique song and music for keyed instruments.

In the first place, Mr. Osgood's choir was, beyond effective, he had brought together some twenty-five excellent voices, and trained them very carefully, so that they not only sang with accuracy, but with zeal. Then the historical notes upon the program were very helpful to the listeners, and to many a wife the next day. Mr. Osgood's own voice was missed, but could have or have not. In their representation of the plan of Miss M. Borsowicz, who played from memory, and made herself completely

master of each one of them was all that could be desired.

It is no less able with as much time and study, to state all the significance of that series of selections. The first vocal piece, a chorus, "Tu es parvenu" (1450), by Giovanni da Prato, the first employee of the old Netherlanders, a century before Palestrina, whose empire in his enjoyment of modern music was certainly a fresh source of harmony, quite as interesting in itself, but the excellence of the good Italian and English masters. The Italian five-part Chorus Song, (1580), by Orlando Lasso, the great contemporary, and in some sense peer of Palestrina, proved still more interesting; and a Chorus (1580) by Thomas, a great chapel master of the school of church music, justified his fame. A French Madrigal, "Bon jour ma mie" (1580), by Claude L'Épée, — a powerful full or tenor in the English madrigalists — in five parts, full of charm and of contrapuntal imitation, sounded quaint enough and was enjoyable. But the song, of all the vocal specimens, was the most antithetical *Gloria* (1544) by Palestrina, which was inspiring and uplifting, as well as learned, solid and devout; of this a repetition was demanded; and one wondered, for the first time, why, with all our cultivation of acquaintance with great masters, we have this important portion of our musical birthright still withheld from us. The three specimens of the great Elizabethan period of English Madrigals, "The Echo Song," by Thomas Norton, "New Song," by Thomas Morley, and "Mistress's Answer," by Thomas Morley, "Thus saith my Guletea"; the latter two particularly fresh, buoyant and charming. Who can tell the number of the vocal pieces of the clubs of mixed voices? They need many voices on a first trial.

For the earlier instrumental pieces, two curious old instruments were furnished by the Messrs. Chickering. First, one of the queer little old harp-shaped spinets. (With a little alteration, we have heard it suggested, it might do duty in our orchestra.) Its tone, as it is called, is "like the Tine wire," is nevertheless sweet. But in this case the little old spinet is a thing of the past. We can well imagine that the Spinet in its day sounded as well as it looked. But the pianofortes, which we have; for even our fine pianofortes, after they have been pounded on for forty years, sound almost as thin. Age does not mellow them as it does violins. For spinet music Mr. Boscovitz resorted to old English Wm. Byrd and famous Dr. John Bull, and "The Carman's Whistle" of the former (1563) as a plodding teamster, in a careless independent mood, might whistle; and to such a whistler, if musical, "variations" might spring up spontaneously, ("whistle themselves"). These variations are scholarly, mostly in the harmony, partly in the melody, and truly polyphonic; the variations of the latter are more numerous than those of the former. And such is the case with about all such music by Dr. Bull, was jolly enough, like a lean and wizened old courtier dancing.

On the harpsichord (which has two banks of keys, one for each hand, and is played with two hammers) he played a Suite by Lully (1633), in five old dance movements (Allemande, Courante, Sarabande, Minuet and Gigue); not an uninteresting forerunner of the Suites of Bach and Handel, though so much emptier in contents. A Gavotte and Variations (1685) by Rameau followed, and a Gigue (1687) was much enjoyed. Then came the first regular Sonata written for harpsichord (so there is reason to suppose), in 1695, by Kuhnau; it is in B flat, and consists of three short movements, a slow one between two quick ones. It does not amount to much, even in comparison with those of Scarlatti, not to speak of Emanuel Bach's, Haydn's and Mozart's more developed form, and those glorious imaginative variations, such as those of Couperin, which are the living link in the progressive chain. To the Sarabande, Gavotte, &c. from various Bach Suites, and his Italian Concerto, with which the concert closed, was succeeded by a Gavotte and Variations by Couperin, and a beautiful harpsichord concerto by Corelli. Mr. Bosendorfer's playing throughout was admirable.

This week furnishes some concerts of rare interest, notably the Symphonies of Beethoven and Brahms at the Harmonie Concert-hall on Friday, but the sixth and eighth of the Spontini concert, and again a famous Mendelssohn in the afternoon.

New York, Jan. 15.—The programme of the third Philharmonic concert, on Saturday evening, Jan. 27, contains a range of selections wide enough to suit the most exacting lover of variety. The list was artistically arranged, Bach, Haydn and Mozart being grouped in the foreground, and Wagner, Rossini, and R. F. Schumann forming the second group in antithesis.

Hector's Symphony in C minor, 5th year in the programme as No. 9, headed the list. It consists of an *Adagio*, *Allegretto*, *Moderato* and *Finale* *adagio*. It was well played throughout. The most orchestral selection was Bach's *Ciaccona*, in D minor, which, has been several times performed by the Thomas orchestra, and which was performed for the first time by the Philharmonic orchestra early in the season. It was repeated at the third concert by particular request. The large number of stringed instruments comprised in this orchestra gives a peculiar impressiveness to their performance of this noble work, which Raff has arranged with becoming reverence and surpassing skill. The music is infinitely grand from the first chord to the last; and its strange and wonderful beauty inspires a feeling of awe, akin to that awakened by those sphinx-like beings of "the coming race" in whose very calm and benignity consisted the secret of the dread which their appearance inspired. More than ever we realized the force of the saying to the effect that, were all the music in the world destroyed—swept from the face of the earth—save only that of Bach

from the face of the earth—save only that of Bach, from his works alone all that which was lost could be reconstructed. In this and in the preceding selection the orchestra did good work. Would that I could bestow the same praise upon their performance of the "Waltz in F-sharp minor, Op. 39, No. 15, by Isoldi;" but I am compelled to state, that having plunged into this sea of difficulties, they literally floundered through it without regard to time or tune. In the middle of the piece some of the horns fell behind a bar or two and failed to regain the lost ground, although they manfully kept up the chase, for the sake, I suppose, of being in at the death. The question naturally presents itself, why undertake to play this music? why not leave it to be performed by those who can play it. The last selection, "The Song of the Sea," by S. S. S. in D minor, a second hearing of which confirmed the impressions given in a previous letter.

There was a vocalist, Mrs. Henry Butman, who sang the "Vocal Solo" by George H. and the "Benediction" by J. H. Jones.

Theodore Thomas's fourth Symphony concert came on Saturday evening, Feb. 6, and was preceded by the usual public rehearsal on Thursday afternoon. These rehearsals, so-called, are really matinees, and are in no way inferior to the evening concerts. They afford the opportunity of attending a Symphony concert for people who have not time or whose social engagements are so heavy that they cannot attend the evening performance, while the musical part of the community attend the evening concert with increased interest and pleasure after hearing the same first at the rehearsal.

The first number on the list was Beethoven's fourth Symphony in B flat, erroneously printed in the programme as in B.

The interpretation of the work was perfection itself. The symphony was followed by a Concerto for two violins and orchestra by J. S. Bach, (first time); it consists of three movements.—1. Vivace. 2. Largo. 3. Allegro. In the first and last movements with orchestra. The concerto was excellently played by Messrs. Jacobsohn and Arnold.

Thrown upon this severely classical background, in fine contrast, were three Hungarian Dances by Brahms with their rich coloring and free instrumentation, and a charming "Hungarian Rhapsody" in piano-forte Concerto played by Mme. Madeline Scherer, who, in the foregoing was here in interpretation. She was charmingly effective.

The last number of the programme was a new symphony by Heitor Heitor, a Hungarian composer, which was played by the Budapest Hungarian Suite, which was produced by Mr. Thomas. The symphony is called "Fritidof" after the Icelandic word for music, it is divided into four movements.

ments. The music is descriptive in character and displays talent of the highest order. The composer has a wonderful command of the resources of an orchestra and the work, at times, reminds us of Wagner, while it abounds in melodic phrases which resemble Raff. It is to be hoped that Mr. Thomas will give this symphony a permanent place in his repertory.

At the concert of the Brooklyn Philharmonic Society, on Saturday evening Feb. 13, Mr. Thomas gave Schubert's unfinished symphony in B minor and Mendelssohn's Scotch symphony, also "Wotan's Abschied" and the "Fenerzanber" from the *Waldsee*, with Mr. Remmert for the vocal part.

A. A. C.

Madame Seiler's School of Vocal Art.

The Philadelphia *Evening Bulletin* contains the following welcome information:

A number of gentlemen and ladies of this city have recently organized a "School of Vocal Art," for the purpose of training for the profession of music, both as teachers and artists. Few persons are aware of the large number of Americans who are continually going abroad to the celebrated schools of vocal art in Europe, in quest of the higher education in music which these schools afford. In the Milan Conservatory alone there are, at the present time, not less than two hundred American pupils, and large numbers are to be found in other European cities. Meanwhile, European teachers and artists are establishing themselves in this country, and it only needs organized effort to provide for American pupils, at home, all that they have hitherto sought, at so much greater cost of time and effort, abroad.

In furtherance of this idea, a number of gentlemen and ladies have recently enabled Madame Emma Seiler, who has established an enviable reputation as a teacher and a writer upon vocal science, to open a "School of Vocal Art," at her residence, No. 350 South Fifth street. The gentlemen who have thus liberally testified their personal confidence in Madame Seiler's abilities as a teacher are among the best known of our citizens, and certainly deserve much praise for this effort to elevate the standard of vocal art by bringing the full advantages of Madame Seiler's large experience and unusual gifts as a highly educated mistress of all the mysteries of vocal science within the reach of those who are themselves seeking to become teachers and are not usually overburdened with this world's goods.

It cannot be doubted that a scientific acquaintance with the structure and action of the vocal organs, and the practical application of all real discoveries in acoustic and vocal physiology, are as essential to the formation of a good teacher or artist as the knowledge and utterance of the mere notes of music. And it is the purpose of Madame Seiler's school to impart this higher kind of musical training. How well her system of instruction has succeeded is shown by some of her private pupils who have already distinguished themselves before the public.

In carrying out this new and interesting educational project, Madame Seiler has associated with her Mr. H. M. Cross, Mr. Hugh A. Clarke, Miss Anna Jackson, Dr. Carl Seiler, and a teacher of Italian; and a scheme of study has been laid out, covering a term of four years, for the whole course of instruction. As pupils who are preparing to teach advance, they will occupy part of their time in teaching, under the direction of this able professional staff.

Under such favorable auspices, we hope for most valuable results from this musical enterprise. With a lady at the head of it whose cultivated talents as a teacher of vocal science have been recognized by the highest scientific European authorities, and have been attested by a most successful career since her residence in this city, and with such a well-chosen corps of professional assistants, the "School of Vocal Art" can scarcely fail of growing into one of the most important and useful art-schools of this city, and as such we cordially commend it to public notice.

The New Globe Theatre.

We regret to see that this maiden shrine of art is to be profaned by the Opera Bouffe under the Aimée troupe, which has nothing to recommend it, but is as poor in music as it is low in moral tone. Would that the empty seats might show that Boston has no wish to naturalize this spawn of French national corruption in her midst. But Janussek, with her exquisite classical representations, and the operas of Mozart and Rossini will, we hope, draw appreciative houses which will prove how much we value the best in art. "I am sorry," said John Quincy Adams, when the Tremont Temple was given up, "that Boston cannot support one good theatre." Since his time the success of the Boston Museum under its able director has shown that Boston can support a theatre without the help of rowdiness. The Globe aims at greater elegance and higher walks of art; if its managers will have a little faith in the public, and offer them good things, and the best portion of the public will recognize that it rests with them to decide whether there shall be opportunity of choice

between the good and the evil, there is no reason why Boston should not have a really good theatre for which we should be proud to be called. It would, the low minded and a crowd who have rushed their attention to one place, in the crowded class who will not go to the theatre at all, and it means then, there is a large class who desire amusement, and who welcome to the theatre whatever its character, and to this class belong the young and impressionable whose sentiments and ideas are presented with the charm of poetry, music and scenic effect have far more influence than arguments addressed to the reason. The church and the school have their work in educating the people, but the theatre has its work also, and it is no safer to let ribaldry and boresomeness and cold cynicism and contempt of honesty be there presented in attractive form than it would be to make "Gil Blas" and "Don Juan" the text books in the schools.

The press has its part to do in constant, frank and fearless criticism of the plays presented, as well as of their artistic execution; and if all work together we cannot but hope that the Globe will have a long lease of prosperity and usefulness before it, which will justify all the interest which has been taken in its resurrection from its ashes. - Mrs. E. D. Cheney, in the *Index of Dec. 10th.*

WORCESTER, MASS. - Mr. B. D. ALLEN gave his third lecture on the great musical composers—this time on Haydn—at Plymouth Chapel on Thursday evening. The lecture was full of biographical interest, and the musical illustrations particularly attractive, exhibiting the characteristics of the great composer in his various moods. The performers were Miss Elsie Sumner, Mr. C. R. Hayden, Mr. August Schmitz, and Mr. G. W. Sumner. Miss Sumner sang two canzonets, "My mother bids me lend my hair," and "The Maid's Song," evincing a sweet, fresh, pleasing voice, and unaffected, pure style of expression. Particularly worthy of note was her clear enunciation. Mr. Hayden gave good coloring to a descriptive song, and made every word tell by proper articulation. Mr. Sumner was very happy in the rendering of the Fantasia in C, wherein the peculiar genius of Haydn was strongly manifested, and whose happy, contented spirit was delightfully pictured in the interpretation. The Sonata in F was highly enjoyable, being splendidly rendered by Messrs. Schmitz and Sumner. Mr. Schmitz made his violin speak volumes, and the mutual understanding between the two performers was admirable. The lecture closed with an illustration of Haydn's music for the Catholic church; the selection being a duet from a Stabat Mater, well sung by Miss Sumner and Mr. Hayden. - *Palladium, Feb. 13.*

The Proposed New Opera House in London.

The London *Daily Telegraph* says: "Everybody—whether, like John Galspini's spouse, of 'frugal mind,' or of those æsthetic tastes which are not always economical will be glad to know that a portion of the reclaimed land on the Thames Embankment is likely to be turned to a good purpose without further delay. It is no secret that for a long time past, Mr. Mapleson, in association with certain influential supporters of the lyric drama, has been looking for a place where Her Majesty's Opera might be located *en permanence*. The accommodations afforded at Drury Lane ever since the destruction of 'the old house in the Haymarket' seven years ago, though good as a makeshift, left much to be desired in many respects, and from the first there could not have existed any idea of looking upon the tenancy of Mr. Chatterton's theatre as other than a temporary arrangement pending the re-erection of that over which Lord Dudley holds present sway. Why the new Her Majesty's Theatre remains empty—or perhaps we should say why it was built so that nobody could inhabit it—is a question scarcely worth the trouble of discussion. Enough that when the workmen turned it out of hand, Her Majesty's Opera preferred to remain in 'Old Drury,' and its manager resolved to look elsewhere for a permanent home. Various sites were proposed from time to time, but the exigencies of an opera house are, in this respect, not easily satisfied. An opera house not only wants room for itself, but for those who would reach it with ease and comfort; it must be readily accessible from the best quarters of the town, and its surroundings should not present too great a contrast with the luxurious enjoyment purveyed. The difficulty in crowded London was to satisfy such demands at other than an absurdly extravagant cost, and this difficulty existed long after the vacant spaces of the Thames Embankment began to cry out for some one to come and build upon them. The Embankment was all very well, but how was it to be reached? To this question no answer came till the Metropolitan Board of Works resolved upon the new street from Charing Cross. The theatre aspect of affairs entirely changed, and the 'magnificent vacancy' lying between the proposed thoroughfare and the St. Stephen's Club presented every advantage for which Mr. Mapleson and his friends had looked so long in vain. No better site for an opera house could be found throughout the long li and breadth of London. The space, both for the building and its approaches, is ample; where the access to it from those parts of London where opera-goers chiefly reside leaves nothing to desire; proximity to the Houses of Parliament being a specially important consideration. Looking at facts so important and indisputable, it is not surprising to find Mr. Mapleson in treaty with the Board of Works for the possession of the land, and that it is more than a probability exists of London having an opera house as well situated and in all essentials as complete as the sumptuous building lately opened in Paris. If we are rightly informed, the actual transfer of the site has not yet been made; but having regard to the purpose for which it is sought, the high character of those who promote the scheme, and the public spirit of the Board of Works, it is hardly to be supposed that any trifling obstacle to the realization of hopes which have long ago taken root among the connoisseurs of opera."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Bring our Darling Home again. Song and Chorus. 3. F to f. H. P. Danks. 30
"Welcome a sweet song of gladness, Since a time was stolen away."
Mamma, I'll return to you. Song and Chorus. 3. Bb to f. H. P. Danks. 30
"The birds will sing their songs anew."
Tie the compass of "Silver Threads among the Gold," who knows how to weave a simple theme with attractive music. The two songs had far to become very popular.

- And so will I. 3. D to e. Pinsuti. 40
"The birds will sing their songs anew."
A sweet Scotch song, with a shade of Italian smoothness in the melody.

- Murmuring Streamlet. Lullaby. 3. Bb to g. Barri. 30
"Sweet music soothe her with soft numbers, Calling a smile to that dear tiny face."
Lullabies are in order every evening, and here is a new one, which will be best for a high soprano voice.

- The Miner. 4. A minor to f. Tours. 40
"Rugged and swart, and rough is he, Yet staunch and true as a man should be."
A bold, strong song for a baritone, a trifle too high for a bass voice, and should be very effective before an audience.

- Bird Song. 6. F to b. Haller. 60
"Come, pretty bird, and tell me of love, While I imitate thee."
Charming imitations of bird-warbling.

- Show your Ticket. 2. G to d. Wilder. 30
An amusing resume of the recent Season Ticket trouble.

- Her little Soul keep. 2. F to f. Keller. 30
"A dear little lassie was once a Pious Pet, She has a wee kitten she calls 'Kitty Cat'"
A dear little song about a dear little child.

Instrumental.

- Brilliant Gems of Gioffé-Gioffé. Lecocq. 40
No. 3. Lanciers. Arranged by Downing. 3.
Piquant French airs, better in this form probably, than in their original setting—with words.

- 3 Sonatas. Isidor Seiss, ed. 60
No. 2. G minor. No. 3. G major.
Of about the 3d degree of difficulty, are graceful, and correct, fine practice, and furnish quiet classical entertainment to true music lovers.

- Reiter Galop. 2. D. Zilkoff. 30
Very spirited, and may be a favorite alike with a bold Reiter, Roder in a wide awake dance.

- La Gazelle. 4 hands. 4. Eb. Wallerhaup. 1.00
Popular polka, newly arranged.

- In the Forge. (In der Schmiede). 3. D. Jungmann. 35
"Schmiede" in common language, rather means "smithy" than "forge." Jungmann has made the most of the musical tap and clang of hammers, and has produced a piquant, original and tasteful composition.

- The Pink. (Bunte Blumen). 2. G. Lichner. 30
Has a pink-like softness and sweetness, is easy, and excellent practice.

- Coquette Schottische. 2. F. Weil. 30
The name describes it. Crisp, pretty, coquettish.
Beauties of Gioffé-Gioffé. Lecocq.

- No. 3. Waltz. 2. Strauss. 75
"4. Waltz. 3. Knight. 30
"5. Quadrille. 3. Grand. 40
"6. Polka Redowa. 3. A. Knight. 30

- This pretty French dance naturally lends most at home in connection with the dance, and may be enjoyed as a happy ending to the more formal absence of the trifling waltz.

- Die Fledermaus. (The Bat). Quadrille. 3. Strauss. 40
The bat is a most graceful flier, and may appropriately give a name to a graceful set of dances.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The letter G, with a capital, stands for G flat, and A, with a capital, stands for A sharp. The letter, it on the staff, stands for the highest note, if above the staff.

OLIVER DITSON & CO., BOSTON.

JUST PUBLISHED:
FOR HOME ENTERTAINMENT!
THE

PIANO at HOME

A LARGE AND CHOICE COLLECTION OF
FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant; and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI, (LOUIS XIII).....	Jungmann	HOME, SWEET HOME.....	
ALPINE BELLS.....	Oesten	IL DESIDERIO.....	Cramer
AMESBURY WALTZ.....	Nason	INDIANA WALTZ.....	Marcushev
ANVIL CHORUS, TROVATORE.....	Verdi	ISADOR WALTZ.....	Nason
AULD LANG SYNE.....		JOLLY BROTHERS' GALOP.....	Budik
BIRTH DAY BALL GALOP.....	Lucho	JORDAN IS A HARD ROAD.....	
BIRTH DAY BALL WALTZ.....	"	LUCIA DE LAMMERMOOR.....	Bruner
BLUE BIRD POLKA, REDOWA.....	Weingarten	MAIDEN'S PRAYER.....	Badarzewski
BLUE DANUBE WALTZ.....	Strauss	MARCH IN NORMA.....	Vierick
BOHEMIAN GIRL.....	Balfe	MARCH OF THE MEN OF HARLECH.....	Richards
BROOM GIRL WALTZ.....		MARDI GRAS, QUADRILLE.....	Schubert
BRUDER LUSTIG GALOP.....	Budik	MARTHA, BUDS FROM THE OPERA.....	Bellak
CALABRIA.....		MONASTERY BELL.....	Wely
CAMPBELLS ARE COMIN'.....		MUSKET GALOP.....	
CARABINIERS, SWISS MARCH.....	Croisiez	OVERTURE TO POET AND PEASANT.....	Supp3
CARNIVAL OF VENICE.....		PESTAL.....	
CLARA POLKA.....		PLEASURE TRAIN POLKA.....	Wallerstein
COAXING POLKA.....		PRIMA DONNA WALTZ.....	Jullien
COMIN' THRO' THE RYE.....		QUI VIVE GALOP.....	arr. by Wels
CORAL SCHOTTISCHE.....	Kleber	ROCKING CHAIR POLKA.....	
CROWN DIAMONDS.....	Auber	SEA BREEZE POLKA.....	
DEFILE MARCH.....	Hauschild	SHEPHERD BOY.....	Wilson
DUMBARTON'S BONNIE DELL MARCH.....		SIGNAL MARCH.....	Kleber
ECHO DE MONT BLANC POLKA.....	Jullien	SPRING, GENTLE SPRING.....	Riviere
ECHO OF LUCERNE, (ROCH ALBERT).....	Richards	SWISS MARCH.....	Croisiez
FAIRY WEDDING WALTZ.....	Turner	THOU ART SO NEAR.....	Reichardt
FANFARE DES DRAGONS.....	Boscovitz	'TIS THE LAST ROSE.....	Herz
FIRE BELL GALOP.....		VAILLANCE, POLKA MILITAIRE.....	Ascher
FIRST STEPS.....	Bellak	VIENNA MARCH.....	Gordon
GEN. PERSIFER F. SMITH'S MARCH.....	Martin	WARBLINGS AT EVE.....	Richards
GIPSEY POLKA.....	Leutner	WEDDING MARCH.....	Mendelssohn
GUARDS' WALTZES.....	Godfrey	WILDFANG GALOP.....	Faust
HIER BRIGHT SMILE, WALTZ.....	Wrighton		

DITSON & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, \$2.50; in Cloth, \$3.00. With the exception of Thomas' Quartets, they have also a Full Gilt edition, \$4.00.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 884.

BOSTON, SATURDAY, MAR. 6, 1875.

VOL. XXXIV. No. 24.

DWIGHT'S JOURNAL OF MUSIC.

Published every other Saturday

OLIVER DITSON & CO.

277 Washington St., Boston, Mass.

JOHN S. DWIGHT, EDITOR.

TERMS. If mailed or called for, \$2.00 per annum, delivered by carriers \$2.50. Payment in advance. Advertisements will be inserted at the following rates: One insertion per line 30 cents. Each subsequent insertion, per line 20 cents. Cards, 6 lines compared, one-half inch of space, per annum, \$10.00 in advance. Other spaces in proportion.

J. S. SPOONER, PRINTER, 17 PROVINCE ST.

Advertisements.

G. W. FOSTER,

TEACHER OF VOCAL CULTURE.

The Italian Method taught on a new and original plan by which musical rapid progress may be made.

TERMS. Private lessons per quarter, \$8.00. Class lessons, 2 pupils each \$4.00. Class lessons 4 pupils each \$2.00.

Rooms 143 Tremont Street, Boston. For particulars view all Mondays from 11 to 12 A.M. For further particulars address, care of Messrs. Mason & Hamlin, Organ Co., Boston.

G. W. DUDLEY,

Teacher of Singing and Voice Building.

(Dr. H. R. Streeter's Method) Room No. 3, Mason & Hamlin's Building, 154 Tremont St.

THE BEST HOME MUSIC BOOKS.

CLARKE'S NEW METHOD. For Reed Organs.

RIVER OF LIFE. New Edition. 30 cts. Each at the sweetest of Sabbath School rates.

Winner's New Schools

For *Violon, Cabinet Organ, Melodion, Guitar, Banjo, Cornet, Flg., Accordion, Clarinet, Flute and Clarinet.* Descriptive of the various instruments, their uses, and the best methods of playing them. Price of each, 25 cts.

ORGAN AT HOME. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

Gems of German Song. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

These books are the best of their kind, and are the only ones that are worth the money. They are the best of their kind, and are the only ones that are worth the money.

Wreath of Gems. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

Musical Treasure. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

All the above splendid books are of fine quality and binding, have 24 to 28 large pages each, and are the best of their kind, and are the only ones that are worth the money.

Elegantly Bound and Most Interesting are:

Life of Handel. \$2.00. *Life of Bach.* \$1.75. *Life of Mozart.* \$1.75. *Life of Beethoven.* \$1.75. *Life of Wagner.* \$1.75. *Life of Liszt.* \$1.75. *Life of Schubert.* \$1.75.

All books sent, postage and freight paid.

OLIVER DITSON & CO., CHAS. H. DITSON & CO., Boston, 711 Broadway, New York.

MUSIC BOOKS BEST FOR QUARTET CHOIRS.

Thomas's Sacred Quartets.
Baumbach's Sacred Quartets.
Buck's Motet Collection.
Baumbach's New Collection.
Buck's 2d Motet Collection.
Church and Home.
Hayter's Church Music.
Trinity Collection.

Price of each Book, in Boards, \$2.00; in Cloth, \$2.75.

Home Musical Library.

Collections of Instrumental Music.

Musical Treasure. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Piano at Home! 4 Hand pieces. New. Each.
Gems of Strauss. Most selected. Each, 25 cts.
Pianist's Album. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Pianoforte Gems. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Home Circle. Vol. I. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Home Circle. Vol. II. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Organ at Home. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

Collections of Vocal Music.

Operatic Pearls. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Gems of German Song. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Gems of Scottish Song. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Shower of Pearls. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Gems of Sacred Song. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Silver Chord. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.
Wreath of Gems. 1. *How to Organ.* 20 cts. per part, 25 cts. per set.

Price of each book in Bds. \$2.50. Cloth, \$3.00. Gift, \$4.00.

HISTORY OF MUSIC,

IN THE FORM OF LECTURES.

BY

FREDERIC LOUIS RITTER,

PROFESSOR OF MUSIC AT VASSAR COLLEGE.

Volume Second. Price \$1.50.

This is the most complete and valuable work of the kind ever published. It is the result of the author's long and successful career as a teacher and lecturer. It is the only work of the kind that is worth the money. It is the only work of the kind that is worth the money.

All books and music sent post-paid, for the full price.

OLIVER DITSON & CO., CHAS. H. DITSON & CO., Boston, 711 Broadway, N.Y.

New Music for March.

VOCAL.

The Shipwright. 3. D to e. Melloy, 15
Rose Marie. 3. B to e. Melloy, 35
Little Darling. Song and Cho. 3. E to e. Dinks, 40
Little Voices sweetly calling. Song and Cho. 3. E to f. Dinks, 30
Dancing in the dreamy Waltz. 3. D to e. Conolly, 35
Be Faithful to your absent Friend. Duet and Cho. Hyatt, 30
The Open Door. Song and Quartet. 3. C to f. Thomas, 50
Bring our Darling Home again. Song and Cho. 3. F to f. H. P. Danks, 30
Mama, I'll return to you. Song and Cho. 3. B to f. H. P. Danks, 30
And so will I. 3. D to e. Pausati, 40
Murmuring Streamlet. Lullaby. 3. B to g. Barri, 30
The Miner. 4. A minor to f. Tates, 40
Bird Song. 6. F to b. Holman, 60
Show your Ticket. 2. G to d. Wilder, 30
Her little Soul keeps. 2. F to f. Keder, 30
Golden Locks are Silver now. Song and Cho. 3. B to f. Pratt, 30
Companion Song to "Silver Threads." What will my boy come back to me? Song and Cho. 3. F to f. Pratt, 30
He hears the Chime of distant Bells. 3. C to f. Clay, 30

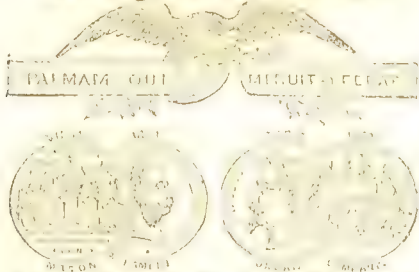
INSTRUMENTAL.

An Provencal. Transcription. 4. E. Glys, 40
Overture to Lebequign. 4. A. Wagner, 30
Crystal Lake Polka. 2. F. Turner, 30
Rays of Moonlight Waltz. 2. E. 30
Sunlight's Lullaby. 2. A. Bricker, 30
W. Le Pape's Irish Diamonds. 30
No. 5. Love's Young Dream, and Sprig of Shillelagh. 6. E.
No. 6. The Valley lay smiling, and The Girl I left behind me. 6. G.
Flowers of Melody. 6. G. 25
Spring. 4 hand pieces. 35
Brilliant Gems of Gioffredo. Lecocq, 40
No. 3. Lancers. Arranged by Downing. 3. 30
No. 2. G major. No. 3. G major. 30
Ruler of the 2. D. 30
La Gazelle. 4 hands. 3. E. 1.50
In the Forge. In der Schmiede. 3. D. 35
Beratung of Gioffredo. Lecocq. 35
No. 3. Waltz. 3. 75
No. 4. Waltz. 3. 30
No. 5. Quadrille. 3. 40
No. 6. Polka Rondo. 3. A. 30
Mazurka Melodique. 4. A minor. 30

BOOKS.

Grand Theoretical and Practical Piano School. By Dr. S. 2 and Lebert and Dr. Louis Stark, Professors of the University of Stuttgart. Book 1st. Price, \$4.00. Book 2nd. Price, \$4.00. Book 3rd. Price, \$4.00. Book 4th. Price, \$4.00. Book 5th. Price, \$4.00. Book 6th. Price, \$4.00. Book 7th. Price, \$4.00. Book 8th. Price, \$4.00. Book 9th. Price, \$4.00. Book 10th. Price, \$4.00. Book 11th. Price, \$4.00. Book 12th. Price, \$4.00. Book 13th. Price, \$4.00. Book 14th. Price, \$4.00. Book 15th. Price, \$4.00. Book 16th. Price, \$4.00. Book 17th. Price, \$4.00. Book 18th. Price, \$4.00. Book 19th. Price, \$4.00. Book 20th. Price, \$4.00. Book 21st. Price, \$4.00. Book 22nd. Price, \$4.00. Book 23rd. Price, \$4.00. Book 24th. Price, \$4.00. Book 25th. Price, \$4.00. Book 26th. Price, \$4.00. Book 27th. Price, \$4.00. Book 28th. Price, \$4.00. Book 29th. Price, \$4.00. Book 30th. Price, \$4.00. Book 31st. Price, \$4.00. Book 32nd. Price, \$4.00. Book 33rd. Price, \$4.00. Book 34th. Price, \$4.00. Book 35th. Price, \$4.00. Book 36th. Price, \$4.00. Book 37th. Price, \$4.00. Book 38th. Price, \$4.00. Book 39th. Price, \$4.00. Book 40th. Price, \$4.00. Book 41st. Price, \$4.00. Book 42nd. Price, \$4.00. Book 43rd. Price, \$4.00. Book 44th. Price, \$4.00. Book 45th. Price, \$4.00. Book 46th. Price, \$4.00. Book 47th. Price, \$4.00. Book 48th. Price, \$4.00. Book 49th. Price, \$4.00. Book 50th. Price, \$4.00. Book 51st. Price, \$4.00. Book 52nd. Price, \$4.00. Book 53rd. Price, \$4.00. Book 54th. Price, \$4.00. Book 55th. Price, \$4.00. Book 56th. Price, \$4.00. Book 57th. Price, \$4.00. Book 58th. Price, \$4.00. Book 59th. Price, \$4.00. Book 60th. Price, \$4.00. Book 61st. Price, \$4.00. Book 62nd. Price, \$4.00. Book 63rd. Price, \$4.00. Book 64th. Price, \$4.00. Book 65th. Price, \$4.00. Book 66th. Price, \$4.00. Book 67th. Price, \$4.00. Book 68th. Price, \$4.00. Book 69th. Price, \$4.00. Book 70th. Price, \$4.00. Book 71st. Price, \$4.00. Book 72nd. Price, \$4.00. Book 73rd. Price, \$4.00. Book 74th. Price, \$4.00. Book 75th. Price, \$4.00. Book 76th. Price, \$4.00. Book 77th. Price, \$4.00. Book 78th. Price, \$4.00. Book 79th. Price, \$4.00. Book 80th. Price, \$4.00. Book 81st. Price, \$4.00. Book 82nd. Price, \$4.00. Book 83rd. Price, \$4.00. Book 84th. Price, \$4.00. Book 85th. Price, \$4.00. Book 86th. Price, \$4.00. Book 87th. Price, \$4.00. Book 88th. Price, \$4.00. Book 89th. Price, \$4.00. Book 90th. Price, \$4.00. Book 91st. Price, \$4.00. Book 92nd. Price, \$4.00. Book 93rd. Price, \$4.00. Book 94th. Price, \$4.00. Book 95th. Price, \$4.00. Book 96th. Price, \$4.00. Book 97th. Price, \$4.00. Book 98th. Price, \$4.00. Book 99th. Price, \$4.00. Book 100th. Price, \$4.00. Book 101st. Price, \$4.00. Book 102nd. Price, \$4.00. Book 103rd. Price, \$4.00. Book 104th. Price, \$4.00. Book 105th. Price, \$4.00. Book 106th. Price, \$4.00. Book 107th. Price, \$4.00. Book 108th. Price, \$4.00. Book 109th. Price, \$4.00. Book 110th. Price, \$4.00. Book 111th. Price, \$4.00. Book 112th. Price, \$4.00. Book 113th. Price, \$4.00. Book 114th. Price, \$4.00. Book 115th. Price, \$4.00. Book 116th. Price, \$4.00. Book 117th. Price, \$4.00. Book 118th. Price, \$4.00. Book 119th. Price, \$4.00. Book 120th. Price, \$4.00. Book 121st. Price, \$4.00. Book 122nd. Price, \$4.00. Book 123rd. Price, \$4.00. Book 124th. Price, \$4.00. Book 125th. Price, \$4.00. Book 126th. Price, \$4.00. Book 127th. Price, \$4.00. Book 128th. Price, \$4.00. Book 129th. Price, \$4.00. Book 130th. Price, \$4.00. Book 131st. Price, \$4.00. Book 132nd. Price, \$4.00. Book 133rd. Price, \$4.00. Book 134th. Price, \$4.00. Book 135th. Price, \$4.00. Book 136th. Price, \$4.00. Book 137th. Price, \$4.00. Book 138th. Price, \$4.00. Book 139th. Price, \$4.00. Book 140th. Price, \$4.00. Book 141st. Price, \$4.00. Book 142nd. Price, \$4.00. Book 143rd. Price, \$4.00. Book 144th. Price, \$4.00. Book 145th. Price, \$4.00. Book 146th. Price, \$4.00. Book 147th. Price, \$4.00. Book 148th. Price, \$4.00. Book 149th. Price, \$4.00. Book 150th. Price, \$4.00. Book 151st. Price, \$4.00. Book 152nd. Price, \$4.00. Book 153rd. Price, \$4.00. Book 154th. Price, \$4.00. Book 155th. Price, \$4.00. Book 156th. Price, \$4.00. Book 157th. Price, \$4.00. Book 158th. Price, \$4.00. Book 159th. Price, \$4.00. Book 160th. Price, \$4.00. Book 161st. Price, \$4.00. Book 162nd. Price, \$4.00. Book 163rd. Price, \$4.00. Book 164th. Price, \$4.00. Book 165th. Price, \$4.00. Book 166th. Price, \$4.00. Book 167th. Price, \$4.00. Book 168th. Price, \$4.00. Book 169th. Price, \$4.00. Book 170th. Price, \$4.00. Book 171st. Price, \$4.00. Book 172nd. Price, \$4.00. Book 173rd. Price, \$4.00. Book 174th. Price, \$4.00. Book 175th. Price, \$4.00. Book 176th. Price, \$4.00. Book 177th. Price, \$4.00. Book 178th. Price, \$4.00. Book 179th. Price, \$4.00. Book 180th. Price, \$4.00. Book 181st. Price, \$4.00. Book 182nd. Price, \$4.00. Book 183rd. Price, \$4.00. Book 184th. Price, \$4.00. Book 185th. Price, \$4.00. Book 186th. Price, \$4.00. Book 187th. Price, \$4.00. Book 188th. Price, \$4.00. Book 189th. Price, \$4.00. Book 190th. Price, \$4.00. Book 191st. Price, \$4.00. Book 192nd. Price, \$4.00. Book 193rd. Price, \$4.00. Book 194th. Price, \$4.00. Book 195th. Price, \$4.00. Book 196th. Price, \$4.00. Book 197th. Price, \$4.00. Book 198th. Price, \$4.00. Book 199th. Price, \$4.00. Book 200th. Price, \$4.00. Book 201st. Price, \$4.00. Book 202nd. Price, \$4.00. Book 203rd. Price, \$4.00. Book 204th. Price, \$4.00. Book 205th. Price, \$4.00. Book 206th. Price, \$4.00. Book 207th. Price, \$4.00. Book 208th. Price, \$4.00. Book 209th. Price, \$4.00. Book 210th. Price, \$4.00. Book 211st. Price, \$4.00. Book 212nd. Price, \$4.00. Book 213th. Price, \$4.00. Book 214th. Price, \$4.00. Book 215th. Price, \$4.00. Book 216th. Price, \$4.00. Book 217th. Price, \$4.00. Book 218th. Price, \$4.00. Book 219th. Price, \$4.00. Book 220th. Price, \$4.00. Book 221st. Price, \$4.00. Book 222nd. Price, \$4.00. Book 223rd. Price, \$4.00. Book 224th. Price, \$4.00. Book 225th. Price, \$4.00. Book 226th. Price, \$4.00. Book 227th. Price, \$4.00. Book 228th. Price, \$4.00. Book 229th. Price, \$4.00. Book 230th. Price, \$4.00. Book 231st. Price, \$4.00. Book 232nd. Price, \$4.00. Book 233rd. Price, \$4.00. Book 234th. Price, \$4.00. Book 235th. Price, \$4.00. Book 236th. Price, \$4.00. Book 237th. Price, \$4.00. Book 238th. Price, \$4.00. Book 239th. Price, \$4.00. Book 240th. Price, \$4.00. Book 241st. Price, \$4.00. Book 242nd. Price, \$4.00. Book 243rd. Price, \$4.00. Book 244th. Price, \$4.00. Book 245th. Price, \$4.00. Book 246th. Price, \$4.00. Book 247th. Price, \$4.00. Book 248th. Price, \$4.00. Book 249th. Price, \$4.00. Book 250th. Price, \$4.00. Book 251st. Price, \$4.00. Book 252nd. Price, \$4.00. Book 253rd. Price, \$4.00. Book 254th. Price, \$4.00. Book 255th. Price, \$4.00. Book 256th. Price, \$4.00. Book 257th. Price, \$4.00. Book 258th. Price, \$4.00. Book 259th. Price, \$4.00. Book 260th. Price, \$4.00. Book 261st. Price, \$4.00. Book 262nd. Price, \$4.00. Book 263rd. Price, \$4.00. Book 264th. Price, \$4.00. Book 265th. Price, \$4.00. Book 266th. Price, \$4.00. Book 267th. Price, \$4.00. Book 268th. Price, \$4.00. Book 269th. Price, \$4.00. Book 270th. Price, \$4.00. Book 271st. Price, \$4.00. Book 272nd. Price, \$4.00. Book 273rd. Price, \$4.00. Book 274th. Price, \$4.00. Book 275th. Price, \$4.00. Book 276th. Price, \$4.00. Book 277th. Price, \$4.00. Book 278th. Price, \$4.00. Book 279th. Price, \$4.00. Book 280th. Price, \$4.00. Book 281st. Price, \$4.00. Book 282nd. Price, \$4.00. Book 283rd. Price, \$4.00. Book 284th. Price, \$4.00. Book 285th. Price, \$4.00. Book 286th. Price, \$4.00. Book 287th. Price, \$4.00. Book 288th. Price, \$4.00. Book 289th. Price, \$4.00. Book 290th. Price, \$4.00. Book 291st. Price, \$4.00. Book 292nd. Price, \$4.00. Book 293rd. Price, \$4.00. Book 294th. Price, \$4.00. Book 295th. Price, \$4.00. Book 296th. Price, \$4.00. Book 297th. Price, \$4.00. Book 298th. Price, \$4.00. Book 299th. Price, \$4.00. Book 300th. Price, \$4.00. Book 301st. Price, \$4.00. Book 302nd. Price, \$4.00. Book 303rd. Price, \$4.00. Book 304th. Price, \$4.00. Book 305th. Price, \$4.00. Book 306th. Price, \$4.00. Book 307th. Price, \$4.00. Book 308th. Price, \$4.00. Book 309th. Price, \$4.00. Book 310th. Price, \$4.00. Book 311st. Price, \$4.00. Book 312nd. Price, \$4.00. Book 313th. Price, \$4.00. Book 314th. Price, \$4.00. Book 315th. Price, \$4.00. Book 316th. Price, \$4.00. Book 317th. Price, \$4.00. Book 318th. Price, \$4.00. Book 319th. Price, \$4.00. Book 320th. Price, \$4.00. Book 321st. Price, \$4.00. Book 322nd. Price, \$4.00. Book 323rd. Price, \$4.00. Book 324th. Price, \$4.00. Book 325th. Price, \$4.00. Book 326th. Price, \$4.00. Book 327th. Price, \$4.00. Book 328th. Price, \$4.00. Book 329th. Price, \$4.00. Book 330th. Price, \$4.00. Book 331st. Price, \$4.00. Book 332nd. Price, \$4.00. Book 333rd. Price, \$4.00. Book 334th. Price, \$4.00. Book 335th. Price, \$4.00. Book 336th. Price, \$4.00. Book 337th. Price, \$4.00. Book 338th. Price, \$4.00. Book 339th. Price, \$4.00. Book 340th. Price, \$4.00. Book 341st. Price, \$4.00. Book 342nd. Price, \$4.00. Book 343rd. Price, \$4.00. Book 344th. Price, \$4.00. Book 345th. Price, \$4.00. Book 346th. Price, \$4.00. Book 347th. Price, \$4.00. Book 348th. Price, \$4.00. Book 349th. Price, \$4.00. Book 350th. Price, \$4.00. Book 351st. Price, \$4.00. Book 352nd. Price, \$4.00. Book 353rd. Price, \$4.00. Book 354th. Price, \$4.00. Book 355th. Price, \$4.00. Book 356th. Price, \$4.00. Book 357th. Price, \$4.00. Book 358th. Price, \$4.00. Book 359th. Price, \$4.00. Book 360th. Price, \$4.00. Book 361st. Price, \$4.00. Book 362nd. Price, \$4.00. Book 363rd. Price, \$4.00. Book 364th. Price, \$4.00. Book 365th. Price, \$4.00. Book 366th. Price, \$4.00. Book 367th. Price, \$4.00. Book 368th. Price, \$4.00. Book 369th. Price, \$4.00. Book 370th. Price, \$4.00. Book 371st. Price, \$4.00. Book 372nd. Price, \$4.00. Book 373rd. Price, \$4.00. Book 374th. Price, \$4.00. Book 375th. Price, \$4.00. Book 376th. Price, \$4.00. Book 377th. Price, \$4.00. Book 378th. Price, \$4.00. Book 379th. Price, \$4.00. Book 380th. Price, \$4.00. Book 381st. Price, \$4.00. Book 382nd. Price, \$4.00. Book 383rd. Price, \$4.00. Book 384th. Price, \$4.00. Book 385th. Price, \$4.00. Book 386th. Price, \$4.00. Book 387th. Price, \$4.00. Book 388th. Price, \$4.00. Book 389th. Price, \$4.00. Book 390th. Price, \$4.00. Book 391st. Price, \$4.00. Book 392nd. Price, \$4.00. Book 393rd. Price, \$4.00. Book 394th. Price, \$4.00. Book 395th. Price, \$4.00. Book 396th. Price, \$4.00. Book 397th. Price, \$4.00. Book 398th. Price, \$4.00. Book 399th. Price, \$4.00. Book 400th. Price, \$4.00. Book 401st. Price, \$4.00. Book 402nd. Price, \$4.00. Book 403rd. Price, \$4.00. Book 404th. Price, \$4.00. Book 405th. Price, \$4.00. Book 406th. Price, \$4.00. Book 407th. Price, \$4.00. Book 408th. Price, \$4.00. Book 409th. Price, \$4.00. Book 410th. Price, \$4.00. Book 411st. Price, \$4.00. Book 412nd. Price, \$4.00. Book 413th. Price, \$4.00. Book 414th. Price, \$4.00. Book 415th. Price, \$4.00. Book 416th. Price, \$4.00. Book 417th. Price, \$4.00. Book 418th. Price, \$4.00. Book 419th. Price, \$4.00. Book 420th. Price, \$4.00. Book 421st. Price, \$4.00. Book 422nd. Price, \$4.00. Book 423rd. Price, \$4.00. Book 424th. Price, \$4.00. Book 425th. Price, \$4.00. Book 426th. Price, \$4.00. Book 427th. Price, \$4.00. Book 428th. Price, \$4.00. Book 429th. Price, \$4.00. Book 430th. Price, \$4.00. Book 431st. Price, \$4.00. Book 432nd. Price, \$4.00. Book 433rd. Price, \$4.00. Book 434th. Price, \$4.00. Book 435th. Price, \$4.00. Book 436th. Price, \$4.00. Book 437th. Price, \$4.00. Book 438th. Price, \$4.00. Book 439th. Price, \$4.00. Book 440th. Price, \$4.00. Book 441st. Price, \$4.00. Book 442nd. Price, \$4.00. Book 443rd. Price, \$4.00. Book 444th. Price, \$4.00. Book 445th. Price, \$4.00. Book 446th. Price, \$4.00. Book 447th. Price, \$4.00. Book 448th. Price, \$4.00. Book 449th. Price, \$4.00. Book 450th. Price, \$4.00. Book 451st. Price, \$4.00. Book 452nd. Price, \$4.00. Book 453rd. Price, \$4.00. Book 454th. Price, \$4.00. Book 455th. Price, \$4.00. Book 456th. Price, \$4.00. Book 457th. Price, \$4.00. Book 458th. Price, \$4.00. Book 459th. Price, \$4.00. Book 460th. Price, \$4.00. Book 461st. Price, \$4.00. Book 462nd. Price, \$4.00. Book 463rd. Price, \$4.00. Book 464th. Price, \$4.00. Book 465th. Price, \$4.00. Book 466th. Price, \$4.00. Book 467th. Price, \$4.00. Book 468th. Price, \$4.00. Book 469th. Price, \$4.00. Book 470th. Price, \$4.00. Book 471st. Price, \$4.00. Book 472nd. Price, \$4.00. Book 473rd. Price, \$4.00. Book 474th. Price, \$4.00. Book 475th. Price, \$4.00. Book 476th. Price, \$4.00. Book 477th. Price, \$4.00. Book 478th. Price, \$4.00. Book 479th. Price, \$4.00. Book 480th. Price, \$4.00. Book 481st. Price, \$4.00. Book 482nd. Price, \$4.00. Book 483rd. Price, \$4.00. Book 484th. Price, \$4.00. Book 485th. Price, \$4.00. Book 486th. Price, \$4.00. Book 487th. Price, \$4.00. Book 488th. Price, \$4.00. Book 489th. Price, \$4.00. Book 490th. Price, \$4.00. Book 491st. Price, \$4.00. Book 492nd. Price, \$4.00. Book 493rd. Price, \$4.00. Book 494th. Price, \$4.00. Book 495th. Price, \$4.00. Book 496th. Price, \$4.00. Book 497th. Price, \$4.00. Book 498th. Price, \$4.00. Book 499th. Price, \$4.00. Book 500th. Price, \$4.00. Book 501st. Price, \$4.00. Book 502nd. Price, \$4.00. Book 503rd. Price, \$4.00. Book 504th. Price, \$4.00. Book 505th. Price, \$4.00. Book 506th. Price, \$4.00. Book 507th. Price, \$4.00. Book 508th. Price, \$4.00. Book 509th. Price, \$4.00. Book 510th. Price, \$4.00. Book 511st. Price, \$4.00. Book 512nd. Price, \$4.00. Book 513th. Price, \$4.00. Book 514th. Price, \$4.00. Book 515th. Price, \$4.00. Book 516th. Price, \$4.00. Book 517th. Price, \$4.00. Book 518th. Price, \$4.00. Book 519th. Price, \$4.00. Book 520th. Price, \$4.00. Book 521st. Price, \$4.00. Book 522nd. Price, \$4.00. Book 523rd. Price, \$4.00. Book 524th. Price, \$4.00. Book 525th. Price, \$4.00. Book

SUI GENERIS.



**MASON & HAMLIN
CABINET ORGANS.**

UNEQUALED in compactness and power by the only American-made **THREE HIGHEST MEDALS** of Honor of Vienna, London and Paris, 1874, 1876, and 1878. **ONLY** American Organ ever awarded a Gold Medal. **ALWAYS** awarded highest premium in all Europe. **BEST** of all organs, in America as well as Europe. **CHEAPEST** in the world, and with fixed prices, **INSIST** on having a Mason & Hamlin. **NEW STYLES** of Solo and Combination Organs. **PIANO-HARP CABINET ORGAN**. **EASY PAYMENTS**. **CATALOGUES** sent free.

HAMLIN ORGAN CO., 171 Tremont Street, Boston; 25 Union Square, New York; 25 & 27 Adams St., Chicago.

**EDW. SCHUBERTH & CO.,
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 25 UNION SQUARE,
NEW YORK.** [795]

**LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.**

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Novelties
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston prices.

Send for our list of the published works of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of *London Music*. [29-34]

**MRS. FLORA E. GARRY, Vocalist and
Teacher of Vocal Music, 124 Chandler St.,
near Columbus Avenue.** [782-ty]

**G. ANDRE & CO.,
IMPORTERS OF FOREIGN MUSIC,
114 Canal Street, Philadelphia.**

Address: 114 Canal Street, Philadelphia, or by mail to the Standard Music Co., New York.

Prof. & Mrs. EDGAR A. ROBBINS,
"American Method," Piano, Voice and Harmony,
Teachers of
267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address: care of Oliver Ditson & Co., Boston.

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent Composers. Edited by

H. P. DANKS.

The books of the greatest value to Organists and Choirs of the Episcopal Church, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri, these anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Calkin.
Read your Heart.....Calkin.
Enter not into Judgment.....Calkin.
I will Arise.

GLORIA PATRI.

Ten arrangements, by Danks, Caswell,
Baker and Pannofsky.

GLORIA DEUS GENES.

In C, (with Solo),.....Pannofsky.
In D,.....Katharine.

TE DEUM.

In C,.....Stephens.
In D, (with Solo),.....Calkin.

FESTIVAL TE DEUM.

In E, with Solo,.....Ward.
In E,.....Baker.

BENEDICTE. (Polish),.....Danks.

JUBILATES.

In D,.....Calkin.
In E, (with Solo),.....Baker.

FESTIVAL JUBILATES.

In E, (with Duo),.....Ward.
In E,.....Baker.

BENEDICTUS.

In D, with Trio,.....Pannofsky.
In G, (with Solo),.....Beanes.

KYRIE ELISON.

No. 1,.....Mendelssohn.
" 2,.....Pannofsky.
" 3,.....Pannofsky.
" 4,.....Pannofsky.

GLORIA TIPI.

No. 1,.....Totals.
" 2,.....Totals.
" 3,.....Caswell.
" 4,.....Totals.
" 5,.....Baker.

OFFERTORY SENTENCES,.....Baker.

TRISAGION.

No. 1,.....Danks.
" 2,.....Totals.

CANTATE.

In C,.....Katharine.
In E,.....Ward.

POMINIST.

In D, with Solo, and Trio,.....Pannofsky.
In D, with Solo,.....Pannofsky.

DEUS MISERATUR.

In F,.....Ward.
In E, with Solo,.....Pannofsky.

BENEDICT ANIMA MEA,.....Pannofsky.

THANKSGIVING ANTHEM,.....Barnby.

CHRISTMAS MUSIC.

There were shepherds.....Mendelssohn.
Gloria, O' the night,.....Mendelssohn.
Hark, the Herald Angels,.....Mendelssohn.
I saw the first-born,.....Mendelssohn.

EASTER MUSIC.

Christ our Passover, (with Solo),.....Danks.
The Living Risen,.....Allen.
Now is Christ Risen,.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo),.....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. E. PIERCE & CO., New York.

LYON & HEALY, Chicago.

Dwight's Journal of Music.

Whole No. 841.

BOSTON, SATURDAY, MARCH 9, 1875.

VOL. XXXIV, No. 20.

Our Countrymen, Theodore

W. H. Phelps, Esq.

It is a pleasure to me to find in the pages of your issue of the 2nd inst. a notice of the visit of Theodore W. H. Phelps, Esq., to the city of Boston, and to the fact that he has been the guest of the Boston Musical Association. The notice is a very interesting one, and it is a pleasure to me to find that the Association has been so fortunate as to have had the honor of receiving him.

He has been a very successful pianist, and his playing has been much admired. He has also been a very successful composer, and his compositions have been much admired. He has been a very successful teacher, and his pupils have been much admired. He has been a very successful manager, and his management has been much admired. He has been a very successful writer, and his writings have been much admired. He has been a very successful speaker, and his speeches have been much admired. He has been a very successful actor, and his acting has been much admired. He has been a very successful dancer, and his dancing has been much admired. He has been a very successful singer, and his singing has been much admired. He has been a very successful athlete, and his athletic achievements have been much admired. He has been a very successful statesman, and his statesmanship has been much admired. He has been a very successful general, and his generalship has been much admired. He has been a very successful admiral, and his admiralship has been much admired. He has been a very successful diplomat, and his diplomacy has been much admired. He has been a very successful judge, and his judiciousness has been much admired. He has been a very successful lawyer, and his legal abilities have been much admired. He has been a very successful doctor, and his medical skills have been much admired. He has been a very successful minister, and his ministerial duties have been much admired. He has been a very successful statesman, and his statesmanship has been much admired. He has been a very successful general, and his generalship has been much admired. He has been a very successful admiral, and his admiralship has been much admired. He has been a very successful diplomat, and his diplomacy has been much admired. He has been a very successful judge, and his judiciousness has been much admired. He has been a very successful lawyer, and his legal abilities have been much admired. He has been a very successful doctor, and his medical skills have been much admired. He has been a very successful minister, and his ministerial duties have been much admired.

Previous to his departure from England, Ben- the pianoforte concertos we have named, his

remarkable. However, must be mentioned the first a sonata dedicated to Mendelssohn of mi-

in the sacred style, written for the Birmingham

for distribution above his fellows, and it was a liberal and discerning amateur. This visit to

words. Instance the friendly and noble spirit

great and gentle spirit of Schumann went out

regard for the memory of the man he honored,

tion, fed upon successful achievement, and life

for distribution above his fellows, and it was

a liberal and discerning amateur. This visit to

great and gentle spirit of Schumann went out

regard for the memory of the man he honored,

tion, fed upon successful achievement, and life

tion, fed upon successful achievement, and life

tion, fed upon successful achievement, and life

Mendelssohn in energy and grasp of the entire scope of the piece. The one is a debate in the gradations of his softer *patience*; the other is powerful and inexhaustible in his glorious *fortes*. Here we are riveted by the divine capriciousness of a single countenance; there we seem to be looking into one of Raphael's background, filled with hundreds of sweet cherub faces. And their compositions present somewhat similar contrasts. While Mendelssohn gives in fantastic outline all the wild revelry of a *Midsummer Night's Dream*, Bennett's imagination was aroused by the *Merry Wives of Windsor*. The one spreads before us the slumbering ocean in all its boundless expanse; the other fondly lingers by the softly rippling lake, with the moon-beams quivering on its surface.

"I have still much to say on this interesting topic—how these and similar pieces are mere trifles by the side of his larger works—such as his six symphonies, his three pianoforte concertos, his six orchestral overtures—to *Parasina*, the *Naiads*, &c.; how he knows all Handel by heart, how he can play all Mozart's operas on the piano, so as to bring them bodily before your eyes. All this and much more I could tell, but here he is himself! I can keep him off no longer; he has been looking over my shoulder for ever so long, and keeps asking, 'What are you writing there?' 'Dear old fellow, if you only knew what I have been saying!'"

Introduced in such glowing and affectionate terms, what wonder that Bennett and his music were warmly received. Several of his more important works were performed at the Gewandhaus Concerts in Leipzig, then under Mendelssohn's direction, whilst, as pianist not less than as composer, the young Englishman obtained the most flattering recognition. But perhaps the best measure of the impression made then, and subsequently upon the professors and amateurs of Germany, is supplied by the fact that, in 1853, when the conductorship of the Gewandhaus fell vacant, Bennett was invited to the post. The significance of this can hardly be appreciated by Englishmen, who are accustomed to see foreigners in the high places of music, but among the Germans it would be regarded as almost a phenomenal honor. Returning to England after the successful visit of 1836, Bennett soon settled down to the ordinary work of a professor, composing, performing, and teaching with equal success. But he was destined to an ultimate position in harmony with the richness of his gifts; and when, in 1844, he became a candidate for the Chair of Music in the University of Edinburgh, the first upward step was taken. True, the wise men of Modern Athens rejected his claims, and preferred another candidate, about whom it is needless to speak; but the contest brought Bennett prominently forward, and elicited from Mendelssohn, then in the zenith of his fame, a testimonial of priceless value. Whatever opinion the great master had put into deeds at Leipzig, he here put into words, and it was not the smallest of Sterndale Bennett's distinctions that such men as Schumann and Mendelssohn laid the homage of their admiration at his feet. Twelve years passed, during which our master, though not composing with the ardor of an earlier time, led a busy life; and then came the first of a crowd of honors. The Music Chair at Cambridge, vacated by the death of Dr. Walmsley, was offered to Sterndale Bennett, and so it happened that the chorister boy at King's in 1826 became thirty years later the musical head of the University. Nor did this distinction come alone. After Herr Wagner's disastrous campaign in 1855 as conductor of the Philharmonic Society's Concerts, it was found needful to place the *bâton* in other hands, and to whom could the directors more naturally turn than to the chief English musician of the day? Dr. Bennett accepted the post, and held it till 1868, when he made way for Mr. Cusins. How far his reign was a success, and in what degree he brought to the discharge of his duties the mingled strength and delicacy of a perfect *chef d'orchestre*, are questions which, if propounded, would receive a variety of answers. True it is, assuredly, that in nice perception of a composer's meaning, and in sympathetic appreciation of the methods by which it was

conveyed, few conductors could equal Sterndale Bennett. He may have lacked, may, he *did* lack—the firmness, energy, and power of command that enable a *chef d'orchestre* to subordinate every subordinate with his own spirit; but, assuming that these merits could not be found united, he at least possessed the more essential. In 1858 Yorkshire recognized its now distinguished son by inviting him to preside over a grand festival at Leeds, and there was produced that beautiful and graceful work which, under the name of *The May Queen*, ranks among the classics of music. With this *chef d'œuvre* the career of Sterndale Bennett as a composer may be said to have reached its highest point. He did not, like Rossini, after *Guillaume Tell*, lay down his pen, but he had none the less done his devoir, and won his highest honors as an art creator. In 1862, Dr. Bennett composed the work which represented English music at the opening of the International Exhibition, the words being a poem by Tennyson—"Uplift a Thousand Voices;" and in the same year he co-operated with the late Canon Kingsley in the Ode performed at the installation of the Duke of Devonshire as Chancellor of his University. The remainder of Dr. Bennett's career is less noticeable for public work than for an accumulation of distinctions. In 1869, Cambridge enrolled him among her Masters of Arts, the Royal Academy having, a year previously, placed him at its head, in succession to Mr. Lucas. Oxford subsequently made him a D. C. L., and on March 24th, 1871, her Majesty the Queen bestowed upon him the honor of knighthood. It must not be supposed, however, that all this time the pen of the composer of the *May Queen* was idle. For the Birmingham Festival of 1867 Dr. Bennett wrote his only oratorio, *The Woman of Samaria*—a work none the less full of beautiful music because it failed to achieve popular distinction. That the *Woman of Samaria* is not free from errors of judgment may be conceded, and yet leave much that some day or other will secure higher appreciation than it has hitherto obtained. The 24th of March, 1871, was a proud day in the life of the Sheffield organist's son; but a prouder, perhaps, was the 7th of April, 1872, when, in St. James's Hall, from the hands of the Attorney-General—now Lord Coleridge—while the *élite* of musical London watched and applauded, Sir Sterndale Bennett received an address announcing that a biennial musical scholarship had been founded in his name. Hundreds who were present will now recall the scene, and once more behold the slight nervous frame of the honored master as the work of his life was thus crowned and consummated. In a measure, this was Sterndale Bennett's farewell; and, though none knew the actual solemnity of the occasion, the speech of the Attorney-General was an elegy as well as an eulogium. Unwittingly Sir J. D. Coleridge summed up a life, when, referring to the limited repute of English composers, he said:—"It has been the just good fortune of Sir Sterndale Bennett to put an end to this somewhat provincial character of English music, and to bring it about that the name and works of an English musician shall be known and honored and admired beyond the limits of the empire, and amongst other great and cultivated nations; and since the day when he first went to Leipzig, at twenty years of age, carrying with him the overture to the *Naiades*, to which we have just listened with pleasure, up to the present hour, his fame has gone on increasing day by day, until it has assumed the solid and proud proportions which it is no less an act of justice than of pleasure for us to acknowledge."

Here, too, we must quote the felicitous words with which the Attorney-General accompanied the presentation. Referring to the testimonial, he said:—"Take it, keep it, treasure it, hand it down to your posterity, to keep alive the memory of this day when you and I alike are gone to our rest; to keep fresh the recollection of the admiration we feel for the talent of genius, the respect and honor we feel for the great

artist, and the affectionate regard and esteem in which we hold an excellent and honorable man." With the applause which confirmed these words ringing in his ear, Sir Sterndale Bennett retired from public view, and though he worked on bravely to the end—composing his beautiful sonata, *The Maid of Orleans*, for example—his career may be said to have closed with that grand proof of esteem and admiration.

We do not assume here and now to gauge the genius of the departed musician, nor to discuss the reasons which might be assigned for the comparative non-productiveness of his later years. Granted, as regards the second point, that Sir Sterndale Bennett's ripe manhood did not fulfil the brilliant hopes of his youth, it is not for us to pry into causes which may have been absolutely personal to himself. Rather, at this time specially, should we encourage a feeling of gratitude for the many things of beauty with which the deceased master enriched his art, and for the proof his career gives that merit, even in one who never asserts himself, is sure to meet with its reward. Sir Sterndale Bennett was no hunter after popularity. He was not ever anxious to keep himself before the public eye, seeking rather to avoid it with an earnestness well nigh culpable. All the stronger for this is the testimony borne by the honors lavished upon him. Of his ultimate place in music it would be rash to speak with confidence. The time may be at hand when that which has hitherto been accounted a composer's strength will be set down as his weakness, through a reversal of the canons of art; in which case Sterndale Bennett, as he flourished with his friend Mendelssohn, will suffer with him. Anyhow, we who were so lately his contemporaries value the delicate fancy, the graceful expression, and rich culture of Sterndale Bennett's muse. We, at least, shall keep and cherish his works as the productions of a richly-gifted man, and when, in a few days, all musical England, in body or in spirit, stands at the side of his grave, the "Requiescat in pace" will apply only to the dust which returns to dust, for, while a love of genuine music exists, so long will Sterndale Bennett live and move amongst us.

"Le Nouvel Opera."

A correspondent of the *London Musical Standard* writes as follows:

PARIS, 24th Jan., 1875

The central object of musical interest in Paris is still the *New Opera*, and the appearance of various works containing detailed accounts of the building has been the signal for much discussion in musical as well as architectural circles upon its merits and demerits. From these books I cannot do better than single out for notice that of M. Charles Nutter, the keeper of the records at the Opera. This history description of the latest addition to the magnificent buildings of Paris is dedicated by the author to his friend, M. Garnier, the architect, and by the former is said to be, "in fact, more your (Garnier's) work than mine." If the greater part of "*Le Nouvel Opera*" is an enthusiastic eulogy from an architect's point of view, and is on that account surprising as the work of an *architecte*, it cannot be said that the short historic notice of former "*salles d'opera*," which prefaces the description of the present building, is either out of place, unauthentic, or even uninteresting.

The first opera house was inaugurated in 1671, and gave birth to the earliest specimen of a French comedy with music, "*Pomone*," a "*Pastorale*," L'Abbé Perrin, who contributed the words, saw in the success of the piece an opening to his own fortune, and obtained the exclusive privilege of representing works of this kind in public, a monopoly which in the present day it would be worth no little exertion to gain. Having associated with himself the Marquis de Sourdeac and M. de Champeron in the new enterprise, he soon had the mortification of seeing them start a new opera in the way of opposition. He, therefore, was obliged to quit the *Opéra*, and, with undoubted wisdom yielded what he had struck out a new track, and established the second opera-house in the tenacious "*Du 3. Air*," in the Rue Vauvargand. A "*pastorale*," "*Fetes de*

Of little interest save to Parisians, the history of construction. In the weeks following the woodents are actually given showing the state of the works in each year, and there is fairly a picture of the new building considered to be a portrait of the portrayed. The events of 1870 entered the work, and the opera of the new work of various purposes quite unexpected. The old was a model for the realization of an ambulance then during the siege, as a great military magazine, where the two precious provisions were carefully stored and suspended during the six months' investment. For the roof there is even now, I believe, a rampart used by the Minister of Marine for signaling. As soon as the siege was at an end and the Germans had left Paris the building was possessed by the Communists, who, from its roof, spread fire and wide by means of fire balloons the proclamation of the Commune, and

When the reader finds that the country was filled with wild beasts, the barbarous M. N. is certainly the more than before, there was not a single trace of the domesticated life of the civilized world. Although M. N. is a more intelligent and more humane character than the ordinary wild beast, his handling in the Rue Lepelletier necessitated a more speedy opening, which as your readers are aware, was made on the fifth of January last. The aspect of both the exterior and interior has now become considerably familiar to English readers of the related periodicals, and it only concerns me to point out one or two details which involve mutual questions.

If we take the principal figures of the new school as Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, and Halévy, with the librettists, Quinault and Scribe, Complaints have been made of the absence of talent in the young. Beethoven states that he has been asked to compose for the Grand Opéra, but that he cannot do so, as he has no choice of those best able to tell their own part in the choice of composers, that he had received recommendations of different kind than they were, and of each other, and was finally obliged to make his own choice. He has wisely arranged the matter, and according to their dates of birth. In the great vestibule the numbers of the candidates are written in position. I take a list of the names of the candidates, and there are twenty-four names. He has included every name of any reputation in France, and even some of the names of the most distinguished of the past, such as Gluck, and others, who have been forgotten. I am not surprised that a young man, who has been so long in the world, and who has travelled so far, should have been able to find out all this.

represented there, thinking very justly that busts modelled from nature will always be more interest-

ien David, Gounod, Duprez, Faure, and Madame Carvalho, with many artists still connected with the company of the *Opéra*. The *Opéra* itself forms another place "de great attraction," but the

1940. Mr. N. A. Thompson, in this paper, is signing and endorsing. Twenty letters of acknowledgment of exchange bill of lading in 1940. Half a dozen "certificates of exchange" will produce one "exchange bill of lading." Schmidt declares have had time to take over taken the opportunity that the records now exist "do not extend beyond the year 1938, it is not that old and is due to the fact that at the time of the first of the

[illegible]

police of the existence amongst the archives of the Théâtre-Français, a resolution to burn the papers of their unanimous resolution to burn the papers publicly in front of the theatre. Amongst the pile of manuscripts then destroyed were the autographs of the most illustrious-headed Authors, *Racine*, *Molière*, and *Lavoisier*, sprinkled with flowers de lys. What expensive objects were then found in acts of public frenzy! The library of the opera fortunately possesses an almost complete collection of the works of these illustrious Frenchmen; numerous unpublished fragments of Rameau, Gluck, Méhul, Meyerbeer, Rossini, with many others, and the autographs of nearly all the composers represented at the opera for more than a century. In the theatre of the Théâtre-Français, such as the *Le Ruy*, and the *Le Grand*. In these theatres, the public is not only entertained by the most celebrated French writers, but also by the most celebrated French poets, the poets of *Quixote*, and the *Grand*. Reason and the *Grand* are the only things that are not

Joseph Haydn.

[illegible]

On the stage may be seen the Italian master, Salieri, surrounded by one hundred and sixty of his pupils, and the young Mozart, a child of ten, the prodigy of his age. A little later, the

Weismüller and Radich, without whose tenor and bass the occasion would be incomplete. The hush of expectation is broken by the flourishes of the orchestra, and the music begins in a strain when the interest of the assemblage is evidently centred. A few moments more, and the Emperor and Empress Is it Pope or Emperor seated therein? Wait a little

Esterhazy advancing to meet the occupant of the chair. The procession stops in the middle of the

The eyes of all are fixed upon a feeble old man,

tionate embrace. He seeks his commands and then
 "The world is his, the world is his, the world is his,"
 "The world is his, the world is his, the world is his,"
 "The world is his, the world is his, the world is his,"

rest upon the old man who is the hero of the hour,

ment. A long life of labor for art receives its crown

discern that this was the farewell to the world of
 "Gentlemen and Ladies," and that the
 "Gentlemen and Ladies" were to be "Gentlemen and Ladies" no more.

the first two cases, the \mathcal{H}^1 -norm of the difference between the exact and the numerical solution is bounded by $C(\Delta t)^{\frac{1}{2}}$ and $C(\Delta t)^{\frac{1}{2}} \ln \frac{1}{\Delta t}$, respectively. In the third case, the \mathcal{H}^1 -norm of the difference between the exact and the numerical solution is bounded by $C(\Delta t)^{\frac{1}{2}}$. The L^2 -norm of the difference between the exact and the numerical solution is bounded by $C(\Delta t)$ in all three cases.

sexton and his wife. It is a holiday afternoon, and
 the sexton is sitting on the bench with his lamp,
 waiting for the sexton's wife. She is sitting on the
 bench, too, and she is looking at the sexton.

seated before his parents, is a boy accompanying their music, after his own fashion, with two sticks of wood, which he holds in his hands as violin and

During the past year, the
 ...
 taken the opportunity the holiday affords, for a visit

[illegible]

^a Data established from three different tests.

and, furthermore, the land is destined never to be
granted to the peasants, but as the common
property of the nation.

That is Joseph Haydn. But with the book that is comprised the history of a very and honorable life, you will now write in the history of the

Though the cousin, Frank, had been trained in music, he could not play as well as the other way of music. In the meantime, the two had been playing. As

the in- case of each of these past years was only two not so it's not very easy to say that the past years of the year are not very easy to say.

worthily in the talent given him.

The musical illustration, this evening, will comprise selections of four vocal, and two instrumental

This collection was published in London with a motto, borrowed from Isaac Walton, which well characterizes them:

Beethoven and his followers, when instead of treat-

ing things as Haydn. The success of the latter, where the former has no room at all, is the value of such a thing to the musician.

and Miss M. W. that has his piano come out of

Hayden will sing a beautiful and air, "The

Haydn's ingenuity in closely connected is well

twenty-seven. Prior to this time, following the

the father of us all." In his old age he seldom left
were set to music the words, "My strength fails me.

France and Austria. His love for his country prompted him to frequently go to his piano, and in

ful, or, at best, mildly melancholy manner. Surpassing the masses, and ranking with the large

glittering setting of the same words has well nigh driven from the mind of the world the fact that there have been others to whom higher honor is due for the manner in which they have treated this re-

esther, Pergolesi, Roscherini, Astorini, together with others of the school, which, as a general rule, pervades it, is blended with a sofly melancholy tint. It appears as if he had felt that the sorrow of

The lecture will conclude with a short from this

Heard, the small of the Haydn? He was born the month of the year, which has followed in his life, and is mentioned in Paris, the 14th November

notes, etc., which, once known to all Europe, and

which, once known, Ludwig van Beethoven, once used in some of his works, and very recently.

In 1788, this young man, who grew up in a

and loved, which he never did in his life, it was not long before he lost his speech. He had, therefore, no great reason to love the Revolution,

He had, then, an idea of the nature of extreme

did not much relish being quilled, as, indeed, very few persons do, have consented to write a work,

and all of them, as well as taken from the villages

ant, and were destined to be transformed into pieces

Cathedral. He selected seven giving the notes C, E, B, G, A, F, D.

People," *allegro moderato*, 4 in F major, commences softly, and increases with a dull rumor marked continuously by the mournful sounds of the wind instruments. The confusion at last becomes a fearful storm; the attack on the Tuilleries, which dealt a fatal blow to the King of France, having reached its highest pitch, the tumult decreases little by little, and very soon appears lost in secondary kinds of agitation. After 97 bars, we hear the first stroke of the bell in C; at the 9th bar afterwards there is added the second in E; at the tenth, the bell in C leaves off, and, at the thirteenth, the bells in G unite with those in E, as, at the 19th, do that in F and that in C. Amid the sounds of the bells, the stringed instruments vibrate most energetically in unison. After 51 bars of this alarm ringing of the Churches of Paris, we suddenly hear the bell in D, while the drums beat the *général*, accompanied by the fifs. New confusion, 6-4 in D major, the effect in the orchestra being augmented gradually by the sound of the bells, at first isolated, then doubled, in B and in A, and lastly in F and G. This surprising instrumentation grows fainter; the wind instruments are silent, and the quartet no longer expresses more than the mournful sighs of the wounded and the dying. Suddenly the Royalists appear singing Grétry's celebrated air: "O, Richard, ô mon roi!" But, at the seventh bar, the terrible music of the fight, in 6-4, breaks forth with renewed vigor. It is followed by sweet and gentle harmony, *adagio*, quickly interrupted by an *allegro*, expressing courage and daring. A number of harmonious chords in a major lead up to another very well known air of Grétry's: "Où peut-on être mieux . . . ?" But at the conclusion of these strains, the report of the cannon is heard in the distance. Amid a revolutionary tempest, the home joys of family are of short duration. There is an indescribable rumor; the warlike kettle-drums grow animated, and lead, *crescendo*, at the double quick, 6-8, to the furious struggle between the two principles: the Republic and Royalty. It is here that the Alsations assert Pleyel raised himself to the height of the Titan, Beethoven. The instrumentation is fearfully effective: the roar of the cannon, the sounds of the bells in B, D, G, C, F, and E, and the roll of the drums . . . the kettle-drums, too, came out with prodigious force. At length, the chaos seems to have sunk into silence; the quartet ends in tones of lamentation, but suddenly the drums and kettle-drums announce the sanguinary triumph. A powerful chorus accompanied by brilliant instrumental music in D, 4-4, pronounces the words: "La victoire est à nous; le peuple est sauvé!" To this is united, with accompaniment of the orchestra which performs the famous "Ca ira," a four-part chorus 2-4, *allegro*, which sings the following verses, revolutionary both as regards words and music:—

"Nous t'offrons les débris d'un trône,
Sur ces autels, ô sainte Liberté,
De l'éternelle vérité
Ce jour enfin qui nous environne (?)
Rend tout un peuple à la félicité;
Par sa vertu, par sa fierté
Il conquiert l'égalité
Parmi nos héros la foudre qui tonne
L'annonce au loin à l'humanité."

A WOMAN (sola.)

Mon fils vient d'expirer,
Mais je n'ai plus de roi!

Romance.

Il fut à son pays avant d'être à moi,
Et j'étais citoyenne avant d'être mère,
Mon fils! par tes vertus, j'honore ta poussière!"

Immediately after the last bar of the chorus: "Nous t'offrons les débris d'un trône," the noisy music of the "Ca ira" is again introduced. A soprano then sings two strophes of rampant republicanism commencing:—

"Ah! perisse l'idolâtrie
Qu'on voue à la royauté,
Terre ne soit qu'une patrie,
Qu'un seul temple à l'humanité," etc.

The following third strophe is sung by a tenor:

"Les Français qu'on forme à la guerre,
Appellent contre les tyrants
Les représailles de la fureur
Du haut des palais fumants,
Des bords du Gange à ceux du Tibre,
Dieu! rends bien tout selon nos vœux
Tout homme un citoyen heureux,
Le genre humain un peuple libre."

The chorus repeats the last two lines, and then the baritone comes in with the recitative.

"Nous finissons son esclavage;
Ce grand jour en est le presage."

The work finishes with a brilliant coda of the chorus: "Nous t'offrons," etc., always accompanied by the music of "Ca ira."

On the day that the *Tocsin allégorique* was performed for the first time, the magnificent Cathedral

was literally invaded by the crowd, and the Strasburghers, more or less old, said, in 1835, that the public was overpowered by indescribable enthusiasm. The cries of "Vive Pleyel!" "Vive la République!" resounded on all sides, and Pleyel was immediately freed from the custody of the gendarme, it being said that no one but a true patriot, and a foe to slavery could have produced such a master piece. Of the numerous republican verses dedicated to Pleyel, the following are perhaps the least bad:—

"A PLEYEL.

"Compositeur des Peuples régénérés,
"Ce qu'on moult n'ont jadis,
"Ton Tocsin aux peuples révele,
"Foudroyant le vieux, le mauvais,
"Il proclame PEUPE NOUVEAU."

The success of this revolutionary composition increased with every performance. People flocked from far and wide to hear it, and Pleyel had never been so popular. What, however, did he do, in 1793, in the midst of his unasked-for triumph? Not wishing to lose his prestige he suddenly disappeared, like a *pendule musicien*, and went to London. Despite of this, the *Tocsin* did not cease to be the rage. It was transported from the Cathedral Choir to the grand Mirror Concert Room, which was closed with it in 1798. The following year it was performed in the new room of the Réunion des Arts. Soon afterwards, however, nothing more was heard of this music of the New Era. The Consulate was not propitious to it; Bonaparte preferred for his governmental regimen calving to exciting music.

It is a somewhat remarkable fact that the seven bells selected by Pleyel for his *Tocsin allégorique*, thanks to the musical purpose to which they were devoted, escaped the fate of the rest. Five were restored, after the re-establishment of the Christian religion, to their legitimate owners. One, which was accidentally taken to the Strasburgh Theatre, perished in 1800, when that edifice was burnt down, and, lastly, the seventh, the one in E, was preserved in 1835 at the Office of the City Archives. A strange page in the history of music is this revolutionary work of Pleyel's!

DR. COREMANS

Dwight's Journal of Music.

BOSTON, MAR. 6, 1875.

"Paradise and the Peri."

The announcement of the Ninth Symphony Concert of the Harvard Musical Association, (Feb. 18), drew a great crowd to the Music Hall to hear the first performance here with orchestra, of Schumann's wonderful Cantata. As we have before stated, it had been sung here by the Parker Club, in two semi-private concerts, about twelve years ago, with simply a piano-forte accompaniment. A few years ago it was brought out with orchestra in one of the Western cities—if we mistake not, Chicago—with Miss Clara Doria in the principal soprano part; and it is our impression that it was then sung in German. We do not remember to have heard of any other full performance of the work in this country.

After the detailed analysis which we have lately given of the entire work, and which, glowing as it is, we see no cause to modify in any essential respect, it is needless for us now to discourse upon the beauty or the individual peculiarity of the music. If on the one hand this later hearing made us more sensible than ever, of certain characteristic weaknesses in Schumann's art, (such as a tendency to crowd his lower harmonies, to a loss of clearness, except in his purely inspired moments; a frequent disregard or lack of knowledge of the requirements of the voice, whereby some of the soloists must needs appear to disadvantage; the unsparing power and fullness of the instrumentation, hard for voices to contend against, however the instruments may be subdued), on the other it more than confirmed all our earliest conviction of the wonderful beauty, power, variety and all-pervading true imaginative genius of the composition. The vast crowd listened to it all—for nearly two hours—with almost absolute attention, and with abundant signs at first of wonder, then of steadily increasing interest and delight. That it could be fully appreciated by the

many who were listening without any previous preparation, could not be expected. Quite as little, that all its delicate and subtle beauty could be made fully manifest in a first attempt by singers mostly amateurs, and with short time for orchestral rehearsal. Yet on the whole the impression was a very fine one, and creditable to all who participated in the interpretation of so important and so difficult a work. Mr. LANG conducted carefully,—perhaps a little mite too anxiously,—but in the main firmly, doing his best to keep down the noisier instruments so as to give the voice a chance. It is obvious however, that the musicians of the orchestra are sometimes not entirely sure of his intentions, and that the baton does not always lead them in spite of themselves. Some faults of tempo, too, are probably to be ascribed more to nervousness, than any want of understanding; for instance, the opening prelude, with the solos following, seemed to us to drag a little; and the exquisite chorus of the Hours, otherwise beautifully sung, was certainly taken faster than it would naturally sing itself, thereby losing instead of gaining life.

THE CECILIA had been very patiently and thoroughly trained in all the choruses; if there was any fault it was that possibly the drill had been too strict and careful, leaving not enough of spontaneity and freedom to the singers for the best effect sometimes,—a delicate matter to adjust is this! But they had entered into their work with enthusiasm; the voices, of sopranos and altos especially, were delightfully fresh and telling, and the tenors and basses showed a vigorous reinforcement since the Walpurgis Night was sung. It is certainly the most musical, refined, expressive chorus which our city has produced; could it be strengthened full one-half in number (quantity) without sacrifice of quality, it would be still better in so large a hall, and in a work for which so full an orchestra is indispensable. As it was, the strikingly dramatic and exciting series of choruses at the end of the first part, beginning with "But crimson now her rivers ran" and reaching a splendid climax at the thought of "blood for Liberty shed," was given with thrilling power, and with graphic wealth of contrast. The more imaginative, romantic, gentler choruses, those happiest moments of the composer's inspiration (the chorus of the Nile genii, with its distinct accompanying subject for the bass; the heavenly peace and sweetness of the requiem: "Sleep on," and the chorus of Hours) were rendered with fine light and shade, charming all listeners. Some of the beautiful Quartets, to those not favorably placed, were not so audible as could be wished, though they were given by good voices well at home in them.

The soloists, with the exception of Mrs. H. M. SMITH and Mr. J. F. WINCH, were volunteers out of the ranks of the Cecilia, and, as such, hardly amenable to public criticism. Yet it is allowable to say that on the whole they did themselves great credit. The most important and most difficult duty, after the Peri herself, devolved on Mr. GEORGE L. OSGOOD, who sang the principal tenor solos with fine understanding and expressive fervor; it was Schumann's fault, and not the singer's, that so much of the music runs below the clear and comfortable region of the pure tenor voice; it would better suit a baritone, were it not for the high tenor passages occurring in the same arias. Mr. Osgood's strength by no means lies in his low tones, but he in a good measure made up for the want by great distinctness of enunciation. Mr. CORNELIUS CHENERY, with a sweet but lighter tenor, sang the part of the Youth and several smaller passages, musically and correctly, but was not very generally heard. It was a pity that there was not more for Mr. WINCH to do, the little that he did was done so nobly and impressively. The Aria descriptive of the luxurious air and scenery of

VERY POPULAR PIECES OF VOCAL AND INSTRUMENTAL ACCOMPAINMENT.

All Accompaniments of the Vocal Pieces can be Played either on the Piano or Reed Organ.

The Editor of this Series has endeavored to select the most popular and successful pieces of the day, and to give them the best possible accompaniment for the Piano or Reed Organ.

A FINE POPULAR SONG.

"Breaths again from East Wind, Breeze."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A beautiful melody, with a very simple accompaniment, which is easily played on the Piano or Reed Organ. The words are also very popular.

"My Heart's First Love."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

Price 40 Cents.

A very popular song, with a very simple accompaniment.

"What Knew I Didn't."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A very popular song, with a very simple accompaniment.

"Sweet as Summer."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

All these characterize the piece now described.

A FINE POPULAR SONG.

"AMALIA."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A beautiful melody, with a very simple accompaniment, which is easily played on the Piano or Reed Organ. The words are also very popular.

"My Heart's First Love."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

Price 40 Cents.

A very popular song, with a very simple accompaniment.

"What Knew I Didn't."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A very popular song, with a very simple accompaniment.

"Sweet as Summer."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

"GOLDEN LOCKS ARE SILVER NOW."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A beautiful melody, with a very simple accompaniment, which is easily played on the Piano or Reed Organ. The words are also very popular.

A FINE POPULAR SONG.

"Fairest of the Dragon."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

Price 40 Cents.

A very popular song, with a very simple accompaniment.

"What Knew I Didn't."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

A very popular song, with a very simple accompaniment.

"Sweet as Summer."

Words and Music by C. H. Brown.

Copyright, 1900, by C. H. Brown.

This is a very popular song.

All these characterize the piece now described.

C. H. BROWN & CO., NEW YORK.

PUBLISHERS.

AND S. H. HALL, CHICAGO.

OLIVER & H. H. HALL.

JUST PUBLISHED:
FOR HOME ENTERTAINMENT!
THE

PIANO at HOME

A LARGE AND CHOICE COLLECTION OF
FOUR HAND PIECES,

Or, Pieces for Two Performers on the Piano Forte or Reed Organ.

THE PIANO AT HOME is uniform in size, style, binding and price with the books of Ditson's Home Musical Library.

THE PIANO AT HOME has 250 pages, full sheet music size.

THE PIANO AT HOME sells for \$2.50 in Boards; \$3.00 in Cloth; \$4.00 Full Gilt, for Presents.

This new, pleasing and most useful book will at once commend itself to musical families, as furnishing the best of material for HOME MUSICAL ENTERTAINMENT! Given, a Piano and Two Performers. They will invariably play Duets if the Duets are at hand. Here are nearly Seventy of the most popular ones. Hardly any are difficult, indeed a number are easy enough for beginners, and may easily be played at sight by most pianists. Two or three have some length, as the Overture to Poet and Peasant, and are so good as not to weary one; but most of the compositions have the great merit of brevity.

Teachers of Music do not need to be told that Four-Hand Playing is of the greatest advantage to their pupils; and the publishers reckon on a large use of the book in courses of instruction.

CONTENTS.

AIR DU ROI. (LOUIS XIII).....	Jungmann
ALPINE BELLS.....	Oesten
AMESBURY WALTZ.....	Nason
ANVIL CHORUS. TROVATORE.....	Verdi
AULD LANG SYNE.....	
BIRTH DAY BALL GALOP.....	Tucho
BIRTH DAY BALL WALTZ.....	"
BLUE BIRD POLKA REDOWA.....	Weingarten
BLUE DANUBE WALTZ.....	Strauss
BOHEMIAN GIRL.....	Balfe
BROOM GIRL WALTZ.....	
BRUDER LUSTIG GALOP.....	Budik
CALABRIA.....	
CAMPBELLS ARE COMIN'.....	
CARABINIERS. SWISS MARCH.....	Croisez
CARNIVAL OF VENICE.....	
CLARA POLKA.....	
COAXING POLKA.....	
COMIN' THRO' THE RYE.....	
CORAL SCHOTTISCHE.....	Kleber
CROWN DIAMONDS.....	Auber
DEFILE MARCH.....	Hauschild
DUMBARTON'S BONNIE DELL MARCH.....	
ECHO DE MONT BLANC POLKA.....	Jullien
ECHO OF LUCERNE. (ROCH ALBERT).....	Richards
FAIRY WEDDING WALTZ.....	Turner
FANFARE DES DRAGONS.....	Boscovitz
FIRE BELL GALOP.....	
FIRST STEPS.....	Bellak
GEN. PERSIFER F. SMITH'S MARCH.....	Martin
GIPSEY POLKA.....	Leutner
GUARDS' WALTZES.....	Godfrey
HER BRIGHT SMILE. WALTZ.....	Wrighton

HOME, SWEET HOME.....	
IL DESIDERIO.....	Cramer
INDIANA WALTZ.....	Mareailhou
ISADOR WALTZ.....	Nason
JOLLY BROTHERS' GALOP.....	Budik
JORDAN IS A HARD ROAD.....	
LUCIA DE LAMMERMOOR.....	Brunner
MAIDEN'S PRAYER.....	Badarzewski
MARCH IN NORMA.....	Viereck
MARCH OF THE MEN OF HARLECH.....	Richards
MARDI GRAS. QUADRILLE.....	Schubert
MARTHA. BUDS FROM THE OPERA.....	Bellak
MONASTERY BELL.....	Wely
MUSKET GALOP.....	
OVERTURE TO POET AND PEASANT.....	Suppé
PESTAL.....	
PLEASURE TRAIN POLKA.....	Wallerstein
PRIMA DONNA WALTZ.....	Jullien
QUI VIVE GALOP.....	arr. by Wels
ROCKING CHAIR POLKA.....	
SEA BREEZE POLKA.....	
SHEPHERD BOY.....	Wilson
SIGNAL MARCH.....	Kleber
SPRING, GENTLE SPRING.....	Riviere
SWISS MARCH.....	Croisez
THOU ART SO NEAR.....	Reichardt
'TIS THE LAST ROSE.....	Herz
VAILLANCE. POLKA MILITAIRE.....	Ascher
VIENNA MARCH.....	Gordon
WARBLINGS AT EVE.....	Richards
WEDDING MARCH.....	Mendelssohn
WILDFANG GALOP.....	Faust

DITSON & Co. would also call attention to the following recent publications, as being appropriate books for use in the Parlor:

ORGAN AT HOME.

Containing 200 popular pieces for Reed Organs.

GEMS OF STRAUSS.

250 pages, filled with the most brilliant music of the most brilliant composer in the world.

Price of each book in Boards, \$2.50; in Cloth, \$3.00. With the exception of Thomas' Quartets, they have also a Full Gilt edition, \$4.00.

All Books sent by mail, post-paid, for retail price.

MUSICAL TREASURE.

HALF VOCAL, HALF INSTRUMENTAL. Containing a great variety of attractive music.

THOMAS' QUARTETS.

Beautiful compositions, admirably fitted for home singing, as well as for use in church.

PUBLISHED BY

Oliver Ditson & Co., Boston.

C. H. Ditson & Co., New York.

Lyon & Healy, Chicago.

SUI GENERIS.



MASON & HAMLIN
CABINET ORGANS.

UNEQUALED in capacity and excellence by any others. Awarded **THREE HIGHEST MEDALS** of Honor at VIENNA, 1874, and PARIS, 1877.

ONLY American Organs ever awarded any medal in Europe, or which present such extraordinary excellence as to command a wide sale there.

ALWAYS awarded highest premiums at Industrial Expositions, in America as well as Europe. Out of hundreds there have not been six in all where any other organs have been preferred.

BEST. Declared by Eminent Musicians, in both hemispheres, to be unrivaled. See TESTIMONIAL CIRCULAR, with opinions of more than One Thousand (sent free).

CHEAPEST. Sold always at least remunerative profit, and at fixed prices, which are printed in price lists, and subject to no discount. It is the custom of other makers to print very high prices, from which great discounts are made, sometimes *seventy-five per cent.* or more. The poorer the organ the higher the printed price and the larger the discount.

INSIST on having a Mason & Hamlin. Do not take any other. Dealers get LARGER COMMISSIONS for selling ANY and ALL others, and for this reason often try very hard to sell something else.

NEW STYLES with most important improvements ever made. New Solo and Combination Stops. Superb Etageres and other Cases of new designs. An exquisite combination of these instruments. Price \$200.

EASY PAYMENTS. Organs sold for cash; or for monthly or quarterly payments; or rented with privilege of purchase. Rent paid three years buys an organ.

CATALOGUES and Circulars, with full particulars, free. Address MASON & HAMLIN ORGAN CO., 154 Tremont Street, BOSTON; 25 Union Square, NEW YORK; or 80 & 82 Adams St., CHICAGO.

EDW. SCHUBERTH & CO.
IMPORTERS AND PUBLISHERS OF MUSIC,
No. 23 UNION SQUARE,
NEW YORK. [795]

LYON & HEALY,
MUSIC PUBLISHERS,
CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music,
Music Books, and Musical Merchandise
Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m]

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782-1y]

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
1104 Chestnut St., Philadelphia.
A large assortment of American Music constantly on hand.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718-1f] 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798]

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,
and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Ouseley.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D.....Kortheuer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Isley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Landillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4.....

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were ShepherdsMorgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO. New York. LYON & HEALY, Chicago.

Dwight's Journal of Music.

WHOLE No. 885.

BOSTON, SATURDAY, MARCH 20, 1875.

VOL. XXXIV. No. 25.

Richard Wagner's Reminiscences of Spontini.*

III.

[Continued from Page 237.]

The performance of *The Vestal* went off with great precision, and the artists displayed all possible zeal. But, from the very earliest scenes, a drawback, of which no one had thought, struck us all, and was evident to the most inattentive observer. Our great Schröder-Devrient was evidently no longer of an age to sustain the part of Julia. Her physiognomy and bearing betrayed a certain maternal something or other agreeing little with the spring-tide graces of the Priestess who is designated in the libretto as simply the youngest of the Vestals. The disproportion between the personage and her interpreter struck the spectator still more when Julia appeared side by side with the Chief Vestal represented by my niece, Johanna Wagner, then a young girl aged seven teen, in all the splendor of her beauty. Her youth was so dazzling that no stage artifice could disguise it; her fine voice and good delivery, the result of her happy natural qualities, caused in every one an involuntary desire to reverse the cast, and to put the one lady in the place of the other. This unfavorable coincidence could not escape the penetrating glance of Mad. Schröder-Devrient, but she hoped to regain the lost ground and dispel any prejudicial prepossession by bringing to bear all the intensity of the means which her talent placed at her command. Unfortunately, the desire to acquit herself well induced her frequently to overdo the part, and sometimes to exaggerate it in a manner which was really deplorable. Thus, after the great trio in the second act, when, on the flight of Licinius, Julia, breathless and exhausted, drags herself to the extremity of the stage, and allows the cry of hope: "He will live!" to escape from her oppressed soul, Mad. Schröder-Devrient considered she might presume to *speech* these words instead of singing them. She had on several previous occasions already tried the effect of a word simply declaimed and flung suddenly into the midst of the music in a prominent scene. For instance, in *Falsho*, when she exclaimed "One day more and you are dead!" she never failed to speak rather than sing the word: *dead*. I myself have experienced the shudder which this effect caused to run through the audience. At this cry, an involuntary feeling of terror seized on me, and, as though by a blow from a hatchet, I seemed rudely precipitated into the sombre horrors of reality from the ideal heights to which music raises every situation, even the most horrible. This effect touches visibly the extreme limits of the Sublime; it is like the blasting shock with which two distinct worlds come into collision, and the flash which escapes permits us suddenly to embrace at a glance a double reality. But how difficult it is to seize this fugitive instant. How foolish of anyone to suppose it can be brought about at one's mere will and employed for a purely personal end! I saw this but too clearly in the present instance, for Mad. Schröder's attempt was a sad failure. The absence of character in her utterance and the hollowness of her voice produced a painful impression. It appeared as though a torrent of ice-cold water had been suddenly poured upon the heads of the public, and everyone agreed that the singer had produced an effect exactly opposite to that she had dreamt of producing. As to the general im-

pression made by the work, public admiration obstinately refused to rise to the pitch of enthusiasm. Expectation had, no doubt, been too much excited, and the augmentation in the prices of admission, which had been doubled, under the pretext that Spontini himself would conduct, had provoked more than one manifestation of discontent. Perhaps, also, despite the beauties and the splendor of the music, the style of the work, with its antique subject dished up according to French taste, had become slightly old and out of date. Perhaps, too, the languid conclusion and the unsuccessful effects of Mad. Devrient, were not foreign to the lamentable coldness on the part of the public. However this may have been, the applause struck me not so much as heretofore, to the beauty of the opera as a respectful consecration of the universal reputation enjoyed by the composer, and I could not help experiencing a painful feeling when I saw the latter, decked out in all his crosses and all his orders, come forward on the stage in reply to the acclamations, of somewhat short duration, which were raised for him at the fall of the curtain. He was not deceived, however, by the reception accorded to his work, but he flattered himself he could force the success, or, at least, save appearances. To manage this, he thought of the means which stood him in such good stead at Berlin, where his operas always filled the house, and were played to enthusiastic audiences. He consented to his profit our paying day, and promised to conduct *The Vestal* for the second time on the Sunday following. As that day was rather distant, he was obliged to make a longer stay in Dresden, a fact which procured me the pleasure of passing a little more time in his interesting society. I have faithfully preserved the memory of our long conversations, and of the many hours we spent together, sometimes at Mad. Schröder's house, and sometimes at mine. I will state a few of my reminiscences.

I especially remember a dinner at Mad. Schröder's, which Spontini attended, with his wife, a sister of Erard, the celebrated pianoforte maker. We had a very long and animated conversation. The part at first taken by Spontini in our discussions was rather small. He began by manifesting reserve and listening in silence, with an air which seemed to imply that he would not give his opinion, unless we took the trouble to ask for it. When he condescended to open his lips, he expressed himself with pompous rhetoric and haughty emphasis, formulating his ideas in peremptory and categorical phrases, the sententious tone of which did not appear to admit the possibility of contradiction. To doubt his infallibility would have been to offer him an insult—a grave outrage. But, at the party of which I am speaking, he was more unconstrained, and grew quite warm by the time the cloth was cleared. I have already said that he had taken a liking to me, and I thought on that point as though it was compatible with his disposition. He now declared openly that he entertained a feeling of friendship for me, and meant to prove it by endeavoring to preserve me from the fatal idea of following the career of a dramatic composer. He expected, he said, to have some trouble in convincing me of the excellence of his reasons, and of making me understand the service he was conferring; but the matter inspired him with such interest, and struck him as so important, that he was ready to stop a few months in Dresden to accomplish it. In this case, he observed, we might take his son into account by getting up some of his other works, espe-

cially *Agnes of Hohenstaufen*, which he declared himself ready to conduct as he had conducted *The Vestal*. To make me perceive clearly my temerity in venturing upon a career illustrated by Spontini, he began by addressing me a peculiarly flattering eulogium, and this is what he said: "Quand j'ai entendu votre *Rienzi*, j'ai dit: C'est un homme de génie, mais déjà il a plus fait qu'il ne peut faire" ("When I heard your *Rienzi* I said: This is a man of genius, but he has already done more than he can do.")—To furnish me with the key to this paradox, he added: "Après Gluck, c'est moi qui ai fait la grande révolution avec *La Vestale*. J'ai introduit le *Falsho* de l'orgue" (sic) "dans l'harmonie et la grosse caisse dans l'orchestre. Avec *Cortez* j'ai fait un pas plus avant; puis j'ai fait trois pas avec *Agnes*. *Narrabal*, *Alcibiade*, et tout ce que j'ai fait dans les premiers temps de Berlin, je vous le livre. C'étaient des œuvres occasionnelles; mais puis j'ai fait cent pas en avant avec *Agnes de Hohenstaufen*, où j'ai imaginé un emploi de l'orchestre remplaçant parfaitement l'orgue." ("After Gluck, it is I who brought about the great revolution with the *Vestal*. It was I who introduced the *Falsho* de l'orgue" (sic) "in the harmony and the big drum in the orchestra. With *Cortez* I made a step farther; then I made three with *Agnes*. As for *Narrabal*, *Alcibiade*, and all I did during the first part of my residence in Berlin, I deliver them up to your mercy. They were *occasional* works; but I then took a hundred steps forward with *Agnes de Hohenstaufen*, where I thought of a way of employing the orchestra so as perfectly to replace the organ." He added that since then he had busied himself with a libretto called the *Athenians*. The Prince Royal of Prussia had strongly pressed him to set it to music. To give a proof of what he said, he took from his pocket-book several of his Highness's letters, and handed them to me. When we had read them through, he went on to say that, despite this flattering pressure, he had definitively given up the idea of setting the libretto, though he thought the subject excellent. His reason for this resolution was his conviction that he should never succeed in executing *Agnes de Hohenstaufen* in a more perfect, a newer style, and finer music. He then wound up, by way of conclusion: "Or, comment voulez-vous que quiconque puisse inventer quelque chose de nouveau, moi, Spontini, déclarant ne pouvoir en aucune façon surpasser mes œuvres précédentes; d'autre part étant avisé que depuis *La Vestale* il n'a point été écrit une note qui ne fût volée dans mes partitions." ("Now, how do you suppose anyone can invent aught new, when I, Spontini, declare that I cannot by any possibility surpass my preceding works, while, on the other end, aware that, since *The Vestal*, there has not been written a note which was not stolen from my scores.")

[To be continued.]

Musical Critics.—A London Comment upon Mr. B. D. Allen's Letter.

[From the *London Musical World* Feb. 27.]

In another column appears an extract from a letter addressed to *Dwight's Journal of Music*, by an American artist, who had something to grumble at. The object of his grumbling was an unkind critic, and between him and critics in general lay but a short and easy step. We are glad the artist took it. As a rule, when offended performers write to editors, they make

*From "L. Monstrat," translated in *London Musical World*.

*The reader must recollect that all the French passages between brackets are French in Wagner's original text.

**Falsho*: Prologization, Suspension, Retardation.

themselves ridiculous, but our American friend appeared in the character of a sensible and reasonable man. Whether he was right or wrong about the special matter of which he complained, we cannot tell. But these are pertinent and weighty remarks:—

"I believe in the independence of the critic, that, excluding purely personal considerations, he should labor for the advancement of the art. With this end in view, he may adopt, as his standard, *perfection*: condemning all according to the degree in which they fail of this. The result will probably be that none can wholly bear the test, while most will fall far short of it. Those who seek to act as conservators of the public taste, by the organization of an orchestra, for instance, or, in small cities, by the organization of a choir for the production of rare choral works, will find their efforts decried, without any consideration of peculiar circumstances which may limit the number of rehearsals or otherwise impair the efficiency of their work. In such cases, does not the critic retard art to the extent to which he discourages and represses the efforts of those who would be its promoters? Many a singer of ability would be willing to give time, study, and uncompensated effort for the sake of helping on the good cause, who would shrink from exposing his reputation to the assaults of ungenerous criticism. Where such prevails, the community itself, as well as art, is the loser. Is not the needed criticism in such cases that which shall build up (edify), not that which shall tear down and destroy?"

How far such observations were called for by the character of American criticism, we do not pretend to judge, nor does it matter as regards the use we shall make of them. They concern the interests of music in England not less, we will venture to say, than in America, because they indicate a danger towards which we are apparently drifting. If common testimony may be believed, there was once a time, not so long ago as the Conquest, when what purported to be musical criticism was neither more nor less than indiscriminate laudation. The critics all wore spectacles *couleur de rose*, and either through timidity, or for reasons of another kind, kept their intelligent countenances beaming with delight. From one point of view, this was an agreeable state of things. Nobody got into trouble, and everybody enjoyed his share of journalistic "fat." Art languished of course, in an atmosphere at once so luxurious and enervating; but Art, being impersonal, was of small account, and nobody thought about it. We are not going to defend this state of things. In so far as it belongs to the past, the change is for the better, and that it does, in some degree, belong to the past, few will deny. But, men are ever ready to rush from one extreme to another. The hottest zealot is a pervert; the fiercest enemy he who was once a friend. Perhaps, this general principle explains why musical criticism now-a-days shows a disposition to swing over to the other side of injustice, and offend, not by leniency, but by unreasoning and unfair hostility. At any rate, circumstances make it worth while to enquire whether the first business of a musical critic be to foster art, or to chastise its professors. In the second case, the best course is, as observes the American pianist, to "adopt, as his standard, *perfection*, condemning all according to the degree in which they fail." On this ground the chastiser is safe, because, as perfection cannot be demonstrated, he may hit out at everybody without exposing his own ignorance. Moreover, plausible but spurious logic may be invented to back up the position. It is easy to say that, as the conservator of art, a critic knows nothing of extraneous circumstances, from which he stands divided by the highest and most imperative obligations. The result may be hard upon those who are merely exponents of art, but it is a necessary consequence of their position, and should be endured as an engine driver endures the roasting of his legs while his teeth are chattering. But if it can be shown that this judgment by the standard of perfection actually bars the progress of art towards the point insisted on, the whole theory tumbles like a house of cards. The test perfec-

tion must be abandoned, and our critic, with his head and shoulders above the crowd, must come down to the very mundane labor of outting his shoulder to a possibly muddy wheel—in other words, when forming judgment upon a thing done, he must stoop to acknowledge the conditions of its doing, and shape his verdict accordingly. After all, this line of action—the only true one, as we believe—is that by which opinion upon most matters is regulated. When a painter holds the pencil between his toes for lack of arms, his deprivation becomes a factor in our estimate of the result. Examples might be multiplied to infinity, but there is no need of them. It falls in with the true idea of justice that a man is worthy of praise or blame, not as he stands with regard to "perfection," but according to the opportunities he has had of becoming perfect.

We wish our musical critics would oftener bear these considerations in mind. To do so, we know, involves some sacrifice. He who blames, by the very act, puts himself above the blamed, and the position is gratifying to self-love. Besides, a course of indiscriminate censure involves many opportunities for the exhibition of that "smartness" which an age of "fast" journalism cherishes; while it also gratifies the cruelty of human nature. With a genuine critic, however, such considerations go for little. Desiring to promote the advance of art, his eye is upon all artistic doings, measuring the result achieved by the means available, and ready to praise honest effort even though it be very far indeed from evolving perfection. To encourage the first steps of a little child is quite as noble as to cheer an athlete; and, if the men who wield the pen of criticism could be got to recognize the fact, a healthier spirit would pervade the musical world.

Wagner's Place in Musical History.

(From "History of Music, in the form of Lectures," by FREDERIC LOUIS RITTER, Professor of Music at Vassar College. Second Series. Boston: O. Ditson & Co., 1874.)

RICHARD WAGNER (born at Leipzig on the 22d of May, in the year 1813), after some years of extended practical experience in operatic matters (he was conductor of different operatic stages), became gradually convinced that the form of the opera, as hitherto cultivated by musical composers, was, on their part, the result of a great misunderstanding of its real character and dramatic meaning; and that the root of this mistaken treatment of the opera is to be found in the extended significance which is given to the musical part, at the expense of the poem (the libretto), which latter, according to Wagner's judgment and understanding, should rank before the musical development of the drama. Before I enter into an examination of the nature of these reforms which Wagner, on the basis of his investigations, introduced into the form of the opera, let me first show how this favorite *genre* of musico-dramatic representation was formerly understood by intelligent musical theorists and historians, as well as by composers. I shall therefore cite from writers of each of the representative nations distinguished in this form,—namely, the Italians, French, and Germans. In this way we shall be better able to judge of what is new and logically true in Wagner's theory and practice.

Arteaga, in his work "*Le Rivoluzioni del Teatro musicale Italiano*," says, "The word 'opera' does not mean one thing alone, but many things collectively; that is, the closest union of poetry, music, decoration, and pantomime. Of these, the first ones are so intimately connected, that we cannot well examine one without the other; neither can we fully understand the nature of the melodrama, without the union of all. I shall now treat of each one separately, and pass over the dance, for the present, as it does not seem to be an indispensable part of the Italian opera, since it is used only as an *intermezzo*, and very seldom connected with the action. In every other poetical work, poetry is the unlimited power on which every thing else is dependent. This is, however, not the case with regard to the opera: in this, poetry is not the sovereign, but the companion only, of the other arts; and then of more or less significance, according to it; being more or

less, according to its regard to the general decoration. If not the poetical object, which are not capable of illustrating the scene by means of sweet sounds, or the evocative means of the agreeability of the spectacle, are to be banished from the drama; while, on the contrary, those which possess the above-mentioned qualities are also best fitted to it. But as *music* is generally considered as the most essential part of the drama, and as poetry receives its greatest power and agreeability from music, the character of the opera is thus mostly determined by the changes introduced in the interest of music."

J. J. Rousseau, in his "*Dictionnaire de Musique*," says, "Opera: a dramatic and lyrical spectacle, in which an effort is made to unite all the charms of the fine arts by means of representations of a passionate action, and to excite interest and illusion by means of agreeable sensations. The different parts that constitute an opera are the poem, the music, and the pantomime. Poetry appeals to the intelligence, music to the ear, painting to the eye: all these should concur to touch the heart, and impart to it some impression through different organs. . . . Music, the essential part of the lyrical stage,—imitation being its object—becomes as such one of the fine arts, capable of illustrating all the different scenes, of exciting all kinds of sentiments; rivaling in this with poetry, which it embellishes with new charms, and even triumphs over while crowning it."

H. C. Koch, in his "*Musikalisches Lexikon*," writes, "Opera, or *dramma per musica*, is a spectacle set to music throughout, or a dramatic representation of a serious or tragical event, which is acted while sung, and accompanied by instruments throughout. The union of several arts, as is done in opera, renders this form a most important one among art works, although conflicting opinions exist with regard to its merit. This difference of opinion is, of course, the result of the different points of view from which this art-form is considered; though, on the one side, it cannot be denied that in some of its scenes the opera affords fine enjoyment to an extraordinary degree, and, on the other, that much in it appears senseless to the intelligent mind." (See also vol. i. p. 170. of these Lectures.) These theoretical definitions of the opera, taken from the works of some of the best writers who lived towards the end of the eighteenth century, are in entire accordance with the art practice of the opera composers of this epoch. Music was invariably considered as the essential part of the opera. The task of the poet (librettist) was to arrange the libretto according to dramatic laws, but at the same time to modify its economy according to the laws of musical development. Those musical forms, the recitatives, arias, duets, choruses, marches, &c., which gave the opera its artistic meaning and æsthetical variety, were considered of the first importance. The poet, in his planning of the action, had to keep these requirements in view, above all; preserving at the same time as much dramatic truth and action, as, under such fettered circumstances, it was possible to do. The poem was thus merely a sketch of the outlines of the dramatic situations, loosely sustained by decorations, music claiming its incontestable right to predominate everywhere, and to occupy the space necessary to display all the richness and brilliancy of its inexhaustible resources. Thoughtful, intelligent artists were of course "of conflicting opinions with regard to the merit of the opera." Although the dance (ballet) and painting (decoration) also entered into the representation of an opera, the contest, called forth in the course of time by æsthetical and theoretical investigations with regard to the true meaning of musico-dramatic action, has been, and still is, between the two principal factors of the opera, namely, music and poetry (libretto.) I have had occasion to show (in the first volume of these Lectures) how Italian composers, in union with great singers, had banished all dramatic life from the opera; how Gluck, on the basis of the French opera of Lully and Rameau, strove to give to the scene more logical dramatic meaning, unmercifully cutting off the luxuriant overgrowth of the aria, in which the music, in most cases, had nothing to express, but simply was to display itself. Though Gluck succeeded in establishing more harmony between the functions of music and the poem in his operas, he invariably gave the first of these two factors, in a great measure, the supremacy; and this in intelligent accordance with the fundamental theory of the form of the opera. At the same time, we must not forget that to Gluck's efforts and æsthetical insight into the true meaning of the musical drama, Wagner is greatly indebted. Gluck, in the

der the general title: "Lays of Sweden and Finland; arrangements and words by Selma Borg and Marie A. Brown, Philadelphia: L. Meyer." We are hardly prepared, with our little knowledge of the subject, to endorse all their enthusiasm about the composers of the North, but we cheerfully allow them to plead their cause.]

The introduction of new songs from two nationalities which have been very slightly and insufficiently represented in the field of art, must of necessity excite inquiry into the source from whence these productions were derived and the grade of culture occupied by the countries in which the composers lived.

No manifestations that have been given here bear any evidence of crudity, unripeness or meagreness; Scandinavian composers, Grieg, Svendsen, and others, take their rank at once among their classical compeers of Germany; the two great Swedish artists, Jenny Lind and Nilsson, hold places never accorded to any others; and every little folk-song that has strayed to our shores has been treasured as a genuine inspiration; in fact the folk-songs of the North are almost the original types of that species of musical utterance, dating back to the old mythological times when Wainamoinen, the Finnish god of poetry and music, wrought magic through his songs.

"All the ocean isles and islets
Had been duly made and fashioned;
All the ocean reefs and ledges
Had been duly wrought and founded;
All the shining silver pillars
Of the firmament uplifted,
And the hills with crystal sprinkled,
And the highlands water-channelled;
All the prairies had been levelled,
And the meadows wide unfolded.

Then at last in lapse of ages,
By the will of mighty Ukko,
Ukko, mighty Lord above us,
To the world was born the minstrel,
Finland's mighty sage and singer,
Wise and prudent Wainamoinen,
Of a goddess fair descended,
Daughter of the air and ocean."

He, it is said, left Finland his harp and his songs.

An inheritance which Finland has prized, a sowing from which a magnificent growth has sprung. From the wild, free melody of the peasant girl to the finished aria of the prima donna, Finland embraces the whole range of musical development. It has an opera of its own, with a company consisting wholly of native artists. When the people there heard, but a year or two ago, that this thing was contemplated, it was regarded as incredible as it was impossible. Least of all could they imagine that the undertaking, even if it was carried out, would be crowned with a success that surpassed all expectations. Among the prima donnas Fröken Emmy Strömer has received high praise, and in the rôle of Leonore in "Il Trovatore" took the public by storm.—"This rapturous applause was so much the more significant," says the notice, "as with a great part of the audience the spirit of criticism was roused. But even the most captious critic would feel himself charmed and intoxicated by a performance so burning with youthful enthusiasm and poetic inspiration and Fröken Strömer's."

Then there is Fröken Ida Basilier, another prominent cantatrice, who stands the test of the close analysis to which the Northern critics subject all aspirants to musical fame. I quote some points of interest with regard to her:—"Fröken Basilier's performances bear almost without exception the stamp of mature power and artistic self-consciousness, of at once confidence and freedom. Perhaps the most striking evidence of this we see in her manner of rendering folk-songs. Many will doubtless remark that she does not sing them as the people generally do or have done. One forgets in this hearing that the folk-song, more than any other music, belongs to the whole world, and, so to speak,

is everybody's rightful property. Hence no one ought to be blamed if he imprints upon this property his own peculiar self. Should any pedant in notation see the extra ornaments, trills, bravura passages, etc., etc., with which Fröken Basilier embellishes these songs, he would surely have reason to cross himself and ask what all this vanity had to do with the folk-song, the humble, shy daughter of the wilderness. But we believe, nevertheless, that the most stolid would be transported if he actually heard all this. The remarkable part of it is that the additions in question, far from destroying the effect, enhance it. Now we fancy that we hear in them an echo of the nature-tones which the shepherdess jubilantly essays in the lovely morning hour, now they give the impression of delicate shades in psychological painting. Above all Fröken Basilier understands the art of letting the ornamentation grow out like flowers from the main branches of the musical structure. And only thus is it justifiable; if it appears like an appendage it is unbearable to every musical sense."

In Helsingfors the season is as brilliant and rich in symphony and promenade concerts, opera and all forms of musical entertainment as in any of the larger capitals of Europe. Stockholm is the Northern Paris for festivity and rivals the German centres for art. But although Scandinavian art-resources, artists and composers are known throughout Europe, in consequence of direct intercourse, we Americans have no realization of any of it, from the fact that neither the productions nor the musicians have found their way over here. For this reason I may be gratifying a general desire by saying a few words about the new names that appear in our collection of songs: "Lays of Sweden and Finland."

Karl Collan was a Finnish composer of the modern school, who died three years ago. A Leipzig student, and a man of extensive culture as well as special gifts, his songs possess the qualities to render them universal. They are already favorites here, even after so brief an acquaintance. "Karl Collan had the spirit of poesy and the tone-art. Born in the beautiful Savolax, rich in song, his mind had early opened to poetic and national feeling. His talents and drawing to poetry he soon showed in translations from foreign poets, while he also when quite young appeared as a composer. Two paths stood open to him: the poets' and the musicians.' But it was with him as one of the departed German poets uttered, that the deepest and most intense his soul felt and bore within it was beyond the power of words to express. And so he became a composer. As such he set melodies to poems from his favorite authors, among them several of his native ones, and through these melodies he became known and beloved over the whole land. But in the meantime his work in the service of poetry continued, and this, together with his love of fatherland and his feeling for his native language, led him to his last great work, the translation of *Kalevala*,* which was certainly the work that would longest preserve his memory.

"His monument is a high shaft of black polished granite. Under the name of the deceased is cut a *kantele*, (harp) with two branches of laurel crossed. Beneath is inscribed the first strophe of Collan's well-known, beautiful melody to: 'Mun muistuu mieleheni nyt, suloinen Savonmaa.'"†

Gunnar Wennerberg is a Swede, and his name always brings a flush of pride and joy to the cheeks

* From Finnish into Swedish. In 1852 a German translation of this was published by Anton Schuchner, and in 1873 an English one by John A. Porter, M. D., late professor in Yale College.

† We have published this song under the title "Finland."

of his countrymen in this land or their own. He has immortalized himself through his "Gluntarne," a musical description of student life in Upsala, the satirical text of which he also wrote. The form throughout is that of duets for baritone and bass, highly dramatic and original in effect. F. Pacius is Professor of Music at the University of Helsingfors. Von Schantz, who died about the same time as Collan, was one of the most brilliant and versatile men of his country, a celebrated composer and one who wielded the baton with rare skill. His songs possess an exquisite charm.

This present collection of ours is not much more than an introduction, a first taste of the beautiful store that awaits the music lover, so much that is valuable has had to be left out for want of space and so many glorious names have had to be excluded from the list of composers. Our next collection will lead a step higher and embrace classical and operatic selections, the best vocal compositions which the two countries have produced.

MARIE A. BROWN.

Musical Correspondence.

CHICAGO, MARCH 8.—A pressure of other duties less easily put off, prevented me from chronicling at the proper time the concerts of the Apollo and Beethoven Societies, which took place, one Feb. 3, the other Feb. 4. The concert of the Apollo presented little of interest, owing partly to the inherent narrowness of the field occupied by such societies, and partly to a want of proper breadth of musical view on the part of the management. This was the first concert of the new director, Mr. Carl Bergstein, a very powerful baritone singer, and a gentleman of fine appearance. The weather was as bad as possible, so the chorus was very small, the audience ditto, and the programme not extra interesting. It would have done nicely for a church concert with the aid of some brightening up, but for a musical treat I regard it as only a few degrees more interesting than the opera of Professor Pratt, of which I wrote before.

Apropos to this, they say that at the concert Miss White (one of the most correct singers in the city) began her solo a measure too soon and sang it clear through a measure ahead of the orchestra, entirely unconscious that the dissonance was any more trying than usual! Music that will bear such treatment without detriment I call scientific! (N. B. But not musical.)

The Beethoven society, of which Mr. Carl Wolfsohn is leader, presented this programme:

1. Cantata, "Song of the Spirits over the Waters," Hiller.
2. Quintet, for Piano and Strings Schumann.
3. Chorus a. "He Watching over Israel," b. "Behold the Lord God," Mendelssohn.
4. Damascus, "With Sheathed Swords," Costa.
5. Variations for Piano and Cello, Mendelssohn.
6. Chorus from "King Thamos," Mozart.

This programme speaks for itself, especially when I add that it was done very cleverly. The quintet was not perfect, not so much so, they say, as when Goldbeck played the piano part in it last season. Nor does it seem to me to be written well for the instruments. But, like all of Schumann's music, it is full of the freshest and most diversified ideas. The second movement "*In modo d'una marcia*" pleased most. The scherzo did not come out clearly. The piano part was entirely too heavy. The pianoforte was a very fine Steinway grand, and in order not to obstruct the view of the singers behind, the top was removed. It seems almost impossible for players to realize low sonorous and penetrating the tone of such a piano is.

This society will give "The First Walpurgis Night" in a short time. The chorus numbers about two hundred, and the quality of the musical work

they are doing for this city is worthy of all praise. They have receptions to the associate members once a month. At the last a fine trio of Raff's was played. All these first violin parts are done by Mr. Wm. Lewis, the same who played Joachim's immensely difficult cadenza to the Beethoven concerto in a concert of which I wrote you before.

A few weeks ago I had the pleasure of hearing Mr. Eddy play privately the following programme to perhaps a dozen persons:

1. Introduction to 3rd Symphony Spohr.
Andante Cantabile Hummel.
Arranged by A. W. Gottschalk.
2. Sonata in E minor Rutter.
3. Canon in E sharp Merkel.
4. Adagio in E Merkel.
5. Marche Celebre from 1st Suite Fr. Lachner.
Arranged by Lux.
6. Concert Satz in E flat minor Thiele.
7. Fantasia and Fugue in G minor J. S. Bach.
8. Theme and Variations in A flat Thiele.

This programme was made up without premeditation, merely to afford a friend of Mr. Eddy's, Mr. Moore of Bellows Falls, Vt., an opportunity to hear a range of modern pieces. They were played beautifully, with complete repose and ease. Mr. Eddy has a repertory of about six hundred organ pieces, including all the difficult things of the modern school, as well as all of Bach's organ works, which he can play at a moment's notice. I hope it is not necessary for me to add that the programme above given includes several pieces of the greatest difficulty.

Chamber music is becoming more frequent here, and high time it is too. Still I do not hear half so much of it as we ought to have. We have no small and low priced hall where such music can be heard to advantage. Mr. Balatta is doing his best to make something out of the Turner Hall concerts on Sunday afternoons. Still they are not up to a Philharmonic standard yet. We live in hope.
DER FREYSCHITZ.

PROVIDENCE, R. I., MARCH 2. We have this season enjoyed two series of fine concerts through the efforts of two of the leading teachers of the city, Messrs. Bonner and Kelly. The former has given four "Classical Subscription Concerts" in which he has had the assistance of the Beethoven Quintette Club and other artists of your city. These concerts have afforded us a fine opportunity for the study and enjoyment of chamber music in its best forms, and though pecuniarily not successful have yet not been lost upon the attentive and appreciative audiences present. Surely such a series of concerts will do much towards the growth in the community of a taste for, and a higher appreciation of the master-works in the Tone-art.

The following are the programmes:

- FIRST CONCERT, NOV. 17, 1874.
- Trio for Piano, Violin and 'Cello, in G Haydn.
Messrs. Bonner, Allen and Fries.
- Fantasia for Piano, in the style of Mozart Rattzel.
Mr. N. Rattzel.
- Trois Morceau for Piano and 'Cello, Op. 11 Rubinstein.
Messrs. Bonner and Fries.
- Quartet for 2 Violins, Viola and 'Cello, Op. 18, No. 2, in G Beethoven.
Beethoven Quintette Club.
- Fantasia for Piano, Op. 49 Chopin.
Beethoven Quintette Club.
- Quintet for 2 Violins, 2 Violas and 'Cello, in G minor Mozart.
Beethoven Quintette Club.

- SECOND CONCERT, DEC. 8, 1874.
- Quintet for Piano, Oboe, Clarinette, Horn and Bassoon, in E flat Mozart.
Messrs. Bonner, Weber, Schumann and Eltz.
- Andante con Variazioni for 2 Pianos, Op. 46 Schumann.
Miss E. Darling and Mr. Bonner.
- Tema con Variazioni for Oboe, Op. 19 Bruch.
A. L. De Riva.
- Sonata for Piano and Horn, Op. 17, in F Beethoven.
Messrs. Bonner and Schumann.
(Omitted on account of Mr. Schumann having a sore lip, and not feeling willing to attempt it.)
- Bassoon solo Eltz.
P. Eltz.
- Improvisata for 2 Pianos, Op. 94 Ramecke.
Miss Darling and Mr. Bonner.
- Quintet for Piano, Oboe, Clarinette, Horn and Bassoon, Op. 16, in E flat Beethoven.
Messrs. Bonner &c.

- THIRD CONCERT, JAN. 12, 1875.
- Quintet for Piano, 2 Violins, Viola and 'Cello, Op. 156, in G [new] Haydn.
Mr. Bonner and Beethoven Quintette Club.
- Drei Phantasietuecke for Piano and Viola, Op. 43, [new] Ramecke.
Messrs. Bonner and Heindel.
- Quintet for 2 Violins, 2 Violas and 'Cello, Op. 8, [new] Gade.
Beethoven Quintette Club.
- Sonata, Violin and Piano, Op. 8, [new] Grieg.
Messrs. Bonner and Allen.
- Quartet, 2 Violins, Viola and 'Cello, No. 77 in G. (Austrian Hymn) Haydn.

- FOURTH CONCERT, FEB. 2, 1875.
- Quintet, 2 Violins, 2 Violas and 'Cello, Op. 87, in B flat. Mendelssohn.
Beethoven Quintette Club.
- Sonata, Piano and Violin, No. 1, B minor Bach.
Messrs. Bonner and Maundy.
- Sonata quasi una Fantasia, Piano, Op. 27, No. 2, C sharp minor Beethoven.
Mr. R. Bonner.
- Poco Adagio, Cantabile, 2 Violins, Viola and 'Cello, 7th Quartet, (by request) Haydn.
Quartet, strings, Op. 29, in C Beethoven.
Beethoven Quintette Club.
- Introduction et Polonaise Brillante, Piano and 'Cello, Op. 3 Chopin.
Messrs. Bonner and Fries.
- Quartet, Piano, Violin, Viola and 'Cello Weber.
(Omitted. Mr. Bonner not feeling well enough to play it—everything in which he took part was played without rehearsal.)

Mr. August Fries came as substitute for Mr. Allen, who was snowed up in Haverhill.

Through the energy of Mr. Kelly, Theo. Thomas has given a series of five Symphony Concerts, thus affording us an opportunity of hearing some great orchestral music.

The following are the programmes:

- FIRST CONCERT, NOV. 15, 1874.
- Overture, Concerto in C minor Beethoven.
Arr. by Mr. Kelly. Conducted by Mr. Kelly.
- Chamber Music, Op. 11 N. Kaver.
- Miss E. Cranch.
- Symphony, No. 1, C major, Op. 13 Gade.
Conducted by Mr. Kelly.
- Ballet Music, Prophet Meyerbeer.
- Fantasia, Op. 11 Mendelssohn.
- Cavatina, Op. 11 Mendelssohn.
- Miss Cranch.
- Nouvelle Meditation, Op. 11 Gade.
- Concerto, Op. 11 Gade.
- Not a Concert, Op. 11 Wagner.
- Maiden Wagner.

- SECOND CONCERT, NOV. 22, 1874.
- Symphony, No. 1, in B flat, Op. 38 Schumann.
Arr. by Mr. Kelly. Conducted by Mr. Kelly.
- Chamber Music, Op. 11 Mendelssohn.
- Concerto, Op. 11 Mendelssohn.
- Miss Cranch.

- Overture, Triumphant (Russian National airs) Rubinstein.
Arr. by Mr. Kelly. Conducted by Mr. Kelly.
- Tema con Variazioni, Quartet in D minor Schubert.
Conducted by Mr. Kelly.
- Orchestral Music, Op. 11 Mendelssohn.
- Concerto, Op. 11 Mendelssohn.
- Miss Cranch.

- THIRD CONCERT, NOV. 29, 1874.
- Symphony, No. 7, in A Beethoven.
Conducted by Mr. Kelly.
- Concerto, Op. 11 Mendelssohn.
- Serenade, Op. 11 Mendelssohn.
- Concerto, Op. 11 Mendelssohn.
- Miss Cranch.
- Huldigungs-Marsch Wagner.

- FOURTH CONCERT, JAN. 22, 1875.
- Prelude, Chorale, Fugue Bach.
Chorale composed and the whole adapted for orchestra by J. J. Albert.
- Aria, Sonnambula Bellini.
Miss M. O. Smith.
- Symphony, A minor, Op. 13 Mendelssohn.
- Overture, Op. 11 Mendelssohn.
- Aria, Mignon A. Thomas.
- Concerto, Op. 11 Mendelssohn.
- Overture, Festival, Op. 57 Lassen.

- FIFTH CONCERT, FEB. 19, 1875.
- Symphony, No. 5, Lenore Raff.
Polonaise Brillante, Op. 72 Weber.
Instrumented by Liszt.
- Mme. Schiller.

- Overture, William Tell Rossini.
Conducted by Mr. Kelly.
- Piano Solo, Transcription, Prophet Meyerbeer.
Conducted by Mr. Kelly.
- Ballet Music, Op. 11 Mendelssohn.
- a. Procession of the Maidens Wagner.
b. Dance of Warriors.
c. Celebration of the Maidens.
d. Procession of the Maidens.
e. Festival Dances.

Of these the second and third seemed the best. The writer did not hear the fourth. The Symphony in the fifth seemed very good, and the concert as a

whole the poorest of the series. Is it not at least questionable in a city like Providence, where but few, at the most, of the acknowledged works of great masters have been heard, to perform those works which are not as yet generally acknowledged as great and worthy to be placed on a level with the Symphonies by Schumann or Beethoven? In Boston and New York it may be different. They have heard nearly all the standard works and can perhaps afford to step aside from the strait path now and then. However, we are very glad to have heard so much that is unquestionable, and are greatly indebted to the enterprising gentlemen who have so kindly furnished us the means for study and enjoyment.
A. G. L.

NEW YORK, MARCH 15. The programme of the fourth Philharmonic Concert at the Academy of Music, Feb. 20, contained a symphony by Spohr, No. 3, in C minor, op. 78, performed for the first time by this society. It is divided as follows: 1. Andante et allegro; 2. Larghetto; 3. Scherzo; 4. Finale, Allegro.

The work was interpreted with tolerable clearness, the best playing being done in the *Larghetto*, which is the most pleasing part of the composition. The music is scholarly and is the work of a skilful and painstaking musician, but not a man of great genius. The other orchestral numbers were: Weber's overture, "Ruler of Spirits," and the Poeme Symphonique, "Tasse, L'air de la Trilogie," in which Liszt represents in his art the story which Goethe and Byron embodied in theirs. A *Fest Overture* by Lassen was played at the end of the programme. The audience seemed pleased with this selection, which was nothing more than a popular tune arranged for full orchestra. A piece taken at random from the repertory of Paul Falk's garden, or the negro minstrels, would be quite as appropriate for the occasion. The overture is numbered op. 51; from which we are reluctantly led to conclude that the world is afflicted with more trash from the same source.

The society departed from its usual course in the selection of soloists, and actually engaged performers of acknowledged merit. Mr. S. B. Mills, the pianist, made on this occasion his third public appearance since the severe accident which he met with last year. It is gratifying to state that he plays as well as ever, notwithstanding his long period of enforced idleness. He was received with enthusiasm, and gave a splendid rendering of Schumann's noble pianoforte Concerto in A minor, op. 54. The other soloist was Mr. F. Berguer, who is always welcome in our concert rooms. He played, with exquisite tenderness and purity of tone, the *Andante*, op. 18, for Violoncello, by Bargiel.

The following pieces are in rehearsal for the next Concert, March 20:

- Symphony No. 3 Mozart.
Overture: "Flying Dutchman" Wagner.
Symphony, No. 3, A minor Mendelssohn.
Overture: "Leonora," No. 3 Beethoven.

Next on the Concert list is the 5th Symphony Soiree given by Theo. Thomas at Steinway Hall, on Saturday evening, March 6, with the following programme:

- Symphony, in G major, "Oxford," [first time.] Haydn.
Sinfonia.
- Recitative, "Awake, Saturnia," "Semele," 2d act. Handel.
Aria, "Hercules, L'air."
- Miss Anna Drasdil.
- Overture, "Leonora," No. 2 Beethoven.
Dramatic Symphony No. 4, Op. 124 Rubinstein.
1. Lento—Allegro moderato. 2. Presto—Allegro Mendelssohn.

The "Oxford" Symphony is a thoroughly fresh and delightful composition. No better example of Haydn's genius could be offered. This symphony was long performed without the parts for trumpets

and violoncellos; but it is now commonly given in its complete form. In substituting the *Leonora* overture No. 2 for the No. 3, which he usually plays, Mr. Thomas gave his audience an opportunity to compare the two compositions which are so nearly alike, and note their points of difference. All the excellent qualities for which the Thomas orchestra is distinguished were strikingly displayed in their performance of this piece.

Miss Drasdil sang Handel's recitative and air with feeling and good taste; but her voice was pitched a little below the orchestra.

The great feature of the programme was Rubinstein's new dramatic Symphony, recently produced I believe in Berlin. The *Tribune* gives an elaborate analysis of this work, which is cleverly but beset by another paper. For myself, having heard the Symphony but once, I can give no description of it whatever; but if I have an opportunity of hearing it several hundred times I shall then be able to say whether I think I am going to like it or not.

At a Thomas matinee in Steinway Hall, last Saturday, the following programme was given:

Symphony No. 3, F major, "Im Walde" Raff.
Concerto for piano in E flat, No. 5 Beethoven.
Mme. Madeline Schiller.
Hungarian Dances Brahms.
1. Allegro molto. 2. Allegretto. 3. Allegro
con spirito.
Romance, "Wie Todesahnung," from "Tannhäuser,"
Wagner.
Mr. Franz Remmert.
Rondo brillante Weber.
Mme. Madeline Schiller.
Wotans Abschied, Feuerzauber, from the "Wal-
küre" Wagner.
The vocal part by Mr. Franz Remmert.

The Thomas orchestra at the Fifth concert of the Brooklyn Philharmonic society, on the evening of the same day, performed the following excellent bill:

Symphony "Oxford" [first time] Haydn.
Aria—"Batti, batti," from "Don Giovanni" Mozart.
Miss Annie Louise Cary.
Chaconne J. S. Bach.
Adapted for orchestra by Joachim Raff.
Overture "Bride of Messina" Schumann.
Aria—"Pietà, pietà," from "Le Prophète" Meyerbeer.
Miss Annie Louise Cary.
Symphony No. 6, "Pastoral" Beethoven.
A. A. C.

Dwight's Journal of Music.

BOSTON, MAR. 20, 1875.

Concerts.

The ninth, and last but one, of the HARVARD SYMPHONY CONCERTS came with the great snow storm of the season, March 4, and of course many were obliged to lose it. (Four of the nine days thus far have been stormy.) But no concert in the series seems to have been more enjoyed; at all events no one has called forth so much praise both of the matter and the manner of performance. And this in spite of the fact that it offered not a single "new" thing; people were content with sterling representative works of three great composers, besides one who in his best days has written some things worthy to figure in the same programme with them. From the temper of our musical Athenian crowd of late, we were not without fear lest this programme should be voted dull, "old foggy," hacknied and behind the times; but happily it did not prove so; some of the least partial of our public censors partook of the feast plainly with a genial appetite, and had the happiness for once of coming away in an altogether eulogistic frame of mind, praising the bill of fare, praising the solo artists, praising the orchestra—even a Boston orchestra—without stint. We do not know whether they played much better than they have often played before, but we cheerfully admit that they played well,—so well, that the music, in its power

and beauty, in its many moods and motives, spoke for itself, and each fine creation seemed as new and fresh as ever.

The Concert began with a good old-fashioned Haydn Symphony;—not the less good because old-fashioned; or rather only out of fashion, in the sense of being altogether above and independent of fashion; ideal and essential music, with a perennial life in it, whatever the cut of its garments. This Symphony in E flat,—one of the twelve composed for Salomon in London (No. 1 in the Breitkopf and Hartel edition), is one of the largest and the best of Haydn's, and many years ago (say 20 or 30) was as familiar as any of them here in Boston; but of late years we have heard it only once, year before last in these same concerts. It is the one which begins with a roll of the tympani, followed by a musing soliloquy down in the deep tones of the bassoon and double basses, leading in the short *Adagio*, the prelude to the light, playful, dainty theme of the *Allegro*, which is exquisitely developed. But the most interesting portion is the *Andante*, with its pensive, and yet buoyant, pregnant theme, and its rich series of masterly variations, each bringing fresh surprise and fascination, though the original outline is never lost. In the strong *fortissimo* variations we feel that Haydn could produce a great sonority without the aid of modern tubas and trombones. The *Minuet* and quick Finale are equally genial and charming in their way, which is the usual way of Haydn. To hear such music is to find rest and sweet refreshment for the weary spirit. We overheard a yet young member of the audience remark that "he believed he was growing old, because he actually found himself enjoying Haydn's music!" This was said, no doubt, in allusion to a common experience among veteran concert-goers, who say: "The older we grow, after being carried away in turn by many masters and by many kinds of music, the more delighted are we to come back to Father Haydn; it is like coming back to Nature, and to Spring, and youth's fresh impressions and ideals, and with a clearer perception than we could have had at first, that at the same time this is all consummate Art."

The old Symphony was followed by perhaps the most familiar of all Pianoforte Concertos, the one which has been played in public by nearly every pianist, and which the legions of Conservatory girls all know by heart,—the G-minor of Mendelssohn; but in these concerts it had been given only once before, nor is it so often heard of late with orchestra as it deserves. When so heard, and when so well played as it was this time by Mr. J. C. D. PARKER, it is a very beautiful, effective, satisfying composition, one of the finest instances of Mendelssohn's creative genius in its full prime. It was remarked on all hands that Mr. Parker played with uncommon life and spirit, as well as with fine precision and clear outline, and artistic shading. It was an excellent interpretation, lacking nothing but a little more of physical weight and strength in the trying *ritardando* movement of the Finale.

As a tribute to the memory of the leading English composer, Sir WILLIAM STEENDALE BENNETT, who died upon the 1st of February, the first of his two earliest and loveliest Overtures, "The Naiads" (op. 15), was performed. It might have been the second one, "The Wood Nymph," but for the reason that that was given last year. Certainly these two overtures must rank as by far the most poetic, delicate, original productions of his life; whatever good things he has since given to the world, they have not come up to the promise of these. The "Naiads" is a difficult piece, but it had been carefully rehearsed, and it was played *con amore*, and made a beautiful impression.

Of Part second the principal number was the no-

ble Violin Concerto, in D, of Beethoven,—only the first movement, after all!—which, to be sure, may well pass for a full feast in itself, and yet we must own to disappointment that we could not be allowed for once to hear Beethoven's entire work, with the beautiful *Larghetto* and the *Rondo*, as well as the difficult and wonderful *Allegro*. But somehow the virtuosos of the violin, the world over, with the single exception of Joachim, seem to be singularly shy of playing the whole work. Mr. LUTEMANN had given us a hope of it, but in the end, doubtless for good reasons of his own, submitted to the general example. His execution was in the highest degree finished, clear, and in short masterly; if anything, perhaps a little overstudied, so that the means seemed sometimes to claim more attention than the meaning; but on the whole he did acquit himself superbly in the interpretation of a most important and most trying work. His rendering of the Cadenza by Vieuxtemps (hardly a true offshoot from Beethoven) was a marvel of technical virtuosity. The orchestral work, too, did great credit to Mr. ZERRAHN's careful training.—The concert ended with the War March of Priests from Mendelssohn's "Athaliae."

Of the tenth and last concert of this tenth season we must reserve our notice till next time. But we are happy to be able to state that, in compliance with the very general request, the Association will give an evening concert, Wednesday, April 14, when Schumann's *Paradise and the Peri* will be repeated by THE CECILIA.

THEODORE THOMAS'S "GRAND WAGNER CONCERT" (Wednesday evening, March 10) was successful in attracting a great audience, eliciting frequent and long applause, and sending not a few away well satisfied with "the reformer and most prominent musician of the day." Doubtless there were quite as many present who simply wondered and were puzzled to know what to think, dazzled perhaps for the moment, but going home with no new love implanted in their hearts; and many who, if they confessed the honest truth, would say that they were bored, and found the general impression of the music feverish, restless and monotonous. Nor must it be entirely charged to Wagner; for by his own theory the stage, and the dramatic whole, are necessary to the right appreciation of every one of his productions; and to string together an unconnected series of orchestral transcriptions, even with now and then a vocal solo, of extracts from his works in the mere order of their date of composition, is hardly fair to him, whether one believe in him or not; he might say, save me from my friends!

Of course there was everything that brilliant and effective instrumentation and performance could do to reflect lustre upon each several piece of music. The Overture to "The Phantom Ship" (Flying Dutchman), composed 1841-42, for the most part raucous, wild and stormy, but relieved by one or two melodic episodes out of the opera (which, as we remember its impression on us in Vienna, years ago, was somewhat in the vein of Marschner and the followers of Weber), was perhaps as good as anything to open the ball with; that to "Rienzi," however, would have been still noisier. With *Tannhäuser* (1844-45) appeared symptoms of the new departure, or the first foreshine of the "Future." Of this were given, first the Romance of Wolfram (baritone), the hymn to the "Evening Star," which was sung by Mr. REMMERTZ, in a rich, even, noble voice, so finely that it had to be repeated; and then the Bacchanale, written for the Paris Grand Opera House in 1861, which is a new version and expansion of the wild, sensuous, intoxicating Venusberg music in the Overture; it is a marvellous thing in its way, but the way not particularly edifying;

for thirty years Castellani at the Conservatorium. To all who know how well and cheerfully he performed his duties no word in his praise is needless. The respect shown at his funeral evinced how highly he was held in the estimation of all.

A society has recently been formed here for the special purpose of bringing out some of the least known of the Church Cantatas by Sebastian Bach. The first concert was given (rather prematurely, according to the *Signale*, as regards rehearsal) on the 23d of January in the old Thomaskirche, where Bach was Cantor. The Conductor was Kapellmeister Volkland; the leading singers: Frau Gutzschbach, soprano, Amalie Joachim, alto, and Herren Pielke and Röss (of the Leipzig Opera), tenor and bass; the orchestra was that of the Gewandhaus. Three Cantatas were performed, namely: "Christ lag in Todesbanden," "Wer da glaubet und getauft wird," and "Lobet Gott in seinen Reichen," besides the Alto Aria (not unknown here in Boston) "Wohl euch" (Well done, ye good and faithful, &c.)

COLOGNE. On the 3rd and 4th of April next will be celebrated a two-fold jubilee, namely: the 25th anniversary of the foundation of the Conservatory of Music—at first called the Rhenish School of Music—and of the uninterrupted connection with it, as director, of Dr. Ferdinand Hiller. A brilliant concert will be given at the Gürzenich in honor of the double event.

Speaking of the Gürzenich Concerts, a correspondent of the Berlin *Echo* says:—

"Of more interesting programmes than those of the present season these concerts have not boasted for a long time, or, perhaps, ever; not one of the performances passed by—and there were seven—at which, besides, of course, due attention being paid to the valuable productions of the older masters, one, or even more compositions of quite recent date did not figure among the pieces executed. Here are the names of the composers thus favored: Volkmann, Brahms, Lalo, Svendsen, Benedict, Grieg, Liszt, Jensen, Rheinberger, and Wagner. Even this short list says, at any rate, something for a town like Cologne, where, not so very many years ago, people could not make up their minds to believe that musicians over the hills and far away could do something, and that by no means so bad, in the way of composition. Whether this satisfactory advance merits, however, enthusiastic praise, or ought simply to be regarded as a matter of duty, is a question for our readers to decide. To mention in detail everything brought forward at the concerts would probably be wearisome. We will select, therefore, the works which imprinted themselves most vividly on our recollection. They are the Symphony in D major by Svendsen; the 'Schicksalslied' by Brahms; the 'Fest Overture' by Volkmann; the Overture to *Die Sieben Raben*, by Rheinberger; the Violin Concerto by Lalo; the Pianoforte Concerto, by Ed. V. Grieg; the grand Symphonic Orchestral Work—called only an Overture in the programme—by G. Jensen (a teacher at the Cologne Conservatory), and the G-minor Symphony, an especially fresh and pleasing production, by Benedict of London. Hiller, our *Kapellmeister*, did not, of course, completely forget himself; he contributed to the first, the second, the sixth, and, also, to the eighth concert. As belonging to the section above mentioned of the valuable productions of the older masters, we will cite Beethoven's third and fifth Symphony, and his overture to *Coriolan*; Gade's Symphony in B-flat major, and Schumann's, the Symphony surnamed 'the Rhenish,' in E-flat; the grand Mass in D minor by Cherubini; and Overtures by Mozart and Weber. The series of soloists was undisturbed by any failure, special approbation falling to Wilhelmj, Japha, Wieniawski (violin); Kwast, teacher at the Cologne Conservatory, an artist still young but of great promise, Brassin, from Brussels (piano-forte); Mlles. Orgeni, Regan, Radecke, Herren G. Henschel and Schuttiky (vocalists)."

London.

The directors of the Philharmonic Society announce that, in addition to the more generally known works of Beethoven, Haydn, Mozart, Mendelssohn, Spohr, W. S. Bennett, &c., &c., the following important compositions will be included in the programmes during the following season:—

Symphony, "Im Walde" [first time in England.]	J. Raff.
Suite in D [first time]	Lachner.
Symphony [first time in England]	Rubinstein.
Variations on a Theme by Haydn [first time]	Brahms.
Choral Symphony, No. 9	Beethoven.

The Seasons. Spohr.
Symphony in B-flat. Schumann.
Overture, "Die Braut von Messina" [first time]

Schumann.
Overture, "Pierrot" Schuberl.
Introduction, "Tristan und Isolde" [first time]

Wagner.
Huldigungs Marsch [first time] Wagner.
Overture, "Los Abencerrages" Cherubini.
Overture, "Zweikampf" [first time] Spohr.
Choral Works, The Choral Fantasia, "Calm Sea and Prosperous Voyage" Beethoven.
Festival Overture Benedict.
Music to the "Tempest" Sullivan.

ROYAL ALBERT HALL CONCERTS. During Passion Week Bach's *St. Matthew Passion* will be given three times, and the *Messiah* once. Of recent performances the *Musical Times* says:

Amongst the interesting compositions given during the past month Herr Hegar's Violin Concerto, performed by Herr Wilhelmj, claims the first notice. It is a work well worthy of a master, although its composer is, we believe, still a pupil at the Leipzig Conservatoire. Apart from its merit in an artistic point of view, it is an excellent vehicle for the display of the legitimate powers of the instrument; and rendered as it was throughout by Herr Wilhelmj, its success with the audience (even with the most critical portion of it) was most decisive. Paganini's Concerto in D has also been played by the same artist, its enormous difficulties being vanquished with the utmost ease. The orchestral concerts have displayed the powers of the band to the best advantage. Mendelssohn's "Italian Symphony," Auber's "Exhibition Overture," the late Sir Sterndale Bennett's Overture, "Paradise and the Peri," and many other works of acknowledged excellence having been given with much effect, under the able direction of Mr. Barnby, who has conducted all the concerts. Mdlle. Levier, Madame Patey, Miss Antoinette Sterling, Miss Annie Sinclair, Mr. W. H. Cummings, Mr. Whitney, Herr Werrenrath, &c., have attracted large audiences at the ballad concerts, which appear to be now firmly established in public favor. The Ash Wednesday performance of the "Messiah" was numerously attended and thoroughly successful, the choruses being given with even more than the usual precision and effect. On the 23rd ult., Mendelssohn's "Elijah" was given, the principal vocalists being Madame Marie Roze, Miss Anna Williams, Miss Dones, Miss Antoinette Sterling, Messrs. Bentham, Montom Smith, Kenningham, Horserott, Stanley Smith, and Whitney. The choruses were most effectively rendered by the Royal Albert Hall Choral Society. Dr. Stainer presided at the organ, and the performance was, as usual, conducted by Mr. Barnby.

CRYSTAL PALACE. The announcement of Herr Joachim's name in the programme of the concert on the 6th ult., for the first time this season, drew a large audience, and his performance of Spohr's 6th Concerto proved that, if possible, he has gained since we last heard him, in all those qualities which have secured for him so high a position in the world of art. Dr. Huns von Bülow has also played with his accustomed success, selecting Moscheles's Concerto in G minor, a work too rarely heard in a concert-room. Lachner's Suite in C, for orchestra, must be again heard before it can be noticed according to its merits. Of the four movements, the Gavotte commanded the greatest success; but the writing throughout the work is masterly, the Finale, especially, showing real power in the treatment of the subjects and thorough knowledge of the resources of the orchestra. Amongst the vocalists Mdlle. Levier has achieved a decided success, but we must also mention that the artistic singing of such long established favorites as Madame Patey and Mr. E. Lloyd has materially strengthened the programmes during the month.

ST. PETERSBURG.—M. Anton Rubinstein's new opera, *The Demon*, was produced on the 25th of January. There is no overture. The curtain rises on an instrumental introduction, with an invisible chorus of good and of bad spirits. It is night, and a violent storm is raging. The Demon, the principle of evil, is implacably bent on the ruin of innocence, personified in the young Princess Tamara, the betrothed of Ssinodal, an Eastern prince. To the principle of evil is opposed the principle of good, represented by an Angel. Both the Demon and the Angel, at the commencement of the piece, claim entire power over the destinies of the human race. The second scene represents a smiling landscape bathed in sunshine. Tamara appears in the midst of a chorus of maidens, to whom she imparts her hopes. The scene changes again, and exhibits a caravan led by her lover, Ssinodal. A savage horde attacks it, and Ssinodal is killed in the conflict. The second act passes in the palace of Prince Gudal, Tamara's father. Splendid festivities are being celebrated in honor of Ssinodal's arrival. They are interrupted by the intelligence of his death. Tamara, in despair, begs permission of her father to enter a cloister. The third act is consecrated to the reputation of Tamara, whom the Angel of Good in vain endeavors to snatch from the grasp of the Demon. Tamara succumbs, but a last prayer saves her, and the Demon flees to the regions below. The libretto, founded on a well-known legend by Lermontoff, is by a Russian poet, Wiskowatoff. This is the composer's seventh opera. The first, *Dmitri Donskoi*, dates from 1849, and was represented here three times; then came *Vengeance* and *The Seven Hunters of Siberia*, never acted. These were succeeded by *Erasmus*, *The Sons of the Heath*, and *The Maccabees*, the last of which is now being got up at Berlin and Paris.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Sea-Side Kirk. 4. Eb to b. Mme. Dolby. 30

"The year was waxing sore and late,
The wind blew o'er the barren hill."

A strange, peculiar, but very effective concert song.

Sunshine after Rain. 3. Ab to c. Gatty. 35

"Who weeps to-day may smile to-morrow,
Sunshine's the brightest after rain!"

A bright, cheery song, and the best part is full of sunshine.

Thine Eyes are like a Dream, Love. Solo or Duet. 4. D to d. Page. 30

"The heart speaks through the eye, love."

A very rich melody, enriched by the varied accompaniment. Perfectly adapted either for one or two voices.

A little Bird flew over the Sea. Autumn Song. 4. F to g. Blumenschein. 35

"It saw my eyes suffused with tears,
And said 'true love no winter fears.'"

Uncommonly spirited and pretty.

Jack and Gill. Song and Cho. 3. F to f. Beg. 30

The good old "Goose" poem, arranged with really a taking melody and stirring chorus. Good thing to stir up a company, juvenile or otherwise.

Darling loved one, dream of me. 3. G to e. Blake. 30

"Loved one, if of me thou'rt dreaming."

A lover's lay, with appropriate music.

'T was in the sunny Rhine Land. (Rhine Maiden). 3. F to f. Smart. 30

"I gazed and gazed my heart away,
In the sunny Rhine Land."

A charming musical description of a pretty maid among the ripened grapes of a Rhenish vineyard.

Jack's Farewell. 3. G minor to f. Molloy. 35

"She said she would be true to me;
Full away, my boys, yeo! ho!"

A hearty sailors song of considerable merit.

Perhaps she's on the Railway. 2. A to f. Hunt. 30

"I only hope her Mormon spouse
Has fifty wives or more."

His wife ran off to join the Mormons. Savage and funny.

Instrumental.

Potpourri. Giroflé-Girofla. 3. Wels. 75

Music of this character is improved by arrangement and combination. A sprightly, taking piece.

Fille de Mme Angot. 4 hands. Fantasia. 4. C. Rummel. 75

A wide-awake affair.

Centennial Chimes. Galop. 3. F. Milliken. 30

Mr. Milliken rings his chimes in good season, but the tune is merry and inspiring.

Brilliant Arrangements. La Jolie Parfumeuse. Waltz. 3. Duflis. 75

Nice French waltzes for jolly dances.

Glass Slipper Waltz. 3. G. Bricher. 30

Has a little of the movement of "Swift as a flash," is smooth, flowing and in good taste.

Spring-time is coming. Waltz. 3. Zikoff. 60

By all means let spring-time come, then; especially if attended with such sweet music.

Beauties of Ruy Blas. By Marchetti.

1. Fantasia Elegante. 4. Bucellotte. 60

That is just what it is;—an elegant Fantasia on favorite airs.

Grace et Coquetterie. Caprice Etude. 4. Ab Boscowitz. 60

Graceful, neat and coquettish melody.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The *key* is marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

LYON & HEALY, CHICAGO.

SELECT LIST OF MUSIC BOOKS.

THE NEW CHURCH MUSIC BOOK,

FOR 1874-75.

THE LEADER!!

By H. R. PALMER of Chicago, assisted by L. O. EMERSON of Boston.

Price \$1.38, or \$12.00 per dozen.

The gentlemen who unite their powers in the compilation of this new Sacred Music Book, need no introduction to the public. Of their previous works for adult and juvenile singers, not far from a million copies have been sold. No persons better understand the wants of the musical public, and none have a more perfect tact in meeting them. **THE LEADER** contains the usual variety of music and exercises for Singing Classes, Metrical tunes, Anthems and Secular music for note practice. To accommodate the large number of teachers who have no use for Choir and Convention Music, the same gentlemen have also compiled

THE SONG MONARCH!

EXPRESSLY FOR SINGING SCHOOLS.

Price, 73 Cts., or \$7.50 per Dozen.

THE SONG MONARCH contains 200 pages, about half filled with the Singing School Course, (which is the same as that in the **LEADER**), and half with a varied and brilliant collection of Secular and Sacred Music for practice, thus rendering it similar in character to Mr. Palmer's **SONG KING**, of which immense numbers have been in use the past season, not only in Singing Schools, but in College Choirs, Academies, High Schools, &c.

THE GREAT INSTRUCTION BOOK!

250,000 COPIES SOLD!

RICHARDSON'S NEW METHOD

FOR THE PIANO-FORTE!!

This, the par excellence of all Piano Methods, maintains the front rank, and its sale eclipses that of all others—Foreign or American—combined. The publishers claim its annual sale of 25,000 copies is indisputable proof of positive and intrinsic merit, and its success is no mystery, but due to thorough excellence in all its departments—rudimental and instructive, to its valuable exercises as well as its charming recreations.

A new edition just issued contains "Schumann's Maxims" and the famous "Czerny's Letters on the Art of Playing the Piano." "Richardson's New Method" thus contains over 260 pages full music size, and is justly claimed to be the best Piano Method extant.

PRICE, \$3.75.

Used by thousands of teachers and sold by all book and music dealers.

New Books! New Books!

Among the new appearances from their presses, which will come into general use in 1874-1875, Ditson & Co., call attention to:

The Piano at Home, a new book for the "Home Library," containing a large and fine collection of new and favorite Piano Pieces FOR 4 HANDS. This of course, will be warmly welcomed by all Teachers, who need not be told of its great value to their pupils. About 100 Duets. Pages, full sheet music size.

Osgood's Guide to the Art of Singing.

PRICE, \$4.00.

Mr. Osgood is one of our most popular tenors, and since his graduation at Harvard has had a valuable musical experience in Europe. His book is one of great promise.

VOICE BUILDING. Dr. H. R. Streeter.

PRICE, \$1.50.

Dr. Streeter is a highly successful teacher of the cultivation of the voice, and his system attracts much attention. The book above named is a general description and vindication of the new system, and is accompanied by three books of exercises: (No. 1—50 cts, No. 2—60 cts, No. 3—75 cts.) for its practise.

Counod's Choral Music.

50 cts.

Characterized by Counod's exquisite taste. Well worth possessing.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

New and attractive arrangements by SEP. WINNER, of Galops, Waltzes, Mazurkas, Airs, Quadrilles, and Potpourris for Violin with Piano accompaniment. 160 Pages Sheet Music Size.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland," but for Flute, with Piano accompaniment. 160 pages, Sheet Music Size, well filled.

Flute Bouquet. Price \$1.50,

AND

Violin Amusements, \$1.50.

Two books by Sep. Winner. They are not so large as "Musical Garland" and "Musical Flowers," containing, however, as much Flute and Violin Music, but no Piano accompaniment.

Winner's Band of Four. \$1.00.

An exceedingly convenient book for a small band, and capital for Amateur players, as it is for Violin or Flute, Cornet or Clarinet 2d Violin, Violoncello or Double Bass. All the instruments named may be used together. Also the 2d Violin and Violoncello parts may be played on a Piano. The book has about 60 pieces.

BATISTE'S ORGAN VOLUNTARIES.

Cloth, \$3.00; Boards, \$2.50.

Batiste, an eminent French Organist, has here collected a number of pleasing compositions, which may be used, extracted from, or imitated, by organists at will.

Winner's Violin and Flute Duets. 75 cts.

A little book that is made to hold 60 sparkling, pretty, popular duets, which may be played by Two Violins, or by Flute and Violin, or in some cases, by Two Flutes.

Father Kemp's Old Folks Concert Tunes. 40 cts.

Literally "sung everywhere" where sacred music is performed. The venerable Gran'ther Kemp has presided at many hundred concerts, and seems to grow younger after each performance. The collection has recently been much enlarged.

Recreations for Cabinet Organ. \$1.50.

"Cabinet Organ" is only another name for Reed Organ. The "Recreations" include a great many short pieces, classically correct and beautiful, and skillfully arranged for Reed playing.

The Legend of Don Munio. J. D. Buck. Cloth, \$1.75; B'ds, \$1.50.

This is a romantic Cantata, the Poem being a narrative of the gallant exploits of a Christian Knight, during the period of the Moorish wars in Spain. An excellent and high-toned piece, suited for the "recreation" of musical societies.

Sold by all Music Dealers.

PUBLISHED BY

Either book sent post-paid for retail price.

OLIVER DITSON & Co.

277 WASHINGTON ST., BOSTON.

CHAS. H. DITSON & Co.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.

SUI GENERIS.



MASON & HAMLIN
CABINET ORGANS.

UNEQUALED if judged critically. UNAPPROACHED in capacity and excellence by any others. Awarded

THREE HIGHEST MEDALS

AND DIPLOMA OF HONOR AT

VIENNA, 1873; PARIS, 1867.

ONLY American Organs ever awarded any medal in Europe, or which present such extraordinary excellence as to command a wide sale there.

ALWAYS awarded highest premiums at Industrial Expositions, in America as well as Europe. Out of hundreds there have not been six in all where any other organs have been preferred.

BEST Declared by Eminent Musicians, in both hemispheres, to be unrivaled. See TESTIMONIAL CIRCULAR, with opinions of more than One Thousand (sent free).

INSIST on having a Mason & Hamlin. Do not take any other. Dealers get LARGER COMMISSIONS for selling inferior organs, and for this reason often try very hard to sell something else.

NEW STYLES with most important improvements ever made. New Solo and Combination Stops. Superb Etage and other Cases of new designs.

PIANO-HARP CABINET ORGAN An exquisite combination of these instruments.

EASY PAYMENTS. Organs sold for cash; or payments; or rented until rent pays for the organ.

CATALOGUES and Circulars, with full particulars, free. Address MASON & HAMLIN ORGAN CO., 154 Tremont Street, BOSTON; 25 Union Square, NEW YORK; or 80 & 82 Adams St., CHICAGO.

EDW. SCHUBERTH & CO.

IMPORTERS AND PUBLISHERS OF MUSIC,

No. 23 UNION SQUARE,

NEW YORK.

[795

LYON & HEALY,

MUSIC PUBLISHERS,

CHICAGO, ILL.,

Wholesale and Retail Dealers in Sheet Music, Music Books, and Musical Merchandise

Of Every Description.

Our stock of Sheet Music, Music Books, Musical Instruments, etc., is the largest and most complete in the North West. Our connection with Messrs. O. Ditson & Co., enables us to furnish their publications to Western Dealers, at net Boston Prices.

In addition to the publications of Messrs. O. Ditson & Co., we keep on hand and furnish all Music and Music Books published in America, together with a choice stock of Foreign Music. [794-3m

MRS. FLORA E. BARRY, Vocalist and Teacher of Vocal Music. 124 Chandler St., near Columbus Avenue. [782-1y

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

1104 Chestnut St., Philadelphia.

A large assortment of American Music constantly on hand.

PROF. & MRS. EDGAR A. ROBBINS,
"American Method," Pianoforte and Harmony,
718—tf | 267 Columbus Avenue, Boston.

MRS. JENNY KEMPTON,
VOCALIST AND TEACHER OF SINGING.
Address, care of Oliver Ditson & Co. [798

TO ORGANISTS AND CHOIR LEADERS.

A GREAT WANT SUPPLIED.

JUST PUBLISHED:

DANKS' ANTHEM SERVICES.

A COLLECTION FOR QUARTETTE AND CHORUS CHOIRS.

Containing a great variety of ANTHEM settings to all the CANTICLES OF THE CHURCH, for the Regular and Special MORNING AND EVENING SERVICES, from the most eminent

Composers. Edited by

H. P. DANKS.

The book is of the greatest value to Organists and Choirs of the EPISCOPAL CHURCH, as here are found anthems fitted to all occasions of the regular and special service, thus forming a complete STANDARD BOOK OF SERVICES. With the exception of the Gloria Patri's, these fine anthems, with music by the best American and Foreign Composers, and noble words from the sacred scriptures, are also perfectly adapted for use in the services of

ALL DENOMINATIONS,

and are worthy of careful examination.

CONTENTS:

OPENING SENTENCES.

From the Rising of the Sun.....Ousely.
Render your Heart.....Calkin.
Enter not into Judgment.....Atwood.
I will Arise.

GLORIA PATRI.

(Ten arrangements, by Danks, Caswell, Bialla and Poznanski.

GLORIA IN EXCELSIS.

In C, (with Solos,).....Phelps.
In D, (with Solos,).....Korthewer.

TE DEUMS.

In C.....Stephens.
In D, (with Solos,).....Caswell.

FESTIVAL TE DEUMS.

In Eb, (with Solos,).....Ward.
In Bb, ".....Haley.

BENEDICITE. (Plain.).....Danks.

JUBILATES.

In D.....Caswell.
In F, (with Solos,).....Marsh.

FESTIVAL JUBILATES.

In Eb, (with Duo,).....Ward.
In Eb, ".....Lambillote.

BENEDICTUS.

In D, (with Duo,).....Danks.
In G, (with Solos,).....Beames.

KYRIE ELEISON.

No. 1.....Mendelssohn.
" 2.....Von Weber.
" 3.....Poznanski.
" 4....."

GLORIA TIBI.

No. 1.....Danks.
" 2....."
" 3.....Caswell.
" 4....."
" 5.....Bialla.

OFFERTORY SENTENCES.....Best.

TRISAGION.

No. 1.....Danks.
" 2.....Novello.

CANTATE.

In C.....Kent.
In F.....Ward.

BONUM EST.

In D, (with Solo and Duet,).....Danks.
In D, (with Solo,).....Phelps.

DEUS MISERATUR.

In F.....Ward.
In Eb, (with Solo,).....Phelps.

BENEDIC ANIMA MEA.....Phelps.

THANKSGIVING ANTHEM.....Barnby.

CHRISTMAS MUSIC.

There were Shepherds.....Morgan.
Rejoice, O ye people.....Mendelssohn.
Hark, the Herald Angels...."
Behold I bring you.....Croce.

EASTER MUSIC.

Christ our Passover, (with Solo,).....Danks.
Christ being Raised.....Elvey.
Now is Christ Risen.....Allen.

FUNERAL ANTHEM.

I heard a voice, (with Solo,).....Danks.

PUBLISHED BY

OLIVER DITSON & CO., BOSTON.

CHAS. H. DITSON & CO. New York.

LYON & HEALY, Chicago.

(if they are acquainted with them, which they generally are not) find so cold and unsympathetic, are only the result of this consideration of the peculiar genius of the instrument, pushed to its completest result. For the pianoforte essentially is not an instrument for the expression of melody and of sentiment; it is only made so for convenience sake and by partially ignoring its special capabilities and limitations. Essentially it is an instrument for the display of glittering and brilliant effect. It is this quality which gives, to trained perceptions, such an exquisite charm to the combination of piano and orchestra in the concerto, where the pianoforte passages seem to glance and sparkle against the sustained and heavier tones of the band, like the play of a fountain against a back-ground of dark foliage. And it is the specially clear perception of this characteristic of the instrument that renders Bennett's pianoforte concerto so effective, and makes it not improbable that the principal one in F minor will eventually be recognized as the most successful contribution to this class of composition since Beethoven. With less breadth of manner than Mendelssohn's concertos, it is marked by a truer artistic instinct and a more refined handling of the instrument. That the composer could use the piano in its borrowed character, as an instrument of melody and sentiment, in equal perfection, is proved by the barcarolle in this same concerto, one of the few of Bennett's compositions which has found its way to the popular mind. And not less exquisite here are the characteristic touches of effect; the contrast between the broken chords from "the strings" in the orchestra and that rippling phrase for the solo instrument which, once heard, can never be forgotten; or the joining of the flute with the piano at the return of the leading melody, suggesting, according to Mr. Macfarren's pretty fancy, in his analysis of the work, "the reflection of loved faces in the sleeping water."

It was in these "delicate touches" that Bennett excelled; touches which appeal only to cultivated listeners, and which even cultivated ears, if too much drenched with the strong doses of the contemporary *Sturm-und-Drang* school of music, may easily fail to appreciate. For with Bennett nothing is thrust forward or disproportionately emphasized; what he intended is there if you have ears to hear it, but he will be at no pains to force it on his listeners' apprehension. And this reticent character extends to his larger works for the orchestra also. We do not find in these that irresistible sweep and power with which Beethoven, and in his greatest moments, Schumann, carry us away, like Elijah, "in a whirlwind to Heaven." In that one published symphony which was played to perfection by the Crystal Palace band, before a delighted audience, only the week before its composer's lamented death, we find the same reserve, the same sensitiveness as to the specialties of the various instruments, which combine in a total effect not of the grand or colossal order, but of perfectly Greek finish and symmetry, and in which every note plays its own part in the *ensemble*. This beautiful work, so distinct from every other composition of its class, is steadily progressing to fame, and will be ere long an accepted item in the programmes of our highest class of concerts, by general listeners, as it is now by musicians and connoisseurs.

Turning to the principal choral works of the composer Mr. Statham says the short oratorio, under the title of the "Woman of Samaria," must be admitted to be the most individual contribution of this kind to English music:—

We know not where we can look, even in the pages of Mendelssohn, the most ardent modern student of Bach, for anything in which the spirit of that mighty teacher in the art is so revived as in the opening chorus of the "Woman of Samaria," with its remarkable combination of chorale and instrumental movement in opposing rhythms. We look confidently to

the time when this work will be returned to, after more recent and popular productions of the same class have gone the way of all mediocrities, as one deserving renewed study, and which only requires to be better understood to receive its due recognition. The cantata, the "May Queen," we never hear without a double regret; first, that the music should have been wedded to such feeble words and such a foolish story (written by one who should have known better), in which any interest for its own sake is impossible; and, secondly, that (supposing the "book" improved) the composer did not make an opera of it. If the work as it stands is not to all intents and purposes an operetta without the stage action, it at least serves to prove what an opera Bennett might have given us, could he have been induced to turn his thoughts to the lyric stage.

Herr Ferdinand Prager, says the *Standard* has his own way of looking at things. Here is a letter of his which has just appeared in the *Neue Zeitschrift für Musik*:—

On the 6th February Sir Sterndale Bennett was buried in Westminster Abbey with great ceremony. The Queen, the Prince of Wales, and the Duke of Edinburgh, as well as bishops and noblemen, sent carriages, and an immense number of people assembled to show the public respect felt for the departed musician. All the chief musicians were, of course, present. But that a man like Bennett should have the honor of obtaining a place in the Abbey, is an important event of the day. Such honor was formerly granted, exceptionally, after much deliberation; and if we take into consideration the very unimportant place that musicians hold in England this is an encouraging advance in public opinion, and this would hardly be the place to consider whether the deceased lawfully came by the honor. It is a curious fact, the newspapers continually repeat, that "Mendelssohn and Schumann valued Bennett's works as much as their own;" of this the English are very proud, and they also boldly assert that his works enjoy a European fame. It is now universally known, and so we need not fear to declare it, that Mendelssohn slyly made use of second-rate talent, which he praised above measure, to employ his own renown as a foil. Gade is an example of this. Mendelssohn used Bennett in the same way. Those who know anything about it can answer for this assertion, that to Schumann—so superior to him—he gave only a cold, civil recognition. Schumann's enthusiasm for Bennett was something very different. Schumann had true belief in the sacredness of art, and Bennett's youth, his quiet, aristocratic nature, (which Schumann mistook for modesty), and Bennett's early works which certainly gave promise of something better, deceived him. He was however mistaken, for the first works of Bennett are all some nice pianoforte pieces, and several very unremarkable songs, followed, and show an enfeebled creative power. Afterwards he wrote some cantatas, principally the "May Queen," and some very weak copies of his early works. The "Maid of Orleans" sonata, for the piano, deserves no other mention than the honor which it had in Buloz making it known to the public from memory. Bennett, who was a very simple, quiet man, considered himself a second Beethoven; he was a declared enemy of the new school, and hated Wagner; he was narrow-minded, living only in the past. His grave is near Dr. Arne and Purcell's, both very different heroes in Art, although their greatness consisted only in a clever adoption of German Art of their own times. And here we touch upon a great flaw in English musical history—their stereotyped imitation. Unfortunately now, Mendelssohn is their model for all that is great and beautiful in music, so they have repeated his shallow mannerisms *ad nauseam*. They have a very remarkable ability for manufacturing imitations, but it is just this working from models which till now has been the hindrance to their having a national school of music, and we are firmly convinced, that if these shackles were once cast off, the English would create something new and original. A nation which is so rich in every kind of literature, and in spite of its prosaic customs, so poetical, certainly must also be able to create something for itself in music.

Dr. Ferdinand Hiller, writing in the *Cologne Gazette*, speaks of Bennett as "an excellent musician, the glory of his country, recognized and highly esteemed everywhere." He goes on to say —

When, in the winter of 1848-1849, he came to Leipzig, he earned by his playing the most general admiration, and the work he had composed at that time, a concerto for the piano, the overture, "The Nymphs," and a number of smaller compositions for the piano, have the stamp of finished works of art, and are scarcely surpassed by later productions. His playing, perfect with regard to technique, was of the most finished delicacy, and full of gracefulness and warmth. In his compositions, especially in his characteristic overtures, the great influence of Mendelssohn is not to be denied, but they are so finished in form, so charming in invention, and contain, on the other hand, so much that is individual, that his works are entirely free from the reproach which mostly falls on that mechanical imitation which has produced the great mass of songs, with and without words, motets, psalms, and the like. As a man, Bennett was most honorable and amiable, simple, unpretending, frank, faithful, good-natured, cheerful, and hospitable. We German musicians were received by him always in the most cordial manner. We saw him for the last time at the Beethoven Festival at Bonn, when he appeared to be happy and enraptured. As a musician, he belonged with all his heart to Germany and its masters. England is proud of him, and, by all means, has every reason to be so.

THE following is printed in the programme of one of the Crystal Palace concerts as a list, "as complete as can at the moment be given," of Sir W. S. Bennett's published works:—

- Op. 1. First Concerto in D minor.
- " 2. Capriccio for Pianoforte, in D minor.
- " 3. Overture "Parisina."
- " 4. Second Concerto, in E flat.
- " 5. Sextet for Pianoforte and Strings.
- " 6. Third Concerto, in C minor.
- " 7. Three Musical Sketches: "Lake," "Mill-stream," and "Fountain."
- " 8. Six Studies in Capriccio form.
- " 9. Three Impromptus.
- " 10. Pianoforte Sonata, dedicated to Mendelssohn.
- " 11. Three Romances for Pianoforte.
- " 12. Overture, "The Nymphs."
- " 13. Pianoforte Fantasia, dedicated to Schumann.
- " 14. "Three Diversions," Pianoforte for four hands.
- " 15. Allegro Grazioso.
- " 16. Fourth Concerto in F minor.
- " 17. Overture, "The Wood-nymph."
- " 18. Capriccio, in E major, Piano and Orchestra.
- " 19. Six Songs (First Set).
- " 20. Suite de Pièces, for Piano.
- " 21. Rondo piacevole for Pianoforte.
- " 22. Chamber Trio.
- " 23. Scherzo, for Pianoforte.
- " 24. Introduction e Pastorale: Rondino: Capriccio, in A minor, for Piano.
- " 25. Two Studies: "L'Amabile e l'Appassionata."
- " 26. Four Sacred Duets, for Two Trebles.
- " 27. Tema e Variazioni, for Piano.
- " 28. Sonata-duo, Pianoforte and Violoncello.
- " 29. Preludes and Lessons—60 pieces in all the keys, composed for Queen's College, London.
- " 30. Rondeau: "Pas triste pas gai."
- " 31. Six Songs (Second Set).
- " 32. Rondeau a la Polonoise, for Piano.
- " 33. Toccata, for Alto.
- " 34. "The May Queen"—a Pastoral.
- " 35. Ode for the Opening of the International Exhibition, 1862. Words by Mr. Tennyson.
- " 36. Cambridge Installation Ode, 1862. Words by Rev. C. Kingsley.
- " 37. Fantasia-Overture, "Paradise and the Peri" 1861.
- " 38. Symphony in G minor.
- " 39. Oratorio, "Woman of Samaria."
- " 40. Musico Sophocles' "Ajax."
- " 41. Pianoforte Sonata, "The Maid of Orleans."

The Major, Minor, and Chromatic Scales, with Remarks on Practice, Fingering, &c.
Romance, "Genevieve."
Minuetto espressivo.
Preludium.

Three Songs: "The better land; in radiant loveliness;" "The young Highland rover."

The Choral Book, 1862; and Supplement to ditto, 1864; edited in conjunction with Mr. Otto Goldschmidt. The Supplement contains two original tunes by W. S. B.

Anthems: "My God, let I beseech Thee;" "Remember now thy Creator;" "O that I knew;" "The fool hath said in his heart;" and probably others.
Four-part Songs: "The stream that winds;" "Of all the Arts beneath the Heaven;" "Come live with me."

Wagner's Place in Musical History.

(Concluded from Page 403.)

(From "History of Music, in the form of Lectures," by FREDERIC LOUIS RITTER, Professor of Music at Vassar College. Second Series. Boston: O. Ditson & Co. 1874.)

Wagner's dramas are at present judged by the mass of opera-goers, and musical critics included, merely with regard to their musical portions, and the scenic decorations that enter into their construction. Much of his existing

one-sided appreciation of Wagner's works must also be attributed to those adherents of the poet-musician who have introduced in their concert programmes some specific musical portions, detached or arranged from some of his operas, in the same way as they arrange and play selections from "William Tell," "La Muette de Portici," or "Les Huguenots,"—a proceeding which once scandalized Wagner to so high a degree, when once he was advised by a Prussian ambassador to arrange the "Tannhäuser" for the Prussian king's favorite military band, in order to interest the king in Wagner's works. Things, however, have since changed. It is not in harmony with Wagner's theory and practice, with regard to the musical drama, to judge him from a merely musical standpoint. He claims, and with emphatic right, that his work should be judged in its entire plan and unity, in which one thing always explains the meaning of the other. As a special musical composer, many of his predecessors mentioned above are, with regard to original melodic inventiveness, and continuity of organic thematic and contrapuntal development, the very foundations of musical art, far superior to him. But in the double capacity of poet and musician, as evinced by the creation of his great dramas, he stands unsurpassed; and the art world must wait long for his equal in this sense. He thus marks an important epoch in the history of art; and the influence of his works, considered in their whole *ensemble*, cannot fail to be of far-reaching importance; and, whatever changes may eventually be introduced in place of Wagner's efforts, these latter will undoubtedly form the basis of a new art development.

In "Rienzi" Wagner is still the disciple of the grand opera of Auber and Meyerbeer; in the "Fliegende Holländer" he already has partially found the path towards his dramatic goal. "Tannhäuser" and "Lohengrin" are, in their greater portions, the realization of his ideal aim, which he thinks he has so far triumphantly reached in "Tristan and Isolde," "Die Meistersinger von Nürnberg," and "Der Ring des Nibelungen." This latter colossal work consists of "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," the whole to be performed in four respective representations, every part occupying the space of a whole evening's performance. To give the performance of the "Ring des Nibelungen" all the *clat* of an ideal representation, the only performance Wagner thinks fit to be attempted at all, an opera-house according to Wagner's plan will be built at Bayreuth, a small town in Bavaria. It is to be hoped that Wagner will succeed in the realization of his plan, as there can be no doubt that a store of good results will accrue from the colossal experiment.

That Wagner has formed his style without receiving any important valuable suggestions from the musico-dramatic works of his predecessors, is not the case. Gluck, Mozart, Spontini, Weber, Mendelssohn, Meyerbeer, and Beethoven have partially inspired him, and served as a starting point to his efforts. Whether the form of the drama, as created by him, will eventually supplant the opera form, as cultivated by Mozart, Weber, &c., must be left to be settled by future times. Much in Wagner's dramas, in spite of all unprejudiced admiration for these works, must be pronounced monotonous and rather tedious; the "endless melody," in its stern progression, in spite of all rational truth, often raises in the mind of the auditor-spectator a timid desire, here and there, for the refreshing notes of a "little music." Mozart, accepting, on the one hand, much of Gluck's rigid manner, on the other, gave the whole style, by means of his great musical genius, a new charm and an exquisite ideal expression, without neglecting truthful dramatic characterization. Another Mozart, without coming in great conflict with Wagner's theory, might possibly find some portions of Wagner's work intelligible and

and a sweeter charm. Notwithstanding all the theatrical problems and experiments that venture the art horizon in seeking the right path that leads to truth, the supreme idea of all art-works must be the *beautiful* in its truest and most ideal expression. The domain of the beautiful, not being limited in its formal development, is not narrowed down to the egotistical system of one school, of one man, however great he may be in his special sphere. The domain of the art-spirit is as boundless as the idea of the universe.

My self-limited space will not allow me to give due consideration to Wagner's entire labors as an art-philosopher, poet, politician, culture-historian, critic (he has even broached a theory of fashion; but this, however, only especially concerns German ladies). Wagner asserts that the human spirit finds its highest ideal expression in the drama. In this, he says, all arts, poetry, music, sculpture, painting, architecture, and the terpsichorean arts of dancing, pantomime, &c., will at some future time be united into one harmonious whole, each of these arts contributing to the general artwork, to the highest of their power. Whether this grand idea, which he has apparently borrowed from the Greeks, who already, though on a rather small scale, approached it in their dramas, ever will or can be carried out to the full extent of Wagner's dream, seems as yet difficult to believe. As far as we can learn from the historical development of each special art branch, every one of them became great by means of its unfettered individual progressive development. It cannot be denied that in the "art-work of the future" every one of the great family of arts must sacrifice some of its essential qualities, if they are not to crush each other through an *embarras de richesses*. Wagner, to give some of his ideas of the drama practicability, has already been forced to cut down that which we have so far considered as one of the most effective and beautiful of musical art-forms,—the aria, one of the greatest ornaments of Mozart's operas, and as such, in spite of all theories, highly artistic in its ideal development. Following this theory up to its last consequence, Wagner, of course, has discovered that every art-form in its individual existence has no reason for existing, and that, in future, they must give up their egotistical position, to fulfil their real duties as a part of the ideal "art-work of the future." Music, especially, must descend a few steps from the exalted position it has so far held, thanks to the genius of Bach, Handel, Mozart, Haydn, and Beethoven. To accept all Wagner's theories, in consideration of the really great, unique, and imperishable merit he has displayed in his fine creations,—merit which every intelligent, unprejudiced, earnest art-lover will gladly recognize,—is only possible to the blindfolded partisan. An enjoyment of the beauties of "Tannhäuser" and "Lohengrin" does not exactly necessitate the peremptory condemnation of all that is beautiful in art, though this may not always be in accordance with Wagner's theory. The fanaticism, the egotistical pursuit of aim, which marks Wagner's career, under the influence of which his literary works have been written, and which created him so many opponents among the most intelligent artists, may be easily excused. The evils with which he thought he had to deal were deeply rooted. The remedies which he, from his point of view, judged to be the right ones, are so radical, that in his passionate ardor he often cuts down the whole tree, to reach a few dried-up branches. To one who is not a partisan of Wagner, we may easily sacrifice some points. This fanaticism, this petroleum-like inclination, as so often exhibited by the Wagnerites (among these I except real, intelligent artists, who, from thoughtful conviction, are gladly willing and able to take sides with the poet-musician, without thinking it necessary to imbibe his egotism and fanaticism), is very ridiculous. It may be useful, for the time being, to fill the ranks of Wagner's partisans, if it be only with "voting

cattle;" for shouting under the banner of the "music of the future" is now considered just as much a certificate of high art qualifications, as it was formerly that of "visionary craziness." But, while we are filled with admiration for the really beautiful things Wagner has been able to create, let us not forget the beautiful works that other masters created before him.

I cannot better take leave of this subject for the present, than with the following beautiful and appropriate quotation from Winterfeld: "Art only reveals her deepest secrets to those who cling to her with true self-denial and from a pure love, but not to those who desire something different from her, who would make an ostentatious display of her, and to whom she is nothing higher than a charming mistress. Although she may shed around even these artists some reflection of her light, it resembles the brilliant, but swiftly-fading glow of sunset, to which a deep obscurity succeeds. May those understand this metaphor who stretch out their arms to her! for they will merely receive from her that which they demand. Only her alluring earthly charms can fade, though even these may appear indestructible; but with those men whose aspirations rise beyond what is merely transitory, the lovely ideal forever remains, forever retaining its simple bloom and purity."

Critics and their "Subjects."

FROM THE LONDON MUSICAL WORLD, MARCH.

The eternal war between critics and their "subjects" has just had a curious exemplification. As a rule it is better not to notice when a galled jade winces. Very often the cause lies in an extremely sensitive nature, which makes its owner more an object of pity than of wrath. Not seldom, too, the thing complained about is due to inexperience on the part of the writer rather than to malice aforethought. In all such cases the less said by those who stand round and look on the better. To use a homely phrase, "the more the matter is stirred, the more it stinks," whereas, if let alone, the offensive stuff will quietly sink to the bottom, out of sight and mind. But the affair in point is one from which lessons may be learned, quite valuable enough to make it an exception. Hence the notice we give it here.

In its review of music for the year 1874, the *Monthly Musical Record* of January 1875, of the British Orchestral Society it is impossible to speak favorably. Though the programmes were full of interest, and contained many novelties, the conductor, to tell the plain truth, is quite unfitted for his post; and, until some change is made in this direction, it is hopeless to expect good performances, &c. Looking at this paragraph apart from all the circumstances to which it gave rise, we see a very plain and unmistakable declaration of what the writer conceives to be a *fact*. So far, whatever the conductor of the British Orchestral Society may think, he—the writer aforesaid—did no more than he was paid to do. His engagement with the proprietors of the *Monthly Musical Record* necessarily bound him to pen what, under the guidance of his judgment, he conceived to be facts. He had a perfect right to believe that the conductor was "quite unfitted for his post," and a right not less perfect to say so in the plainest words. But there are two ways of doing a thing. A foolish and ignorant popular sentiment applauds the man who calls a spade a spade, while it looks coldly upon one who describes it euphemistically as an agricultural implement. Our own belief is that the latter shows himself much more a man of the world and of wisdom than the former. Euphemy is an important ingredient in the oil which makes society's machinery work smoothly; and none ought to be better aware of the fact than those who wield the power of the pen. Holding such views, we must look upon the paragraph above quoted as unnecessarily coarse. The writer could have conveyed the same sense in much less offensive terms; and, as he did this not, he is open to the

blame deserved by a clumsy worker. So much for the offending paragraph; and now let us go with the matter a step further.

In the number of the *Monthly Musical Record* for February, and in the most conspicuous part of it, readers saw a "leaded" paragraph, the gist of which was that the editor withdrew his remarks about the conductor of the British Orchestral Society as a statement of *fact*, but retained it as an expression of *opinion*. Evidently, though this was not said in distinct terms, some complaint had been made, and in such fashion did the editor desire to conclude a peace with the offended *chef d'orchestre*. We admit our inability to appreciate the distinction drawn by the *Monthly Musical Record*. Usually, when a man puts forward an opinion he desires to have it accepted as, from his point of view, a fact. If, for instance, we say of our contemporary's reviewer that he is inexpert, we commit ourselves to a statement of positive belief, otherwise we are false witnesses and without excuse. No doubt a distinction can be raised between matters of absolute fact, and those lying within the domain of opinion. It is certain that the whole is greater than a part, and that things which are equal to the same thing are equal to one another. These are absolute facts, but we wholly decline to suppose that our contemporary wished to withdraw his assertion from the category to which they belong. To do otherwise would be to suppose him capable of a very unworthy quibble. It stands, therefore, that, desiring to make an apology, he did so with the clumsiness characteristic of the offence. Either he should have unreservedly withdrawn the terms to which objection was raised, or manfully held by them. A middle course could only be disastrous, as the result proved.

Having yielded so far, it was to be expected that the *Monthly Musical Record* would find the last shred of the leak presented to its mouth. So, in the number for the current month appears a paragraph so extraordinary that we transcribe it word for word:—

"Since the last number of *The Monthly Musical Record* was issued, the Publishers have made inquiries concerning the professional qualifications of the conductor of the British Orchestral Society, and the result thereof is that they retract the comments on the conductor of the orchestra of which complaint was made. In so doing, the Publishers desire to state that they freely and unreservedly take upon themselves to withdraw the objectionable comments, and that they tender to the conductor in question their apologies for the same."

It is clear from this that the conductor of the British Orchestral Society pressed his advantage, the result being a complete withdrawal of the offending words, whether regarded as embodying a *fact* or an *opinion*. From one point of view, perhaps, the conductor is not blameworthy, because the temptation to crush a frightened opponent is hard to resist. But what shall we say of the "Publishers" of the *Monthly Musical Record*? They have tamely deserted their editor, and, hanging out a flag of truce, have bent the knee before the opponent whose position they might safely have defied. For this there is no valid excuse. As regards the editor, however much he may have blundered, for him we must entertain sympathy. His obvious duty is to cease that connexion with our contemporary which henceforth to him can be no source of honor. And now, one word as to the general bearing of the case. Musical criticism had better be given up altogether if it may not be stated, both as a matter of opinion and of fact, that a man is unfitted for his post. It is necessary often to say as much in the interest of art, as of politics, and that will be a sad day when the right is abandoned; because then the path of incompetence will be made straight towards those prizes which should be enjoyed by merit alone.

Music in Leipzig.

(Correspondence of the *London Musical Record*.)

LEIPZIG, February, 1875.

At the concert given by the Pauliner Gesang-Ve-

rein, we heard a capital performance of a living composer's finest and most conspicuous work, the *Serenade d'Frithjof* by Max Bruch. The solo part were excellently rendered by Herr Gura (Frithjof) and Mlle. Gutzschbach (Ingeborg). The chorus sang enthusiastically, and the Gewandhaus orchestra accompanied. Bruch's *Frithjof*, which appeared more than ten years ago, has been often acknowledged as a distinguished work. This acknowledgment was brought about less by the press, than by musicians who took part in its performance, and who praised the work of the young writer. Much has been written and said about the *Frithjof*; we, however, never found that the work was sufficiently valued, or that its merits were acknowledged to their full extent. It was well received, it was praised, but nobody seemed to think it a work of particular importance. Although we have great respect for many of the musical novelties which have appeared within the last ten years, yet we must pronounce Bruch's *Frithjof* to be the most important choral work of our time, and for this reason we feel compelled to speak more fully about it. From the depth of the music and the unity of the composition, it is evident with what powerful conception Bruch has taken in the peculiar subject of the poem. The first scene, "Heimfahrt," produces in the instrumental introduction a fresh and lively picture, on which the still finer monologue by Frithjof and the chorus of his companions follow with always increasing effect. "Ingeborg's Brautzug" is deeply touching, in its sinister, painful, and resigned mood. The following (third) scene—containing Frithjof's revenge, burning of the Temple, and the curse of priests and people—is truly dramatic, great in its construction, bold in expression, and of grand effect up to the climax of the finale in E flat minor. The fourth scene, "Frithjof's Abschied von Nordland," offers a very advantageously situated contrast to the preceding number. Ingeborg's touching complaint (Scene V.), with its deep melancholy and sorrowful resignation, follows. A great and important finale to the whole is formed by the sixth scene, "Frithjof auf der See."

Although we do not think *Frithjof* the production of a very great genius, we yet must acknowledge that we have before us the best work which the great and highly-gifted artist has written up to the present time. A fresh and healthy vein pervades the whole composition; in no parts does it appear to us a labored or intellectual work; on the contrary, the whole seems to have been unconsciously conceived and to have sprung from pure and spontaneous inspiration. The character of the music in *Frithjof* is something quite peculiar. Neither in style, construction of movements, nor in the voice parts and the orchestra, does the young author imitate Mendelssohn or Schumann, who are the only great composers who have written larger works for male voices with orchestra. He does not copy or plagiarize any work, but gives in *Frithjof* a composition inspired by the peculiar text of the Northern legend, which he musically reproduces. Whatever is different in *Frithjof* to other similar choral works, takes its origin in the poetical text of the work. Free from unnatural and far-fetched matter, *Frithjof* is a masterpiece.

At the same Pauliner concert, a small but very effective and fine composition for chorus and orchestra was played for the first time. This was "Gebot auf den Wassern," by Gustav Erlanger. Herr Erlanger is still a young composer; his work was well received by the public and the critics. Amongst many other unaccompanied choruses for men's voices, a quartet by Max Zenger, composer of the oratorio *Cain*, distinguished itself highly. It is called "Doerpertanzweise," and is certainly one of the very best quartets for male voices lately composed.

The last four Gewandhaus concerts produced, as novelties, a fine violoncello-concerto by Raff, which we consider a very judicious enrichment of the repertoire for the violoncello. This concerto, as well as three small solo-pieces, were played in a highly finished manner by Herr Friedrich Grützmacher, from Dresden. On the same evening (at the twelfth Subscription concert) Frl. Wilhelmine Gips sang Beethoven's concert-aria "Ah perfido," and songs by Schubert and Schumann, very correctly and neatly, but without being able to leave any deep impression. Haydn's D major symphony (No. 2 of Breitkopf and Härtel's Edition) and Gade's finest overture, "Im Hochland," were the successful orchestral performances of the evening. At the thirteenth Gewandhaus concert, the greatest interest was taken in the performances of the well-known Italian pianist, Alfonso Rendano, from Naples, who, after his brilliant concert tour in Italy, accepted an

invitation from the Leipzig concert-directors, and played Chopin's F minor concerto and pieces by Mozart and Scarlatti. We have often before praised the excellent accomplishments of this young and highly-gifted virtuoso. Herr Rendano again received the applause due to him. As singer of the evening, the Leipzig public became acquainted, for the first time, with Frl. Minnie Hauck. But it appears to us that the stage is more suitable than the concert-room for showing off all the advantages bestowed by nature on this lady. Her accents were too marked, and her manner of performing somewhat affected. The lady sang the aria of Susanna, "Endlich habet sich die Stunde" ("Dich verrat, non tardar"), from Mozart's *Figaro*, the well-known song "Mignon" by Liszt, and a mazurka by Chopin, without being well received by either public or critics. Two highly classical works, Cherubini's overture to the *Abenceragen* and Beethoven's B flat symphony, at the beginning and end of the programme, gave the orchestra ample opportunities of unfolding all its so often praised good qualities.

The fourteenth Gewandhaus concert received a particularly festive appearance from the presence of His Majesty King Albert of Saxony. The concert was opened with the D major symphony by Philipp Emanuel Bach—the most celebrated son of Sebastian Bach. After this, the St. Thomas Choir sang the Sanctus, Benedictus, and Agnus Dei, from the vocal mass by E. F. Richter (the Leipzig St. Thomas-cantor), exceedingly well, under the direction of the composer. The new mass, only printed a year ago, by this well-known theorist, is a very admirable and noble work. Our honored singer, Mme. Schimon-Regan, sang "L'Absence," a very unimportant concert song from the "Summer Nights" by Berlioz, and three songs by Schubert. The song by Berlioz, although it has been in print for forty years, was new to the Leipzig Gewandhaus public, and gained no sympathy. We know many finer songs in the "Summer Nights," and should have felt ourselves more obliged to Mme. Regan for "Villanelle," from Op. 7 (No. 1), or for "La Captive" by Berlioz. Between the vocal numbers the Entr'acte and the "Rufung der Alpenfee" from Schumann's wonderful work *Manfred*, and at the end of the concert Mendelssohn's A minor symphony, were performed.

At the fifteenth Gewandhaus concert, we heard Mendelssohn's overture to the comic opera, *The Wedding of Canacho*. It is known that this youthfully fresh work was written by the author when sixteen years of age, but it shows already the most complete master and clear traces of Mendelssohn's later developed genius. A morning hymn for female chorus and orchestra by Hermann Zoppf, which followed the overture by Mendelssohn, was coldly received by the public. This novelty gave us the impression of being the effort of an amateur. Two songs for female choruses, with horn and harp accompaniments by Brahms, also found no favor. Between the choruses, Herr Robert Hausmann, from Berlin, a violoncellist, unknown to us, played Lindner's superficial violoncello concerto, and later a very fine sonata in D minor by Corelli. In the last-named piece, the young artist showed excellent qualities, particularly fine tone and good musical feeling. Robert Schumann's third symphony in E flat major, called the "Rhenish," was excellently played at the end of the concert, and enthusiastically received by the public. It took a long time, almost a quarter of a century, before the two symphonies in C major (No. 2) and in E flat major (No. 3) took their due place in concert repertoires. We well remember the evenings, when the repeated performances of these two beautiful masterpieces did not make the slightest impression on the public, and were afterwards spoken of by the critics of the day in a mocking or contemptuous tone. Arthur Schopenhauer says truly, that genius is always in advance of its age, and that only later generations are sufficiently educated to understand it. This is also the case with Schumann, who for a long time was not understood. The conductors of the Leipzig Gewandhaus concerts (particularly Julius Rietz) have the distinguished merit of having brought about the due appreciation of Schumann's works. Without taking notice of all the opposition made by the public as well as the critics of the day, they repeatedly produced the most elaborate and deepest of Schumann's compositions, until these were properly valued.

Two Chamber-music soirées at the Gewandhaus were also very interesting. In the first we had a repetition of the charming octet (Op. 166) in F major for string instruments, clarinet, bassoon, and horn, by Franz Schubert, heard last year for the first time. Mozart's E flat major quintet for piano, oboe, clarinet, bassoon, and horn—this beautiful

CHURCH OF OUR FATHER (UNIVERSALIST).

Afternoon service—Te Deum, in B minor, Buck; anthem, "He shall come down like rain," Buck; Adeste Fideles, Novello; hymn, "Christ the Lord is risen to-day," Mozart.

Miss Emma Fisk, soprano; Miss H. M. Haynes, contralto; Mr. M. L. Ingalls, tenor; Mr. G. W. Dudley, bass and director; Mr. L. F. Brackett, organist.

TRINITY CHURCH.

Morning service—Easter anthem, "Christ being raised," Parker; Te Deum, in C, Parker; Jubilate, in F, Garrett; Kyrie Eleison; offertory anthem, "Be thou faithful," (tenor solo from "St. Paul") Mendelssohn.

The choir was of the usual size on festival occasions—a chorus of about twenty-five, with Mr. J. C. D. Parker organist and director. The quartette consisted of Miss Clara Doria, soprano; Miss Morse, contralto; Dr. S. W. Langmaid, tenor; Mr. Aiken, bass.

BROADWAY UNITARIAN.

Morning Service—Te Deum, in E flat, Baumbach, hymn 615, J. R. Thomas; hymn 650, Grottores; anthem, "O come, every one that thirsteth," (from "Eljah," Mendelssohn).

Vespers—Veni, in A, by D. Buck; duet, from "Hymn of Praise," Mendelssohn; alto solo (selected); soprano solo (selected); "Lift your glad voices," Baumbach.

Quartette—Soprano, Miss Gertrude Miller; alto, Miss Minnie Rametti; tenor, Mr. Cyrus Brigham; bass, Mr. George C. Wiswell; organist and director, John A. Preston, Jr.

FIRST RELIGIOUS SOCIETY, HIGHLANDS.

Morning service—Te Deum in B-minor, Buck; Adeste Fideles, Novello; Hymn tune, congregational.

Miss Emma Fisk, soprano; Miss Anna Holbrook, contralto; Mr. M. L. Ingalls, tenor; Mr. G. W. Dudley, bass and director; Mr. J. R. Ford, organist.

ST. PAUL'S CHURCH.

The floral decorations around the altar and in front of the desks were quite elaborate and very elegant. The music sung was the Easter Anthem, "Christ our Passover," Buck; Te Deum in E-flat, Buck; Jubilate in C, Buck; Hymn 98, Mozart; "Lift your glad voices," Mozart. Miss Howard, soprano; Mrs. Tufts, alto; Mr. Harry Gates, Tenor; Mr. George R. Titus, bass; Mr. Elliott W. Pratt, organist and director. The service was conducted by Rev. Treadwell Walden, the rector. The audience filled the house to overflowing.

EMMANUEL CHURCH.

The service was conducted by Rev. Dr. Vinton, and the following music was sung: Anthem, "Christ our Passover," Ambrose; Te Deum, Andre; Jubilate, Dudley Buck; Hymn, "The Day of Resurrection," J. H. Willcox; Hymn, "Raise your glad voices," Mozart; Trisagion, S. A. Bancroft; Sanctus, Spohr; Gloria in Excelsis, S. A. Bancroft, organist and director; Miss H. A. Russell, soprano; Miss Clara Poole, contralto; Mr. George L. Osgood, tenor; Mr. Clarence E. Hay, bass. In the afternoon there was a special Easter service for the Sunday School children, with prayers, singing and addresses. The singing of the children was under the able direction of Mr. Louis C. Elson.

PRO-CATHEDRAL OF THE HOLY CROSS.

Pontifical mass—Grand mass in E-flat, Hummel; at the gradual, "Haec Dies," Zuntmaggi; before the sermon, "Veni Creator," Falkenstein; after the papal benediction, the hallelujah chorus, from the "Messiah," Handel.

Vespers—Every other psalm, Gregorian; alternate psalms from the compositions of Zingarelli and Emerich; Magnificat, Palestrina; Regina Coeli, Cherubini; O Salutaris, Gounod; Tantum Ergo, Falkenstein.

The choir consisted of the usual chorus of thirty voices, assisted by the Germania orchestra, with Mr. John Falkenstein as conductor and Mr. J. Frank Donahoe as organist.

CHURCH OF THE IMMACULATE CONCEPTION.

The church was crowded to the utmost. The music consisted of Hummel's Mass in B-flat, Hummel's "Alma Virgo," solo and chorus; soloist, Mrs. Charles Lewis, Quartet: Soprano, Mrs. Charles Lewis; contralto, Miss Welsh; tenor, Mr. Davin; basso, Mr. P. H. Powers; organist and conductor, Mr. James Caulfield. Previous to the sermon Mr. P. H. Powers sang in his usual excellent manner, "Veni Creator Spiritus." At the conclusion of the first gospel Rev. Father Bapst ascended the pulpit

and delivered an eloquent sermon upon the resurrection of Jesus, taking for his text the Gospel of St. Mark, 16th chapter, from the 1st to the 7th verse inclusive. The attendance at the vesper service was also large, and the music, which was as follows, was grand and inspiring: Musical psalms and chants; Cherubini's "Regina Coeli," soprano solo and chorus; Zingarelli's "Laudate," tenor solo and chorus; soloist, Mr. John Farley.

OTHER CATHOLIC CHURCHES.

Services at St. James's Church, Harrison avenue, were held in the basement chapel. Gounod's "Messe Solennelle" was sung by a selected choir under the direction of Dr. E. C. Bullard, assisted by an orchestra directed by Mr. N. Lothian. The forenoon sermon was preached by Rev. James A. Healy and was an excellent production. In the afternoon vesper services were celebrated. In the evening a grand concert was given in the church for the benefit of the building fund.

At SS. Peter and Paul's Church, Broadway, South Boston, the services were very impressive. An able sermon was preached by Rev. Mr. Johnson, who took his text from St. Paul: "If you, arisen with Christ, seek the things that are above, mind the things that are above, and not the things of earth." The music was from Mozart's Twelfth Mass, and was by the church choir.

At St. Francis de Sales Church, Bunker Hill District, the musical portion of the ceremonies was of a high order. The music consisted of Haydn's mass in C; Easter hymn, "Haec Dies," Lambillote's "Lauda Sion;" Hummel's "Veni Creator;" Zanted's "Regina Coeli;" with the "Hallelujah Chorus," which were rendered by the church choir.

Dwight's Journal of Music.

BOSTON, APRIL 3, 1875.

END OF THE VOLUME. The present number completes the thirty-fourth Volume, and the twenty-third year of our Journal. The Title Page and Index for the last two years will take the place of the usual music pages in the next number.

Easter Oratorio.

THE HANDEL AND HAYDN SOCIETY gave us a remarkably good performance of Haydn's "Creation" last Sunday evening. It is a well-worn Oratorio, and it still wears well. The very perfection of its spontaneous, uninterrupted flow of melody, alike in its contrapuntally woven choruses and in its arias, may have a slumberous influence when we have been hearing it too often; and the "imitations," at whose felicity we may smile, may get to be as trite and tame as our child hood's story books; and yet it is a work of pure immortal genius; it verily is, what its own theme and title indicate, a *creation*; and when we can hear it well done, after a considerable interval of time, upon a fit occasion, and in refreshing contrast with overmuch of novelty and strangeness,—say after we have been dosed and drugged with Wagner, Raff, &c., to satiety and stupor—it certainly is music to thank God for, and to renew one's faith in music. Now "The Creation" had not been given in Boston for three years, although the Choral Societies in all the smaller towns are trying their hand at it continually. It is a rare thing indeed to find such means of doing justice to the music as existed here and now; we had supped full of—indigestible food of late; and the occasion was one for which Haydn's work afforded eminently the most expressive music. On the glad Easter festival it comes natural to sing of "a new created world," and this time all nature seemed to be in harmony with the great thought of the day; after a long and tedious winter, Spring at last had come; "etherial mildness" was a joke no longer.

So there was a happy conjunction of good conditions for enjoying the *Creation*, and we did enjoy it, as we believe the very large audience generally did. The fact is noteworthy that just now Father Haydn—the extreme opposite of Wagner—just now,

on the top wave, so to speak, of what has seemed a momentary triumph of "The Future,"—finds here again a more enthusiastic, heartily grateful welcome, than the dear old man has known for many a year. Is it not a wholesome symptom of reaction? We thought it had all got to be an old story with us,—all admirable and beautiful of course, but now a faded miracle,—and lo! we find it fresh and new again, far fresher than the newest! How that Symphony the other day was relished! And now the hacknied old *Creation*! Welcome Father Haydn! Welcome *Musica*! And we are glad that our old Society continue so far in the mood that they announce the *Seasons* also for their next performance a few weeks hence. Handel and Bach of course are greater, and they will not fail us.

The work was presented, as we have said, in an uncommonly good style. To be sure, it required no great effort on the part of the Handel and Haydn Chorus; "The Heavens are telling," "Achieved is the glorious work," and all the other choruses might, one would think, by this time be trusted to sing *themselves*, when such a body undertakes the work. And there was no disappointment; the singers were in full force of numbers, and the parts well balanced. Bating one or two instances of some slight timidity of attack, all went off with spirit and precision, and good light and shade; all was effective, without affectation or exaggeration. The trios, which form so important a part of this music, were admirably sung, by perhaps as good a group of soloists as could be found. Mme. JENNIE VAN ZANDT's pure, strong, evenly developed Soprano, and fluent, facile execution, were well suited to this melodious music, and she sang it for the most part charmingly, although she did not seem to be entirely at home in Oratorio, coming in prematurely once or twice, and in the great Aria: "On mighty pens," indulging in such operative prima donna tricks of effect as pitching the note up an octave and holding it out, protracting the tone on the word "coo-ing" through many measures longer than was necessary for any purpose but to show that she could do it,—which certainly was not the purpose for which Haydn wrote. Fortunately these stereotyped effects fell dead upon the audience, and met with no encouragement; doubtless so excellent a singer will think twice before repeating the experiment. "With verdure clad" was beautifully sung. Mr. W. J. WINCH, suffering from a cold, sang with some effort in the tenor solos, but in a highly intelligent, artistic, cultivated style; and Mr. J. F. WINCH's noble voice and his majestic, musical, sustained delivery throughout the numerous and trying solos for the bass, were eminently satisfying. The orchestra for the most part did its work well, especially in the purely instrumental symphonies, though taxable with carelessness in one or two places of accompaniment. The great Organ, as usual, did good service in the hands of Mr. LANE, both in sustaining the great choruses, and in accompanying recitative. Mr. ZERRAHN was thoroughly master of his forces.

The "Seasons" will be given on Wednesday evening, April 28, with Miss HENRIETTA BEEBE, Mr. WM. J. WINCH, and Mr. M. W. WHITNEY, who takes vacation from his London triumphs for a few weeks.

Harvard Symphony Concerts.—Close of the Season.

The tenth and last concert of the tenth season called out a large audience on Thursday afternoon, March 18. THE CECILIA, in full numbers, under Mr. LANE's direction, again lent its valuable aid, and the programme consisted of about equal halves of vocal and of purely instrumental music, the latter, as

itself. Besides, I fully agree with Mr. B. D. Allen's very judicious remarks about criticism in general, although I am not sure that I am always careful to remember and be governed thereby. But in spite of all this one cannot but regret that a player standing, as Mr. Wolfsohn does here, as the only gentleman pianist in the city laying claim to the grade of *artist*, should for some reason be guilty of the shortcomings one finds in his public performances. Every recital contains passages played beautifully; it is just as certain to afford examples of a want of success equally conspicuous. I had attributed these latter to nervousness in the presence of an audience, but am told by those who ought to know that he is not nervous, and does not lack for technique. In that case the shortcomings must arise from want of the real artistic instinct, that microscopic instinct of *fineness* which makes the smallest blemish appear formidable. The shortcomings to which I allude were very evident last week in the "Humoreske," many passages of which were very imperfectly played, and blurred with the pedal. Mr. Wolfsohn also takes liberties with the tempo, playing *e. g.* the "Curious Story" of the *Kinderszenen*, which Schumann marked in quarters at 112 M. M., faster than the "Weighty Matter" marked in quarters at 138 M. M. Then, too, in the Romance in F sharp he plays a *tempo rubato*, or *ritard*, on the third beat of every measure, which seems to me to be foreign to Schumann's intention, as it interrupts the sixteenth-note motion of the accompaniment, and destroys the value of Schumann's own peculiar device for marking the end of the phrases, where he interrupts the sixteenths himself by uniting two of them into an eight note. This sixteenth-note motion is founded, plainly enough, on the idea of a contrapuntal motion—Schumann retaining the motion but dispensing with the counter-point. The singing at these recitals was very good. Mrs. Johnson sang part of the time in English and part in German. It is a curious fact that one could hear every word of her German (pronounced, by the way, after "Low Dutch" models), but hardly a word of her English. In fact she was nearly through a stanza before I could determine her English to be English, and then only by one word plainly spoken. Before leaving these recitals let me condole with those who have not yet become acquainted with Schumann. For ordinary playing for one's self or for the education of pupils there is no composer so good. He is in the apostolic succession, beyond question:—Bach, Beethoven, Schumann.

We have here a lady pianist to whom I have not done justice in these letters. I refer to Madame de Roode-Rice. This lady has not appeared in public of late, being fully employed in teaching, in which line I believe her to be honest and remarkably capable. But as a solo pianist she is undoubtedly superior to any one else at present in the city. I have heard her play lately a number of times, for instance:

Ende von Lied Schumann.
First Ballade Chopin.
Third Ballade Chopin.
Don Juan Thalberg.
Jerusalem Gottschalk.

She plays Chopin, as I think, *well*, though somewhat too much like Gottschalk. Her Schumann playing is very interesting though to me it seems wanting in what Germans call "Innigkeit" or "Seele-leben." In point of technique it leaves nothing to be desired, the touch being full, free, sure, and expressive. She has a large repertory of concertos, sonatas and things, which she plays entirely by heart.

I have lately had occasion to think more highly of the talent of a young girl from De Witt, Iowa, who is assisting me in the music department at

Ferry Hall Seminary, Lake Forest, Ill. This Miss Gates is accumulating a large repertory of the best music, which she plays in a way that gives promise of artistic development. Her technique, except octaves (where the smallness of her hands interferes), is unusually clear and satisfactory. But the best feature of her playing is the artistic comprehensiveness of the conceptions, and that extremely rare American trait, the instinct for *fine finish*. During the year she has at different times played before the school the following works among others, which I mention merely to illustrate her range:

Sonata pastorale, Op. 28 Beethoven.
Sonata (second movement), Op. 111
Third Ballade Chopin.
Rigoletto Liszt.
Slumber Song (Weber)
Second Hungarian Rhapsody
Moses Thalberg.

March 11th she played a Schumann recital:

Forest Scenes, Op. 82, three nos.
Blumenstücke
Kreutzeriana, No. 2, Op. 16.
Songs: "Waldes-pracht," "Wanderlied," "He the Noblest."
Humoreske, Op. 20.

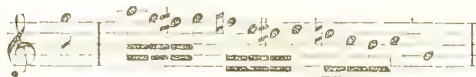
This entire recital was done beautifully, the playing being characterized by a great refinement, an intimate and poetic conception of the text, and perfect truth even in the most difficult passages. Her tone is at once sweet and powerful. When I add to this the fact that she acquires with rare facility, I have stated the grounds which lead me to hope that she will in the course of time be heard more about.

There are several very interesting concerts on hand here, of which anon. DER FREYSCHUTZ.

HERE is another anecdote, previously unknown, until published lately in the "Gazette Musicale." The first time Haydn visited France and Paris, he achieved great success as a composer and as a man. He was young, amiable, and celebrated. "La cour et la ville" disputed who should have him, and more than one tender heart put on mourning at his departure. Thirty years afterwards, he returned to the French Capital. His reception in high society was enthusiastic, and, at the parties to which he went, excursions into the Past were of frequent occurrence. One evening at an aristocratic gathering, a Marchioness, very much "sur le retour," kept reminding Haydn of times, which, alas! could never be brought back. It appears that she had been very fond of him, and possessed a good memory. "Oh," she said, "do you remember such a passage and such an evening? Do you remember this, and do you remember that?" and your divine music! That sonata, for instance, you know.



"Yes! Yes," replied Haydn: "I recollect it. Unfortunately it is now:



RICHARD WAGNER issues a notice, addressed to all the artists who have volunteered, or have been requested, to take part in the grand-national-stage-play performance at Bayreuth. From this document we learn that:—The first week of July, 1875, will be devoted to pianoforte rehearsals of "Rheingold;" the second, to ditto of "Die Walkure;" the third, to ditto of "Siegfried;" the fourth, to ditto of the "Götterdämmerung." From the 1st to the 15th of August, rehearsals will be given with full orchestra; the third week being devoted to the more difficult stage business. June and July, 1876, are selected for general rehearsals. The first public performance will come off early in August 1876 in the following order:—Sunday, the 4th, at 7 o'clock, p.m., the beginning of "Rheingold;" Monday, 4 p.m., first act of "Die Walkure;" 6 p.m., second act, and 8 p.m., third act. The intervals will be passed by the audience in grounds contiguous to the theatre, and by the performers in a garden specially set apart. "Siegfried" will commence at 4 p.m., Tuesday, and "Die Götterdämmerung" at 4 p.m., Wednesday. The performances will be repeated, in the same order, for the first time in the second week of August, and for the second in the third week. After thus unfolding his plans, Wagner states that nothing but "unconditional willingness" on the part of artists can enable him to accomplish his task successfully. He demands binding promises of co-operation, and lays stress upon the fact that "circumstances" (peculiarly circumstances) are sufficient to demand the necessity of the artists stepping away on account of "material difficulties."—*Lead, Mrs. Wright.*

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

What does Little Birdie say? 3. Eb to c. Molloy. 30

"Birdie, rest a little longer."
Tennyson's sweet nursery song, to new and superior music.

Twilight Fancy, or Dresden China. 3. D to f. Molloy. 30

"Side by side in the corner wide,"
A pretty musical fancy.

Swan Song. From Lohengrin. 3. A to f. Wagner. 30

"Faith from the boat in shimmering arms,
Truly I trust you maid to shield."
The few wild and sweet notes in which the "Schwanen-Ritter" takes leave of the Swan, his faithful guide from the Unknown Land.

I'm dreaming of the sweet Spring-time. 3. F to f. Song and Cho. Webster. 30

"Farewell old home, sweet home, farewell."
Very sweet music. A reminiscence of Spring, Autumn, a Lullaby and a Farewell.

Les Rameaux. (Palm Branches). 4. C to g. or Ab to a. Faure. 40

"Let every voice resound Hosanna!"
"Que votre voix réponde Hosanna!"
French and English text, and is a fine solo. Arranged for Soprano, and also for Alto voice.

Song of a Barge. 2. F to d. Molloy. 35

"She cometh, oh! she cometh,
With a Pull o' Haul e' Heave ho!"
Jean Ingelow wrote this song of the jolly Thames bargemen. A good, wholesome sailor's song.

Beauties of Giroflé-Girofla. 4. Ab to b. 35

Bindisi 4. Ab to b. 35

O Pretty Girofla. Duet. 4. Eb to b. 35

Pa, 'tis the Day. 3. G to a. 35

Three very pretty affairs, with sparkling melodies, and words translated and revised.

Deborah. Lyric Opera in 4 acts. By Harrison Millard.

No. 1. How beautiful. (Di vaga). Chorus. 4. E to g. 75

"2. On Chariot of Fire. (Su carro). Cavatina. 4. Ab to f. 50

"3. Now the Hope. (Or la brama). Sextette. 4. Eb to b. 75

"4. Horrid Darkness. (Cupa notte). Cavatina. 4. Eb to e. 50

A new opera by an American composer will, of course, excite much interest. The first four numbers are full of promise, and are worthy of careful examination, to see if we have not quite arrived at the opera-making age. The numbers have Italian and English words.

Sweet Molly Moreland. 2. Eb to e. Molloy. 30

"Her cot was near the beechen light,
High up upon the foreland,"
A simple and sweet popular ballad.

Instrumental.

Two Orphans. Waltzes. 3. Tinsington. 75

A very graceful set of waltzes, with a pretty picture title. Likely to be favorites.

Home Treasures. Smallwood, each 40

No. 3. Fading away. 2. G. The melody of a song by Anne Ficker, arranged very neatly for practice.

No. 4. Home they brought her Warrior dead. 2. G.

Very sweet and very easy transcription.

Interpretation Waltzes. 3.—E. Strauss. 75

Edward Strauss's music has a character of its own, but yet is undeniably Strauss's, which is quite sufficient to describe and commend it.

From the inmost Soul. (Aus tiefer Seele). Melodie. 4. Eb Lange. 40

Has the very graceful, tasteful character common to Mr. Lange's compositions. Well repays practice.

Marche Triomphale. 3. G. Aronson. 40

Not a march, in the old-fashioned signification, as it is most time; but is a fine spirited piece to march to.

Chanson Slave. Slavonian Melody. 4. Gb Schulhoff. 40

Servant is on the borders of Hungary and Turkey, and this chanson has the wild, gypsy quality which belongs to the music of that region.

Petit Carnaval. 6 easy Dances for 4 hands. Schaboy.

No. 1. Waltz. 1. G. Nice little tune for "the very first" duet.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. These are marked with a capital letter, as C, B, flat, &c. A small letter marks the lowest note, if on the same, and the letter the highest note, if above the staff.

OLIVER DITSON & CO., BOSTON.

SELECT LIST OF MUSIC BOOKS.

THE NEW CHURCH MUSIC BOOK,

FOR 1874-75.

THE LEADER!!

By H. R. PALMER of Chicago, assisted by L. O. EMERSON of Boston.

Price \$1.38, or \$12.00 per dozen.

The gentlemen who unite their powers in the compilation of this new Sacred Music Book, need no introduction to the public. Of their previous works for adult and juvenile singers, not far from a million copies have been sold. No persons better understand the wants of the musical public, and none have a more perfect tact in meeting them. **THE LEADER** contains the usual variety of music and exercises for Singing Classes, Metrical tunes, Anthems and Secular music for note practice. To accommodate the large number of teachers who have no use for Choir and Convention Music, the same gentlemen have also compiled

THE SONG MONARCH!

EXPRESSLY FOR SINGING SCHOOLS.

Price, 75 Cts., or \$7.50 per Dozen.

THE SONG MONARCH contains 200 pages, about half filled with the Singing School Course, (which is the same as that in the **LEADER**), and half with a varied and brilliant collection of Secular and Sacred Music for practice, thus rendering it similar in character to Mr. Palmer's **SONG KING**, of which immense numbers have been in use the past season, not only in Singing Schools, but in College Choirs, Academies, High Schools, &c.

THE GREAT INSTRUCTION BOOK!

250,000 COPIES SOLD!

OF

RICHARDSON'S NEW METHOD

FOR THE PIANO-FORTE!!

This, the par excellence of all Piano Methods, maintains the front rank, and its sale eclipses that of all others—Foreign or American—combined. The publishers claim its annual sale of 25,000 copies is indisputable proof of positive and intrinsic merit, and its success is no mystery, but due to thorough excellence in all its departments—rudimental and instructive, to its valuable exercises as well as its charming recreations.

A new edition just issued contains "Schumann's Maxims" and the famous "Czerny's Letters on the Art of Playing the Piano." "Richardson's New Method" thus contains over 260 pages full music size, and is justly claimed to be the best Piano Method extant.

PRICE, \$3.75.

Used by thousands of teachers and sold by all book and music dealers.

New Books! New Books!

Among the new appearances from their presses, which will come into general use in 1874-1875, Ditson & Co., call attention to:

The Piano at Home, a new book for the "Home Library," containing a large and fine collection of new and favorite Piano Pieces FOR 4 HANDS. This of course, will be warmly welcomed by all Teachers, who need not be told of its great value to their pupils. About 100 Duets. Pages, full sheet music size.

Osgood's Guide to the Art of Singing.
PRICE, \$4.00.

Mr. Osgood is one of our most popular tenors, and since his graduation at Harvard has had a valuable musical experience in Europe. His book is one of great promise.

VOICE BUILDING. Dr. H. R. Streeter.
PRICE, \$1.50.

Dr. Streeter is a highly successful teacher of the cultivation of the voice, and his system attracts much attention. The book above named is a general description and vindication of the new system, and is accompanied by three books of exercises, (No. 1—50 cts., No. 2—60 cts., No. 3—75 cts.) for its practice.

Gounod's Choral Music.
50 cts.

Characterized by Gounod's exquisite taste. Well worth possessing.

Musical Garland!

Duets for VIOLIN and PIANO. Price, \$2.50.

New and attractive arrangements by SEP. WINNER, of Galops, Waltzes, Mazurkas, Airs, Quadrilles, and Potpourris for Violin with Piano accompaniment. 160 Pages Sheet Music Size.

Musical Flowers!

Duets for FLUTE and PIANO. Price \$2.50.

Similar in design to the "Musical Garland," but for Flute, with Piano accompaniment. 160 pages, Sheet Music Size, well filled.

Flute Bouquet. Price \$1.50,

AND

Violin Amusements, \$1.50.

Two books by Sep. Winner. They are not so large as "Musical Garland" and "Musical Flowers," containing, however, as much Flute and Violin Music, but no Piano accompaniment.

Winner's Band of Four. \$1.00.

An exceedingly convenient book for a small band, and capital for Amateur players, as it is for Violin or Flute, Cornet or Clarinet, 2d Violin, Violoncello or Double Bass. All the instruments named may be used together. Also the 2d Violin and Violoncello parts may be played on a Piano. The book has about 60 pieces.

BATISTE'S ORGAN VOLUNTARIES.

Cloth, \$3.00; Boards, \$2.50.

Batiste, an eminent French Organist, has here collected a number of pleasing compositions, which may be used, extracted from, or imitated, by organists at will.

Winner's Violin and Flute Duets. 75 cts.

A little book that is made to hold 60 sparkling, pretty, popular duets, which may be played by Two Violins, or by Flute and Violin, or in some cases, by Two Flutes.

Father Kemp's Old Folks Concert Tunes. 40 cts.

Literally "sung everywhere" where sacred music is performed. The venerable Gran'ther Kemp has presided at many hundred concerts, and seems to grow younger after each performance. The collection has recently been much enlarged.

Recreations for Cabinet Organ. \$1.50.

"Cabinet Organ" is only another name for Reed Organ. The "Recreations" include a great many short pieces, classically correct and beautiful, and skillfully arranged for Reed playing.

The Legend of Don Munio. J. D. Buck.
Cloth, \$1.75; B'ds, \$1.50.

This is a romantic Cantata, the Poem being a narrative of the gallant exploits of a Christian Knight, during the period of the Moorish wars in Spain. An excellent and light-toned piece, suited for the "recreation" of musical societies.

Sold by all Music Dealers.

PUBLISHED BY

Either book sent post-paid for retail price.

OLIVER DITSON & Co.

277 WASHINGTON ST., BOSTON.

CHAS. H. DITSON & Co.

711 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.



SCHUMANN'S

ALBUM.

OP. 68.

BOSTON & NEW-YORK:
PUBLISHED BY DITSON & COMPANY.

CONTENTS.

	PAGE
No. 1. Melody	3
No. 2. Soldier's March	4
No. 3. Little Humming Song	5
No. 4. Choral	6
No. 5. Little Piece	7
No. 6. Poor Orphan Child	8
No. 7. Little Hunting Song	9
No. 8. Wild Rider	10
No. 9. Little People's Song	11
No. 10. Joyous Farmer	12
No. 11. Sicilian	13
No. 12. Santa Claus	14
No. 13. Dearest May	16
No. 14. Little Study	18
No. 15. Spring Song	20
No. 16. First Loss	22
No. 17. Little Morning Wanderer	23
No. 18. Reaper's Song	24
No. 19. Little Romance	25
No. 20. Rural Song	26
No. 21. Adagio Espressivo	27
No. 22. Rondo Song	28
No. 23. Horseman	30
No. 24. Little Harvest Song	32
No. 25. Echoes from the Theatre	33
No. 26. Andantino	34
No. 27. Song in Canon form	35
No. 28. Remembrance	36
No. 29. Stranger	37
No. 30. Adagio	40
No. 31. War Song	42
No. 32. Story Teller	44
No. 33. Merry Vintage time	46
No. 34. Theme	48
No. 35. Mignon	49
No. 36. Italian Mariner's Song	50
No. 37. Sailor's Song	52
No. 38. Winter	54
No. 39. Winter Time	55
No. 40. Little Fugue	58
No. 41. Northern Song	61
No. 42. Figured Choral	62
No. 43. New Year's Eve	64

SCHUMANN'S ALBUM.

MELODY.

R. Schumann, op. 68.

No. 1.

[illegible]

SOLDIER'S MARCH.

SOLDATENMARSCH.

R. Schumann, op. 68.

Allegro marcato.

No. 2.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegro marcato.* The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

LITTLE HUMMING SONG.

TRÄLLERLIEDCHEN.

R. Schumann, op. 68.

Andantino.

No. 3. *p*

The musical score is written for piano and consists of 16 measures. It is in C major and 2/4 time. The tempo is marked 'Andantino'. The score is divided into four systems of four measures each. The first system (measures 1-4) begins with a treble staff containing a melody of eighth notes and a bass staff with a continuous eighth-note accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) introduces a new melodic phrase in the treble staff. The fourth system (measures 13-16) concludes the piece with a final melodic phrase and a sustained bass accompaniment. Fingerings and dynamics are indicated throughout the score.

CHORAL.

EIN CHORAL.

R. Schumann, op. 68.

No. 4.

First system of the musical score for No. 4. The treble staff has fingerings 3, 5, 4, 3, 12, 4, 53. The bass staff has fingerings 3, 21, 53, 24, 3.

Second system of the musical score for No. 4. The treble staff has fingerings 5, 3, 12, 53. The bass staff has fingerings 22, 3, 21, 53, 24, 3.

Third system of the musical score for No. 4. The treble staff has fingerings 3, 4, 5, 5, 4, 4. The bass staff has fingerings 22, 5, 3, 5.

Fourth system of the musical score for No. 4. The treble staff has fingerings 5, 4, 45, 5, 4, 3, 3, 35. The bass staff has fingerings 53, 5, 2, 5.

Fifth system of the musical score for No. 4. The treble staff has fingerings 3, 4, 3, 4. The bass staff has fingerings 53, 4, 43.

LITTLE PIECE.

7

STÜCKCHEN.

R. Schumann, op. 68.

Andantino.

No. 5.

The musical score for 'Little Piece' (No. 5) by R. Schumann, op. 68, is presented in a grand staff format. The piece is in C major, 2/4 time, and is marked 'Andantino' and 'p' (piano). The score consists of 16 measures, organized into four systems of four measures each. The first system begins with a piano (p) marking. The melody is written in the right hand, and the bass line is in the left hand. The score includes fingerings (1-5) and slurs for both hands. The piece concludes with a final cadence in the fourth system.

POOR ORPHAN CHILD.

ARMES WAISENKIND.

R. Schumann, op. 68.

Lento.

No. 6.

p

piu lento.

a tempo.

piu lento.

a tempo.

The musical score is written for piano and consists of five systems. Each system contains a piano (upper) staff and a bass (lower) staff. The time signature is 2/4. The piece is marked 'Lento' at the beginning. The first system includes a piano (p) dynamic marking. The second system is marked 'piu lento.' The third system is marked 'a tempo.' The fourth system is marked 'piu lento.' and the fifth system is marked 'a tempo.' The score includes various musical notations such as chords, triplets, and fingering numbers (1-5) for both hands.

LITTLE HUNTING SONG.

9

JÄGERLIEDCHEN.

R. Schumann, op. 68.

No. 7.

Allegro gioioso.

f Ped.

The first system of the musical score for 'Little Hunting Song' (No. 7) is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro gioioso.' and the dynamics start with a forte 'f' and a pedaling instruction 'Ped.'. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment. Fingering numbers (1-5) are indicated above several notes.

The second system continues the piece. It includes a repeat sign and a key signature change to one flat (Bb), indicated by a double sharp sign (X) on the bass clef line. The dynamics shift to 'ff Ped.' (fortissimo) and then to 'p' (piano). The melody continues with various note values and rests, with fingering numbers still present.

The third system of the score shows further development of the melody and accompaniment. It includes a key signature change back to one sharp (F#), marked with a double sharp sign (X) on the bass clef line. The dynamics are marked 'ff Ped.' and 'f'. The piece maintains its lively character with consistent note values and fingering.

The fourth system continues the musical narrative. It features a key signature change to one flat (Bb), again indicated by a double sharp sign (X) on the bass clef line. The dynamics are marked 'p' and 'f'. The melody and bass line continue with intricate fingering and rhythmic patterns.

The fifth and final system of the score concludes the piece. It includes a key signature change to one sharp (F#), marked with a double sharp sign (X) on the bass clef line. The dynamics are marked 'f'. The system ends with a double bar line, signifying the end of the composition.

WILD RIDER.

WILDER REITER.

R. Schumann, op. 68.

No. 8.

The first system of musical notation for 'Wild Rider' (No. 8) is in 6/8 time. It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with various ornaments and fingerings (1, 3, 2, 4, 1, 2, 4, 1, 2, 3, 1). The left hand provides a rhythmic accompaniment with chords and single notes, including a 5th finger in the first measure.

The second system continues the piece. It features a forte (sf) dynamic in the right hand. The left hand has a 5th finger in the final measure.

The third system continues the piece. It features a forte (sf) dynamic in the right hand. The left hand has a 4th finger in the final measure.

The fourth system continues the piece. It features a mezzo-forte (mf) dynamic in the right hand. The left hand has a 3rd finger in the final measure.

The fifth system concludes the piece. It features a forte (sf) dynamic in the right hand. The left hand has a 3rd finger in the final measure.

LITTLE PEOPLE'S SONG.

VOLKSLIEDCHEN.

R. Schumann, op. 68.

Andante doloroso.

No. 9.

p *1* *2* *fp*

Allegro.

fp

Tempo I.

p *fp* *fp*

JOYOUS FARMER.

FRÖHLICHER LANDMANN.

(von der Arbeit zurückkehrend.)

R. Schumann, op. 68.

Allegro con spirito.

No. 10.

The musical score for 'Joyous Farmer' (Fröhlicher Landmann) by Robert Schumann, Op. 68, No. 10, is presented in five systems. Each system consists of a treble staff and a bass staff. The piece is in 2/4 time and marked 'Allegro con spirito'. The first system includes a piano introduction with a forte (f) dynamic. The second system continues the melody and bass line. The third system features a forte (f) dynamic. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final chord.

SICILIAN.

13

SICILIANISCH.

R. Schumann, op. 68.

Allegretto.

No. 11.

The musical score is written for piano and right-hand parts. It begins with a piano introduction in 6/8 time, marked *p*. The main melody is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two systems. The first system includes a piano introduction and a main melody. The second system includes a piano introduction and a main melody. The score ends with a 'D.C. senza repla.' instruction.

D.C. senza repla.

SANTA CLAUS.

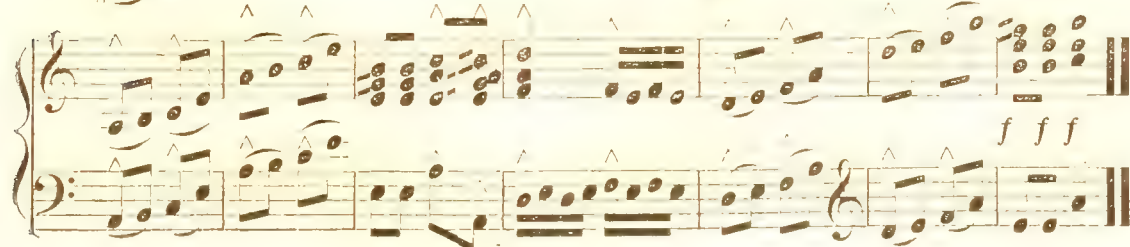
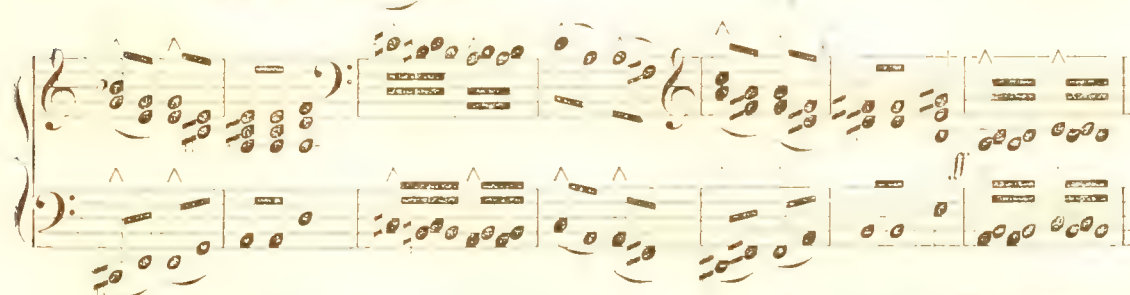
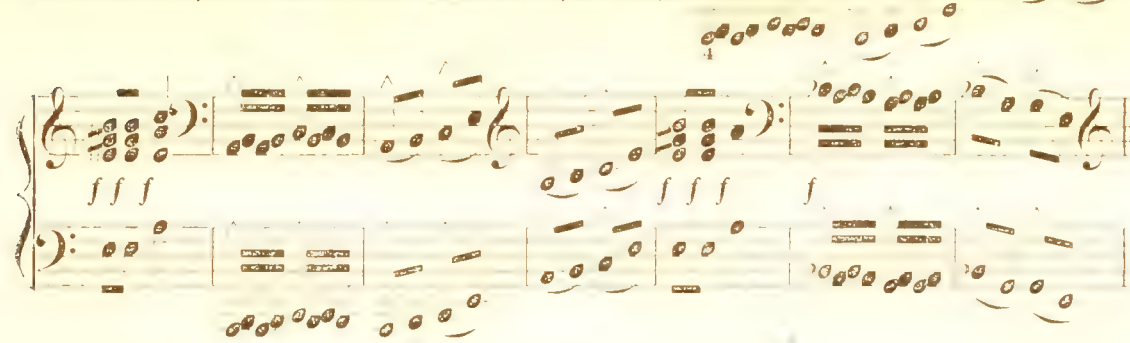
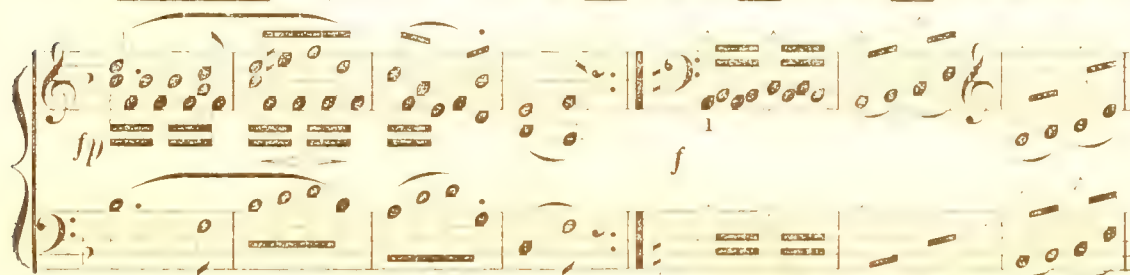
KNECHT RUPRECHT.

R. Schumann, op. 68.

(♩ = 126.)

No. 12.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The time signature is 2/4, and the tempo is marked as (♩ = 126.). The piece is labeled 'No. 12.' and 'KNECHT RUPRECHT.' by R. Schumann, op. 68. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, fff, p). Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.



DEAREST MAY.

MAI, LIEBER MAI!

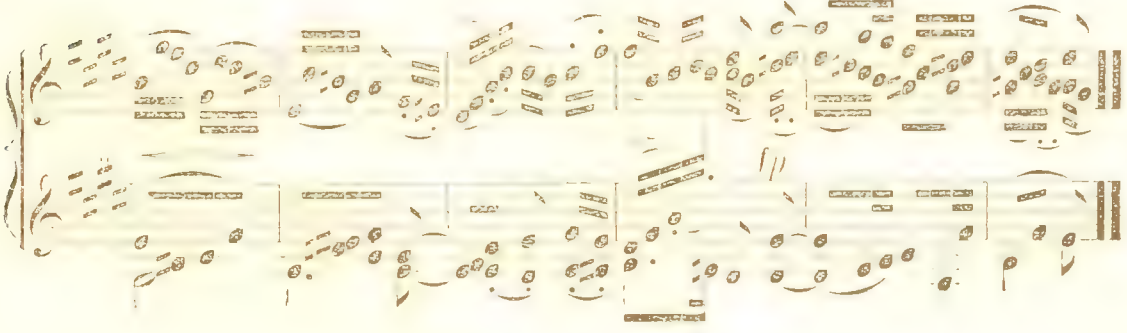
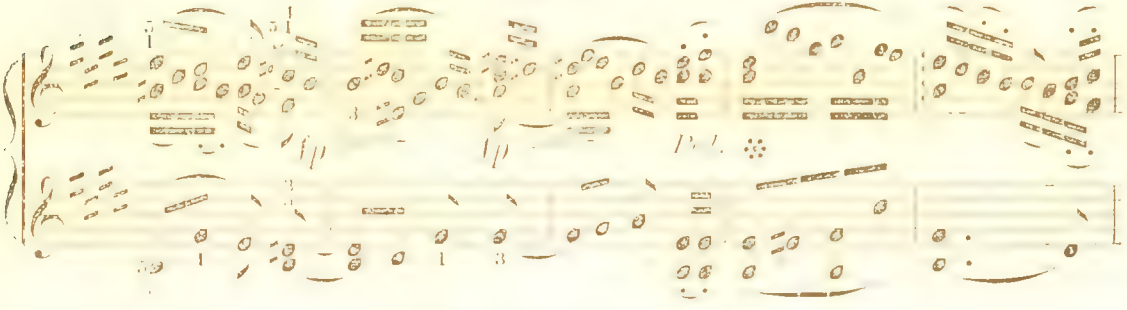
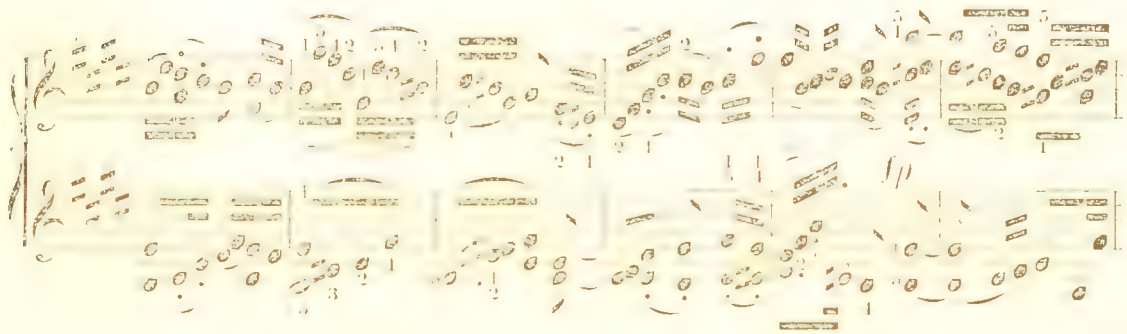
(Bald bist du wieder da!)

R. Schumann, op. 68.

Allegretto quasi Andantino.

No. 13.

The musical score for 'Dearest May' (No. 13) is presented in five systems. Each system consists of a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto quasi Andantino'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamic markings include *p* (piano), *f* (forte), and *fp* (fortissimo piano). The piece concludes with a 'Ped.' (pedal) marking and an asterisk (*).



LITTLE STUDY.

KLEINE STUDIE.

R. Schumann, op. 68.

No. 14. *Legato.*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is simple and consists of several measures, some of which are marked with a "Ped." (pedal) symbol. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a large, clear font, suitable for a children's book.

[illegible]

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

SPRING SONG.

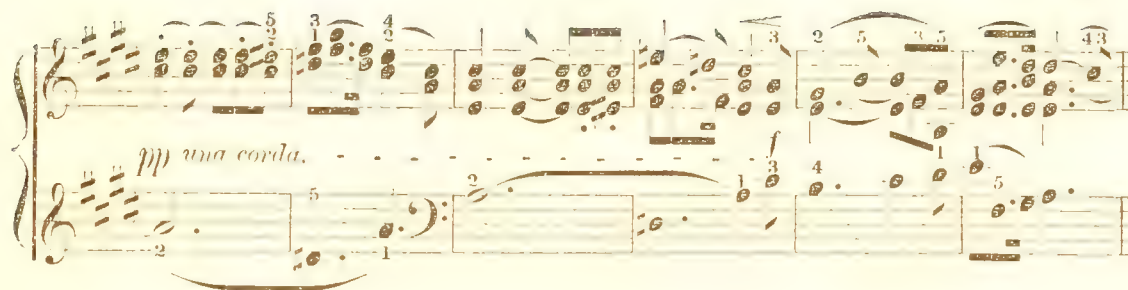
FRÜHLINGSGESANG.

R. Schumann, op. 68.

Moderato espressivo.

No. 15.

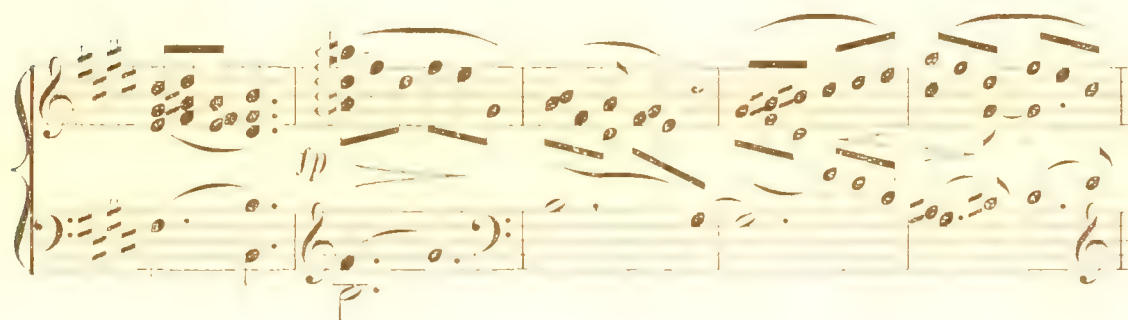
The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Moderato espressivo.' and the dynamic is 'mf' (mezzo-forte) for most of the piece, with a 'sp' (sforzando) marking in the final system. The score includes various musical notations such as notes, rests, slurs, and fingering numbers (1-5). The first system is labeled 'No. 15.' and the fifth system has a '15' at the bottom left.



First system of musical notation. The right hand (treble clef) features a complex, rapid passage with many beamed sixteenth and thirty-second notes, including fingerings such as 1, 2, 3, 4, 5, 3, 2, 5, 3, 5, 1, 4, 3. The left hand (bass clef) is marked *pp una corda.* and contains a few notes with fingerings 5, 2, 1, 3, 4, 5.



Second system of musical notation. The right hand continues the rapid, beamed-note passage. The left hand has a few notes with fingerings 5, 2, 1, 3, 4, 5.



Third system of musical notation. The right hand continues the rapid, beamed-note passage. The left hand has a few notes with fingerings 5, 2, 1, 3, 4, 5.



Fourth system of musical notation. The right hand continues the rapid, beamed-note passage. The left hand is marked *pp una corda.* and contains a few notes with fingerings 5, 2, 1, 3, 4, 5.



Fifth system of musical notation. The right hand continues the rapid, beamed-note passage, ending with a double bar line. The left hand is marked *pp una corda.* and contains a few notes with fingerings 5, 2, 1, 3, 4, 5. The system concludes with a double bar line and a final note in the right hand.

FIRST LOSS.

ERSTER VERLUST.

R. Schumann, op. 68.

No. 16. *Lento.*

The musical score for No. 16, 'First Loss' by Robert Schumann, Op. 68, is presented in five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Lento'. The score begins with a piano (p) and violin (fp) introduction. The first system shows the piano part with a forte piano (fp) dynamic and the violin part with a piano (p) dynamic. The second system continues the piano part with a forte piano (fp) dynamic and the violin part with a piano (p) dynamic. The third system features a 'cres.' (crescendo) marking and a 'piu lento' tempo change. The fourth system is marked 'a tempo' and includes a 'f' (forte) dynamic. The fifth system concludes the piece with a double bar line.

LITTLE MORNING WANDERER.

23

KLEINER MORGENWANDERER.

R. Schumann, op. 68.

Marziale.

No. 17.

The musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Marziale'. The piece is marked 'f' (forte) at the beginning. The score consists of five systems, each with a treble and bass staff. The music is characterized by rapid sixteenth-note passages and dynamic markings including 'f', 'sf' (sforzando), and 'pp' (pianissimo). Fingerings and articulation marks are indicated throughout the score.

REAPER'S SONG.

SCHNITTERLIEDCHEN.

R. Schumann, op. 68.

Allegretto

No. 18.

The musical score for 'Reaper's Song' (Schnitterliedchen) by Robert Schumann, Op. 68, No. 18, is presented in five systems of piano accompaniment. The piece is in 6/8 time and marked 'Allegretto'. The first system begins with a piano (p) dynamic. The second system features a piano (p) dynamic in the middle and a forte (f) dynamic towards the end. The third system concludes with a piano (p) dynamic. The fourth and fifth systems also maintain a piano (p) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece concludes with a double bar line in the fifth system.

LITTLE ROMANCE.

25

KLEINE ROMANZE.

R. Schumann, op. 68.

Allegro con troppo.

No. 19.

The musical score is presented in a single system with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Various musical notations are used throughout, including slurs to group notes, triplets indicated by a '3' over a group of notes, and dynamic markings such as *p* (piano), *sf* (sforzando), *f* (forte), and *sfz* (sforzando). The tempo is indicated by the text *Allegro con troppo.* at the beginning of the piece. The score concludes with a double bar line.

RURAL SONG.

LÄNDLICHES LIED.

R. Schumann, op. 68.

Moderato.

No. 20.

p *Ped.* * *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* * *Ped.* *

p

p *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ADAGIO ESPRESSIVO.

27

R. Schumann, op. 68.

No. 21.

No. 21.

p

piu lento.

a tempo.

Ped.

ritard.

Ped.

** **

RONDO SONG.

RUNDGESANG.

R. Schumann, op. 68.

Moderato. (♩. = 72.)

No. 22.

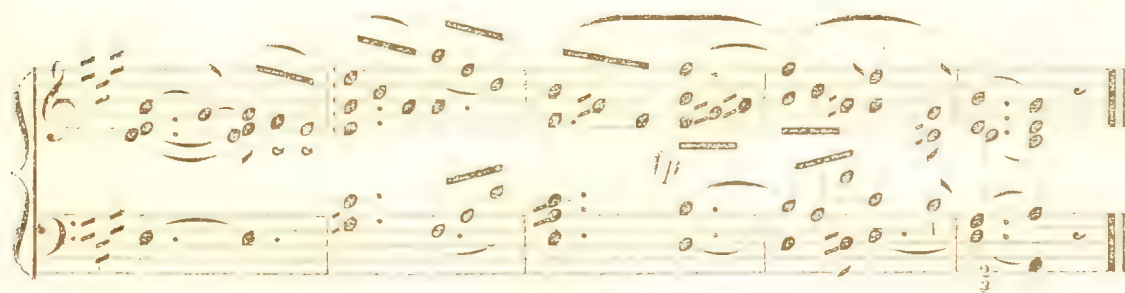
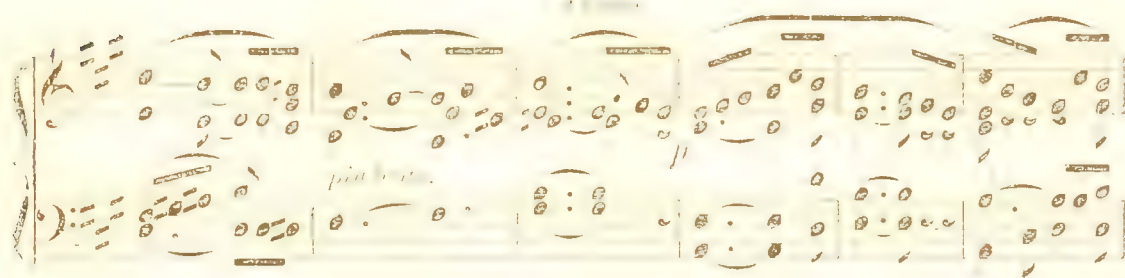
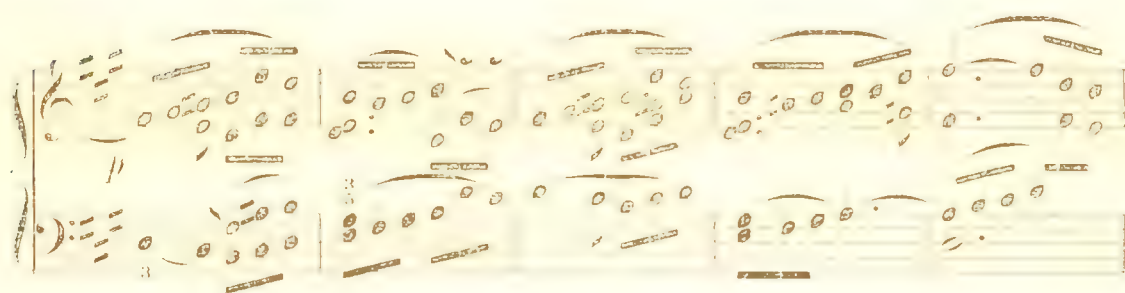
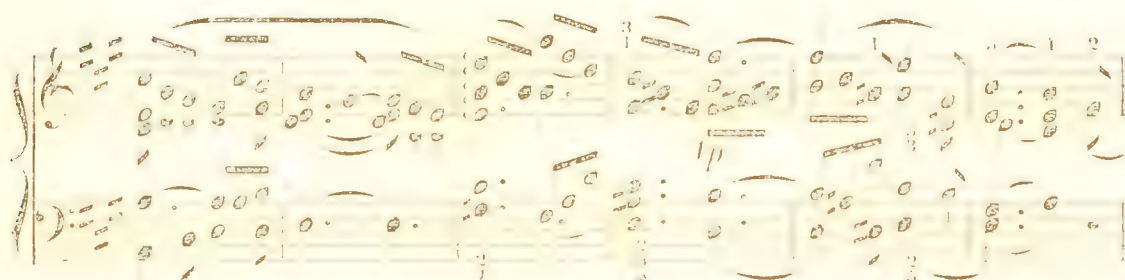
p

fp

mf

fp

p



HORSEMAN.

REITERSTÜCK.

R. Schumann, op. 68.

Ben marcato. (♩. = 100.)

No. 23.

The musical score for No. 23, 'Horseman' by Robert Schumann, Op. 68, is presented in five systems of piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Ben marcato. (♩. = 100.)'. The dynamics are indicated by 'pp' (pianissimo), 'cres.' (crescendo), 'ff' (fortissimo), 'sf' (sforzando), and 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

poco a poco dimin.

Ped. *sempre dimin.*

LITTLE HARVEST SONG.

ERNDTELIEDCHEN.

R. Schumann, op. 68.

Sentimento gioioso.

No. 24.

mf

p

fp

piu lento.

a tempo.

ECHOES FROM THE THEATRE.

33

NACHKLÄNGE AUS DEM THEATER.

R. Schumann, op. 68.

Poco agitato.

No. 25.

mf

31

cres.

ff

p

cres.

No. 26.

Moderato, piacevole.

fp

mf

a tempo.

fp *poco ritard.* *p*

fp

Ped. *

SONG IN CANON FORM.

35

CANONISCHES LIEDCHEN.

R. Schumann, op. 68.

Moderato molto espressivo.

No. 27.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clef). The piece is a canon, with the right hand playing the melody and the left hand providing harmonic support. The tempo is marked 'Moderato molto espressivo'. The score includes various dynamics: *p* (piano), *sf* (sforzando), *f* (forte), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a section marked 'piu lento'.

REMEMBRANCE.

ERINNERUNG. 4. Nov. 1847.

R. Schumann, op. 68.

Moderato e molto cantabile.

No. 28.

The musical score for No. 28, "Remembrance," by Robert Schumann, op. 68, is presented in five systems. The tempo is "Moderato e molto cantabile." The score is in G major (one sharp) and 4/4 time. The notation includes piano and bass staves with various musical elements such as notes, rests, slurs, and fingerings. Pedal markings ("Ped.") are used throughout the piece. The score begins with a piano (p) dynamic. The first system includes a "Ped." marking. The second system includes a "Ped." marking. The third system includes a "Ped." marking. The fourth system includes a "Ped." marking. The fifth system includes a "Ped." marking. The score ends with a "ritard." marking.

THE STRANGER.

37

FREMIER ALAN.

R. Schumann, op. 68.

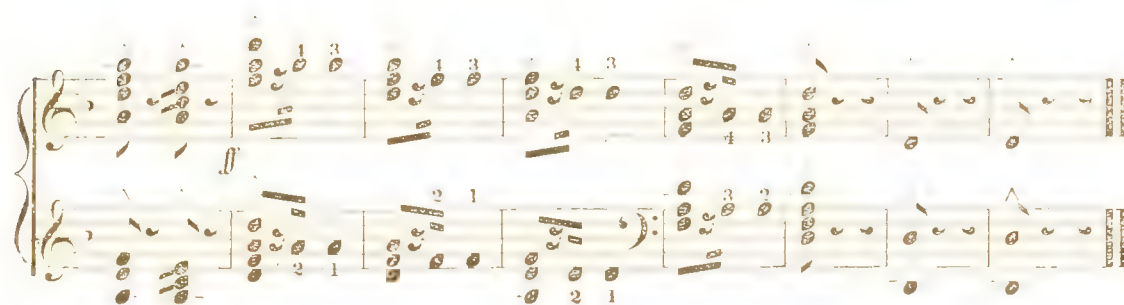
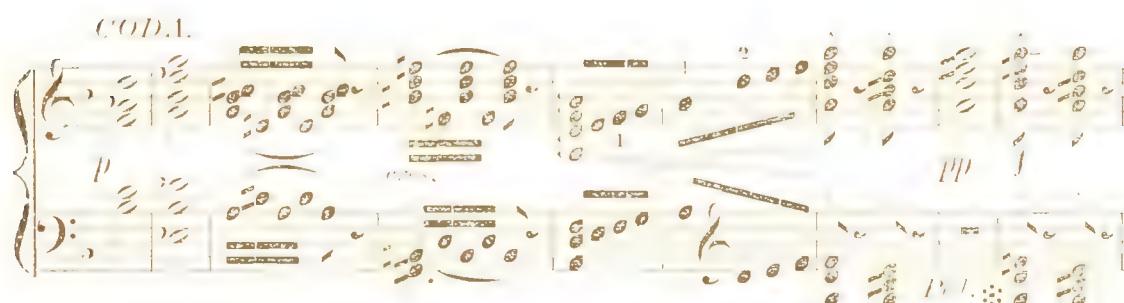
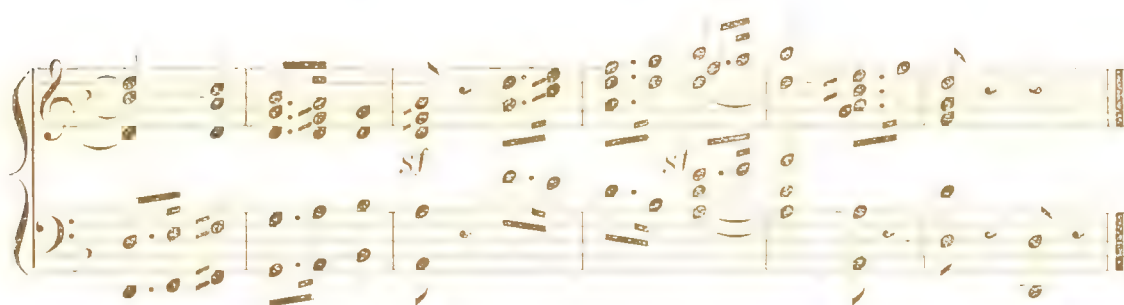
Vivacissimo con forza. (♩ 111.)

No. 29.

The musical score is presented in five systems, each containing a piano (treble) and bass (bass) staff. The tempo is marked 'Vivacissimo con forza' with a metronome indication of 111 quarter notes per minute. The key signature is one sharp (F#), indicating G major. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando). The piece is in G major and ends with a double bar line.

This page contains five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings.

- System 1:** The first system features a complex texture with many beamed sixteenth and thirty-second notes. The bass staff includes dynamic markings of *pp* and *ff*, and several *Ped.* (pedal) markings with asterisks.
- System 2:** The second system continues the melodic and harmonic development, with a *p* (piano) dynamic marking appearing in the bass staff towards the end.
- System 3:** The third system includes first and second endings, indicated by '1' and '2' above the staff. It features a variety of dynamic markings including *sf* (sforzando), *ff* (fortissimo), and *f* (forte).
- System 4:** The fourth system shows a more sustained texture with longer note values and some fermatas.
- System 5:** The fifth system concludes the page with a final melodic flourish in the treble staff and a *sf* marking in the bass staff.



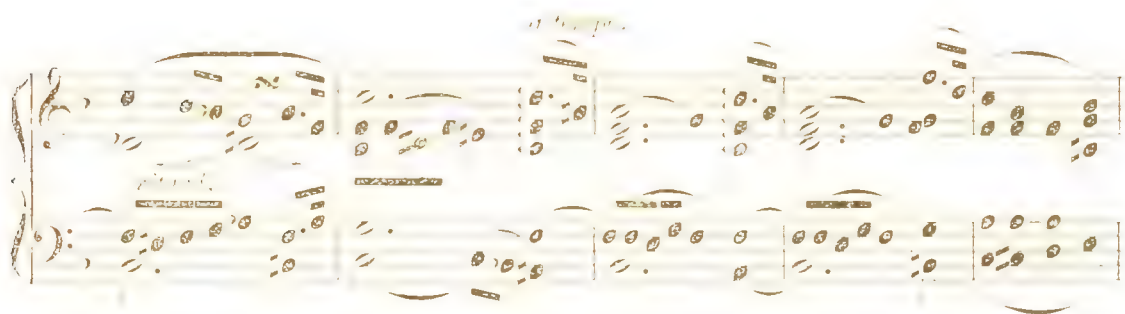
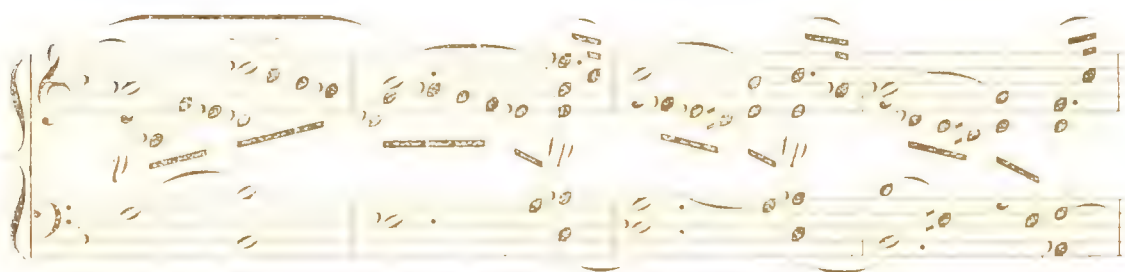
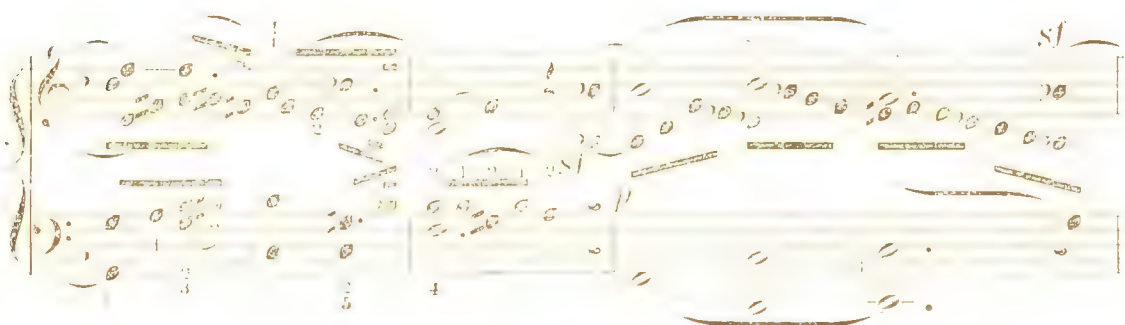
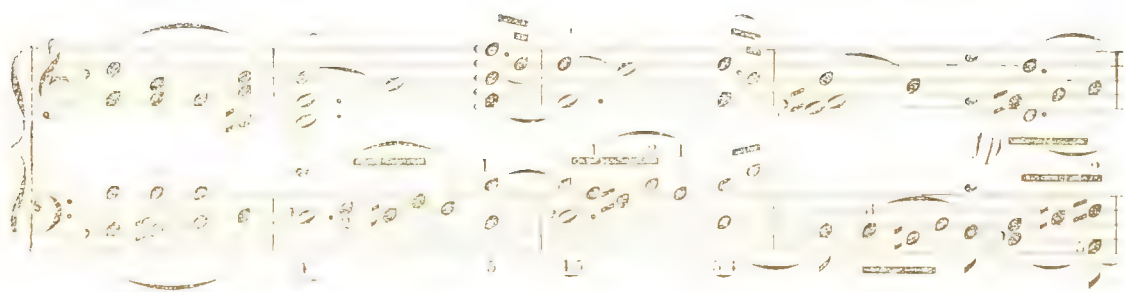
R. Schumann, op. 68.

No. 30. *Lento assai.*

p *2a volta, ppp*

a tempo.

pp *poco più lento.*



WAR SONG.

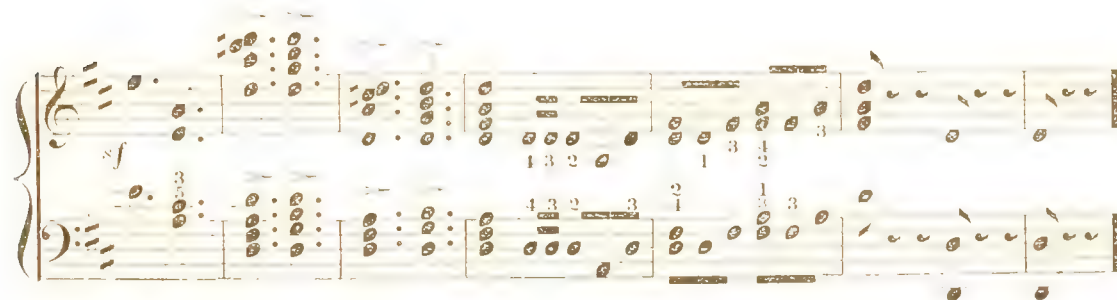
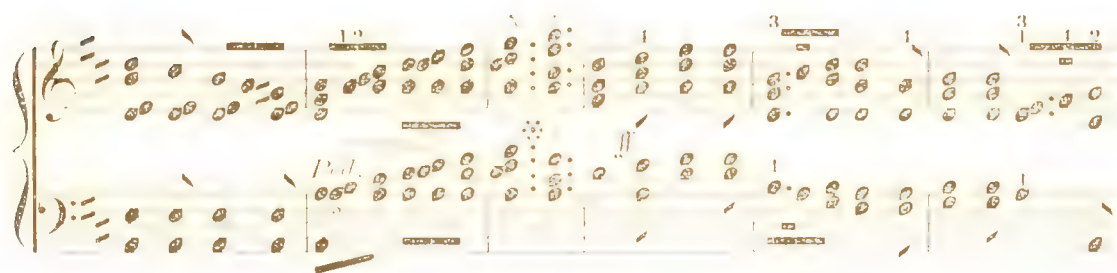
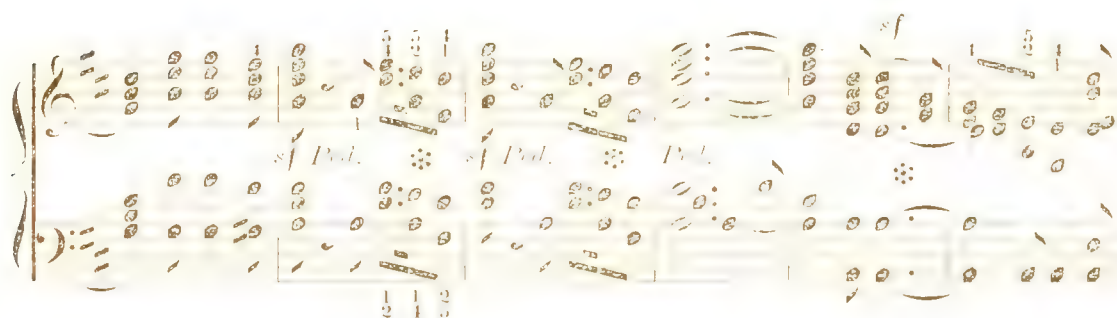
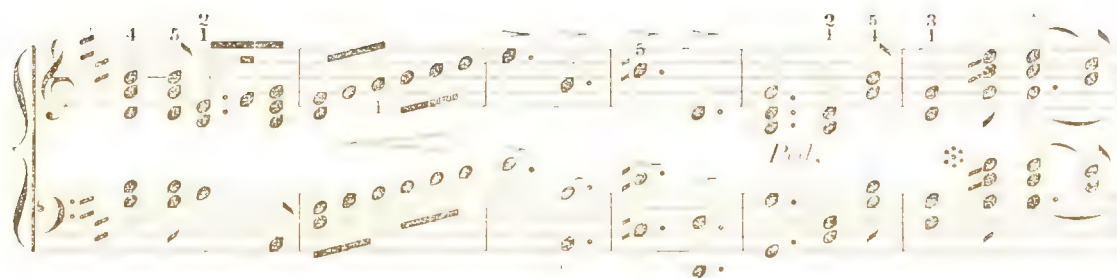
KRIEGLIED.

R. Schumann, op. 68.

Con molto forza. (♩. = 84.)

No. 31.

The musical score for 'War Song' (Kriegslied) by Robert Schumann, No. 31, is presented in five systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Con molto forza.' with a quarter note equal to 84 beats per minute. The score is for piano accompaniment, with the first system marked 'f' and 'sf'. The second system includes a 'Ped.' marking. The third system includes a 'Ped.' marking and an asterisk. The fourth system includes a 'ff Ped.' marking and an asterisk. The fifth system includes a 'sf' marking and a 'Ped.' marking. The score features various musical notations, including notes, rests, and fingerings.



STORY TELLER.

SHEHERAZADE.

R. Schumann, op. 68.

Poco Adagio e dolce.

No. 32.

The musical score is written for piano in C major, 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The tempo and mood are indicated as 'Poco Adagio e dolce'. The score is marked with various dynamics: *p* (piano), *fp* (fortissimo piano), and *sfp* (sforzando piano). The piece features intricate fingerings and articulations, including slurs, accents, and specific fingering numbers (1-5) for many notes. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody with a *fp* marking. The third system shows a more complex melodic line with a *p* marking. The fourth system features a *sfp* marking and a more active bass line. The fifth system concludes the piece with a *sfp* marking and a final flourish in the treble staff.

sfp.

5

ritard.

This system shows a piano piece with a treble and bass staff. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. A dynamic marking *sfp.* is at the beginning, and a finger number 5 is above the first measure. A *ritard.* marking is at the end of the system.

all. mod. to.

1

2

ritard.

This system continues the piece. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. A dynamic marking *all. mod. to.* is at the beginning, and a finger number 1 is above the first measure. A *ritard.* marking is at the end of the system.

sfp.

This system continues the piece. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. A dynamic marking *sfp.* is at the beginning of the system.

sfp.

sfp.

This system continues the piece. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. Dynamic markings *sfp.* are at the beginning and in the middle of the system.

sfp.

pp

ritard.

This system continues the piece. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment. Dynamic markings *sfp.* and *pp* are at the beginning and in the middle of the system. A *ritard.* marking is at the end of the system.

MERRY VINTAGE TIME.

WEINLESEZEIT, FRÖHLICHEZEIT.

R. Schumann, op. 68.

No. 33.

Allegro. (♩ 120.)

mf *Ped.* *tr* *Ped.* *tr* *Ped.* *tr* *Ped.* *tr* *Ped.*

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined by a brace). The music includes various dynamics such as *fp*, *p*, *Pol.*, *Sf*, and *f*. Trills are marked with *tr*. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a double bar line and repeat dots. The page number 47 is in the top right corner.

fp

p Pol. Pol.

tr

Pol.

tr

Pol.

Sf

tr

Sf

f Pol.

Sf

Pol.

THEME.

THEMA.

R. Schumann, op. 68.

Adagio espressivo. ($\text{♩} = 81$.)

No. 34.

No. 34.

p

cres.

A TEMPO.

ritard.

R. Schumann, op. 68 49

No. 35.

London Temperance.

R. Schumann, op. 68

49

$$Ped. \quad f p \circledast Ped. \quad f p \circledast Ped. \quad f p \circledast Ped. \quad f p \circledast Ped.$$

Feet.

271.

Pol.

131.

5.

51

*Red.**Pol.*

11.

111.

1911.

五

P. d.

• /

187

五

Pol.

Id.

Prod.

121

Ped.

21.

12

..

12. 9

ITALIAN MARINER'S SONG.

LIED ITALIENISCHER MARINARI.

R. Schumann, op. 68.

No. 36.

Lento. *Presto.*

f *ped.* *ppp* *sf* *sf*

cres. *cres.*

sfz *p* *sfz* *p* *fz* *p* *sf*

First system of musical notation. The treble staff features a series of chords with fingerings: 3 1, 2 1 2 1, 4 3 1, 2 1 2, 4 3 1, 3 1, 3. The bass staff has a similar chordal texture. Dynamics include *sf*, *fp*, *cres.*, *fp*, and *sfz*. An accent (^) is placed over the first measure.

Second system of musical notation. The treble staff has a melodic line with a key signature change (X) and a fermata. The bass staff continues the chordal accompaniment. Dynamics include *sf* and *fp*.

Third system of musical notation. The treble staff has a melodic line with a key signature change (X) and a fermata. The bass staff continues the chordal accompaniment. Dynamics include *cres.*, *sf*, and *p*.

Fourth system of musical notation. The treble staff has a melodic line with a key signature change (X) and a fermata. The bass staff continues the chordal accompaniment. Dynamics include *sf*, *fp*, *cres.*, and *fp*.

Fifth system of musical notation. The treble staff has a melodic line with a key signature change (X) and a fermata. The bass staff continues the chordal accompaniment. Dynamics include *sfz*, *f*, *pp*, and *f*. The tempo changes to *piu lento.* and then *presto.* with a key signature change (X). Fingerings 4 2, 3 2, 5 4 3 are indicated.

SAILOR'S SONG.

MATROSENLIED.

R. Schumann, op. 68.

Moderato.

No. 37.

No. 37.

p

mf

f

mf

f

f

p

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. The notation is in a standard musical style with a key signature of one flat.

Second system of the musical score. It continues the melodic and harmonic development from the first system. Dynamic markings such as *Sf* (Sforzando) and *p* (piano) are visible. The system concludes with a double bar line.

Third system of the musical score. This system is characterized by frequent use of the *Pol.* (Pizzicato) marking, indicating that the strings should play a staccato, percussive sound. It also includes *Sf* markings. The notation shows a complex interplay of notes and rests.

Fourth system of the musical score. The music continues with a mix of melodic lines and harmonic support. The *Pol.* marking is still present in some measures. The system ends with a double bar line.

Fifth and final system of the musical score on this page. It features a concluding passage with various note values and rests. The system ends with a double bar line and repeat signs at the very end.

WINTER.

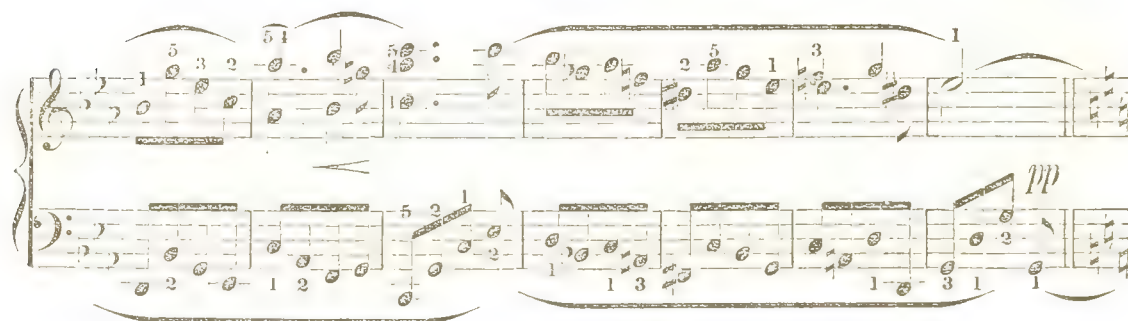
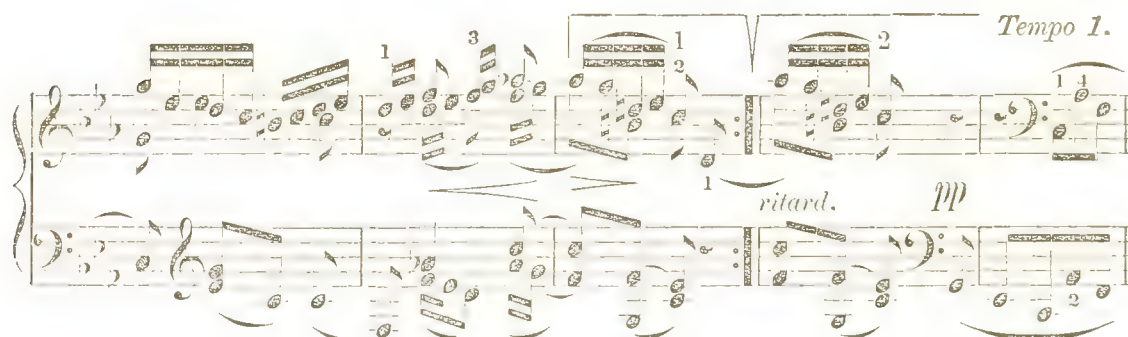
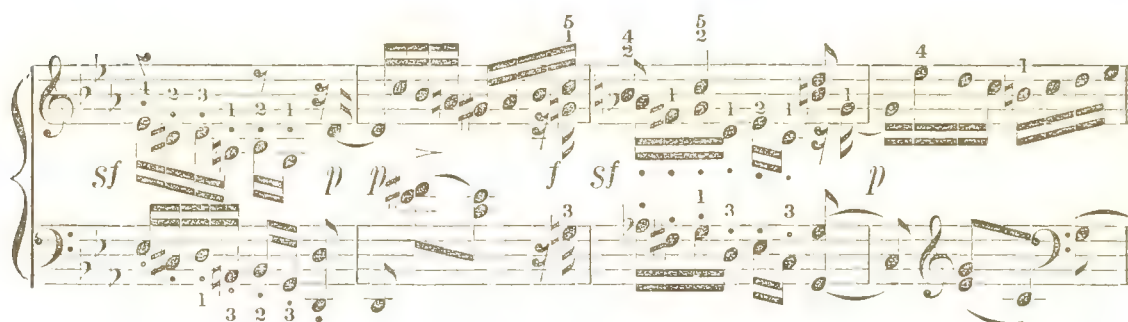
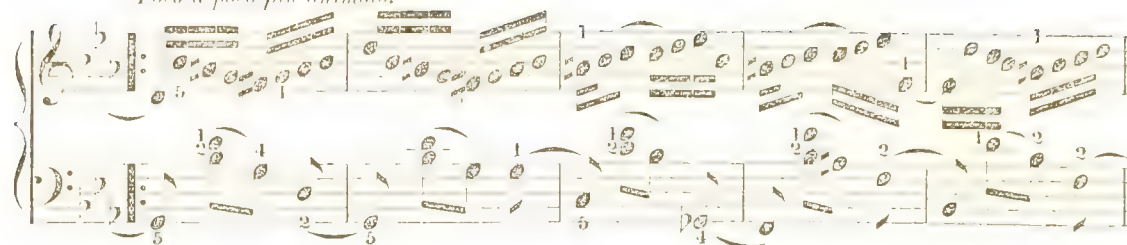
WINTERSZEIT.

R. Schumann, op. 68.

Poco lento.

No. 38.

The musical score for No. 38, "Winter" (Winterszeit) by Robert Schumann, op. 68, is presented in five systems. The piece is in G major (one sharp) and 3/4 time, marked "Poco lento." The notation is for piano accompaniment, featuring treble and bass staves joined by a brace. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano) and *cres.* (crescendo). The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings like *p* and *cres.*

Poco a poco più animato.



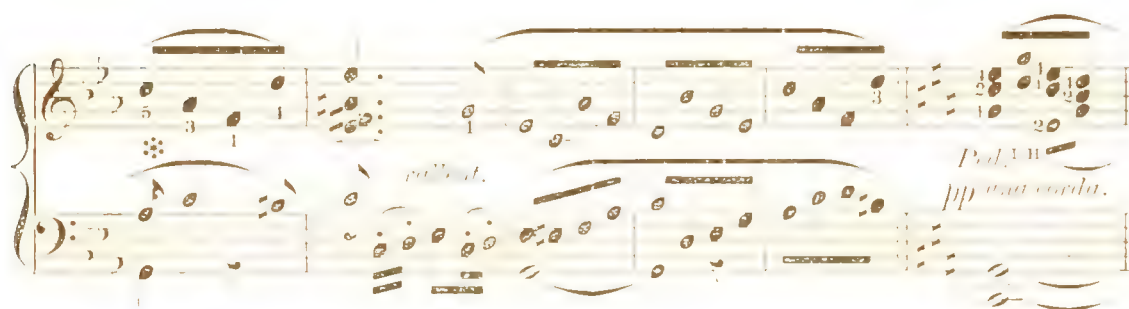
First system of musical notation. The left hand (bass clef) begins with a *pp* dynamic and the instruction *un poco più lento.* The right hand (treble clef) features complex chords and arpeggios. Pedal points are indicated by *Ped.* with asterisks. The system concludes with a *pp* dynamic and a double bar line.



Second system of musical notation. The left hand continues with arpeggiated figures, while the right hand plays chords. Pedal points are marked with *Ped.* and asterisks. The system ends with a double bar line.



Third system of musical notation. The left hand features triplets and arpeggios. The right hand plays chords. Pedal points are marked with *Ped.* and asterisks. The system ends with a double bar line.



Fourth system of musical notation. The left hand continues with arpeggiated figures. The right hand plays chords. Pedal points are marked with *Ped.* and asterisks. The system ends with a double bar line.



Fifth system of musical notation. The left hand continues with arpeggiated figures. The right hand plays chords. Pedal points are marked with *Ped.* and asterisks. The system ends with a double bar line.

LITTLE FUGUE.

Prelude.

KLEINE FUGE.

R. Schumann, op. 68.

No. 40.

The musical score for 'Little Fugue' by Robert Schumann, Op. 68, No. 40, is presented in a single system with a grand staff. The piece is in G major and 2/4 time. It begins with a 'Prelude' section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'dimin.' and 'f'. Fingering numbers (1-5) are indicated throughout. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The piece concludes with a final cadence in the 40th measure.

Fugue.

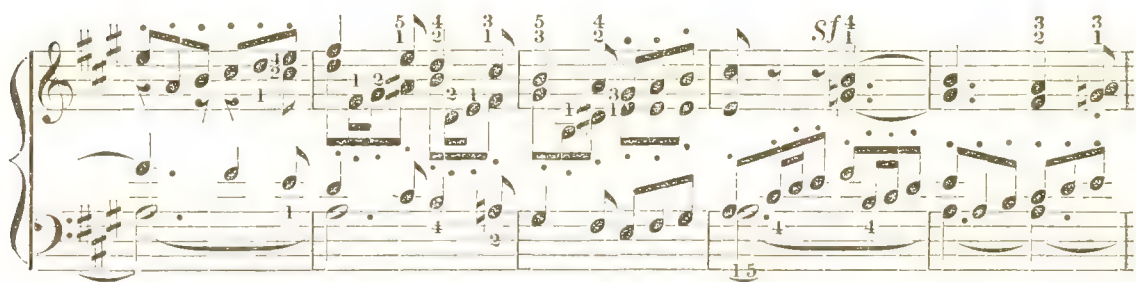
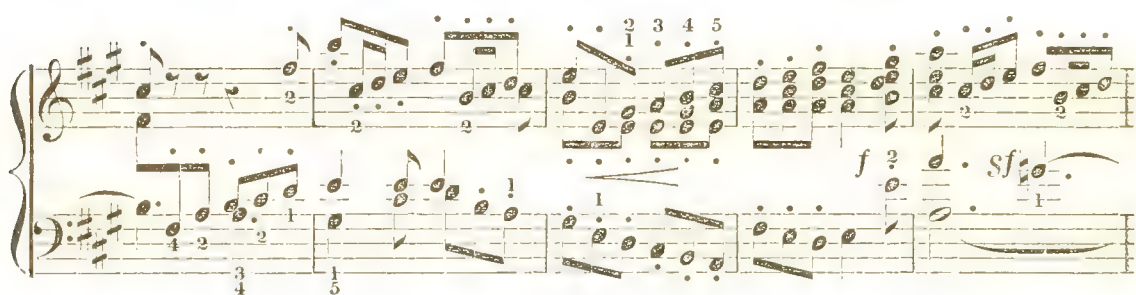
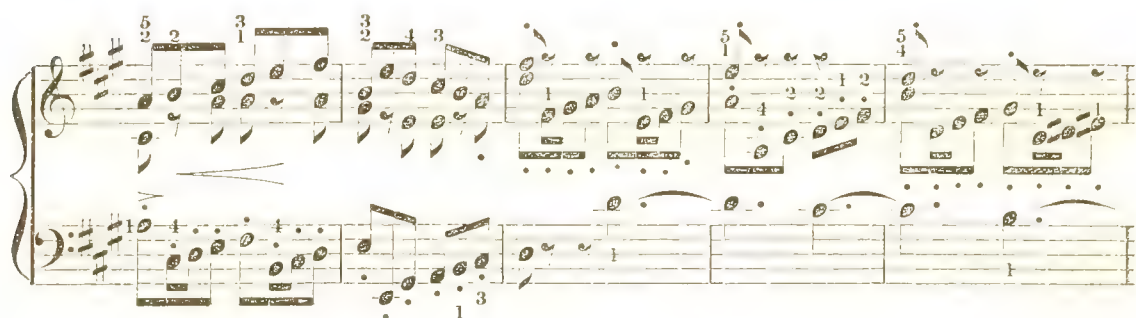
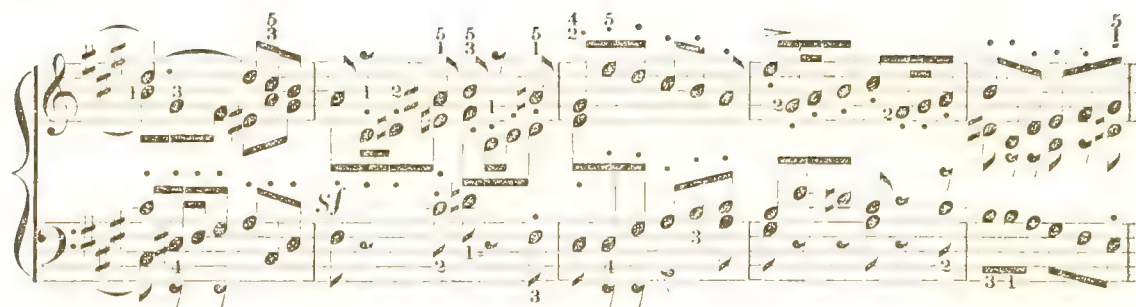
Allegro ma non troppo.

Handwritten musical score for 'The Girl in the Red Dress'. The score is written on two staves, Treble and Bass clef, in 6/8 time. The key signature has one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and fingerings. The title 'The Girl in the Red Dress' is written in a decorative font at the top. The score is marked with 'p' (piano) and 'L.H.' (Left Hand). The score is divided into measures by vertical bar lines. The score is written in ink on aged paper.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and a large 'X' mark on the page.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The lyrics are written below the voice staff. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall style is that of a traditional musical score from the early 20th century.



NORTHERN SONG.

61

NORDISCHES LIED.

Gross an G.

R. Schumann, op. 68.

No. 41.

The musical score is written for piano in G major, 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system includes fingerings (1, 2, 3, 3, 1, 2) and a dynamic marking of *p*. The second system ends with a repeat sign. The third system includes fingerings (5, 1, 5, 1, 4) and a dynamic marking of *f*. The fourth system includes fingerings (1, 5) and a dynamic marking of *p*. The fifth system includes a dynamic marking of *mp* and ends with a repeat sign. The piece concludes with a final chord in the bass staff.

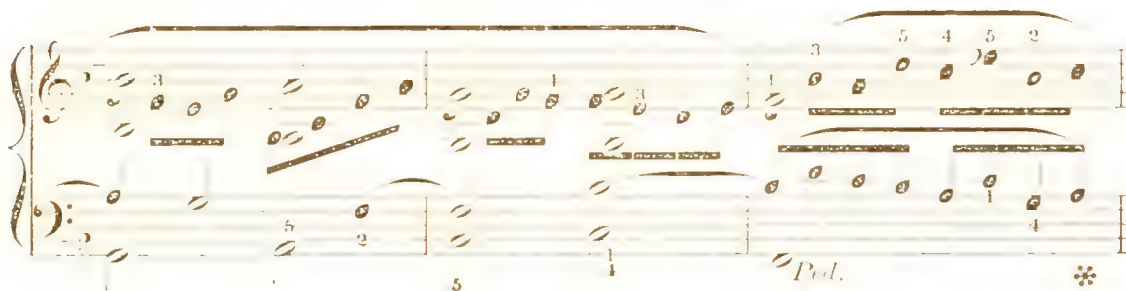
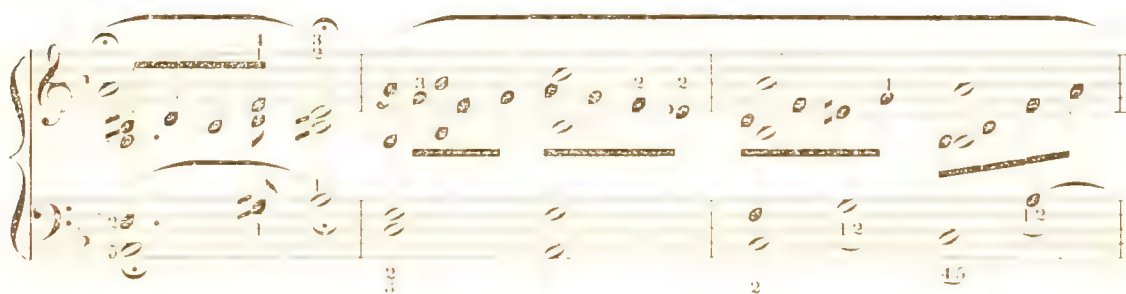
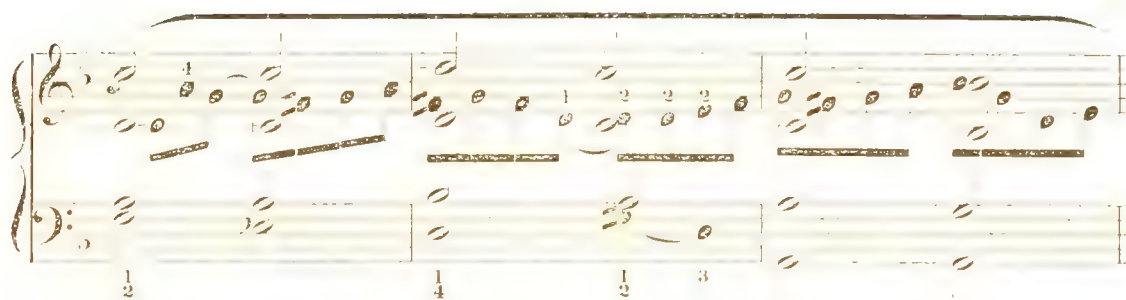
FIGURED CHORAL.

FIGURIERTER CHORAL.

R. Schumann, op. 68.

No. 42.

The musical score for No. 42, Figured Choral, by Robert Schumann, op. 68, is presented in four systems. Each system consists of a treble staff and a bass staff, with a grand staff bracket on the left. The music is written in C major and 4/4 time. The notation includes various musical symbols such as notes, rests, and fingerings, along with figured bass notation (numbers 1-5) indicating the harmonic structure. The piece is a short, lyrical composition.



NEW YEAR'S EVE.

SYLVESTERLIED.

R. Schumann, op. 68.

No. 43. *Moderato.*

The musical score is written for piano and consists of five systems. The first system is marked *Moderato.* and *mf*. The second and third systems are marked *fp*. The fourth system has *fp* and *cres.* markings. The fifth system has *cres.* and *fp* markings. The score includes various musical notations such as notes, rests, slurs, and fingerings.

THE WANDERER.

F. Schubert.

Largo.

The first system of the musical score for 'The Wanderer' by Franz Schubert. It features a piano introduction in G major, 3/4 time. The right hand plays a series of sixteenth-note chords, while the left hand plays a simple bass line. The tempo is marked 'Largo'.

From countries far a-way I come,
 Ich komme von Ge-lä-ge-her,

The second system of the musical score. It includes the vocal melody and piano accompaniment. The piano part features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Largo'.

Where'er I go, Where'er I
 es drüß't das Her,

The third system of the musical score. It includes the vocal melody and piano accompaniment. The piano part features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Largo'.

go, I find no home,
 Me, es k-mst das Me-

The fourth system of the musical score. It includes the vocal melody and piano accompaniment. The piano part features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Largo'.

THE WANDERER, Continued.

I wan - der on, de - void of peace,
Ich wand - le still, bin we - - nig froh,

pp

Marcato.

My joys di - min - - ish, woes..... in - crease, woes..... in -
Und im - - mer fragt der Seuf - - zer wo? im - - mer

p

ppp

- crease The sun's warm rays to me feel cold, My life's young days seem grow - ing old; Tho
wo? Die Son - - ne dünkt mich hier so kalt, die Blü - - the welk, das Le - ben alt, und

pp

bloom - ing flow - ers dead.... and sore, I feel a stran - ger ev' - ry - where.
was sie re - den lee - - - rer Schall; ich bin ein Fremd - ling ü - - ber - all.

Cres. *ppp*

THE WANDERER, Continued.

Plu vivo.

Where art thou? where art thou? my be-lov-ed home. I turn..... to
 Wo bist du, wo bist du, mein ge-lieb-tes Land! ge-sucht,..... ge

mf

Vivo.

thee,..... where e'er..... I roam, It
 ahnt,..... und me..... ge-kennt. Das

p pp fp

makes my ve-ry heart ex-pand, my heart ex-pand, To think of thee, my
 Land, das Land so hoff-nungs-geu, so hoff-nungs-geu, das Land, wo mei-ne

f p

na-tive land, Thy cliffs so white, thy hills so blue, Where blooms the rose and li-ly too, And
 ro-sen thüen, wo mei-ne Freun-de win-deln gehn, wo mei-ne Tod-ten auf-eisteln, das

THE WANDERER, Concluded.

Tempo primo.

ear - ly friends with hearts so true, Oh! land.... where art thou?
Land, das mei - ne Spra - che spricht, o Land.... wo bist du?

fp *pp*

A spir - it's warn - - ing voice I hear, It whis - - pers
Ich wand' - le still, bin we - - nig froh. Und im - - mer

pp *p* *Cres.*

soft - - ly in..... my ear, in..... my ear, Soon shalt thou quit life's
fragt der Seuf - - zer wo? im - - mer wo? Im Geis - ter - hauch toht's

ppp

troubled wave, And find thy home in the si - lent grave.
mir zu - rück: Dort wo du nicht bist, dort ist das Glück.

fp *Colla voce.*

TO MINONA.

(SERENADE.)

Spohr.

Andantino.

1. Soft and low I breathe my pas - - sion, Will she
 smile, my love dis - - dain - - ing, While in
 love, o'er plain and riv - - er, Late I
 not in dark - ness pi - - ning, From thy

wake and bless my sight; Ah! if dreams her form might
 chill - - ing mid - night's spite, Here I wait, of thee com -
 rush'd in head - long flight; Ah! he fol - - low'd ev - - er,
 cur - - tain'd win - dow's height Let one look of pi - - ty

fash - ion, How un - wel - - come were the light; Fair - est, speak, and say good
 - plain - ing, To the stars so cold and bright; O! re - lent, and say good
 ev - er, Vain is speed a - - gainst his might; Here I yield, O! one good
 shi - ning, Warm my heart to new do - light; Let me hear one sweet good

night!
 night!
 night!

2. Dost thou
 3. Far from
 4. Leave me

I WOULD THAT MY LOVE.

Mendelssohn

Allegretto Con Moto.

I would that my love could si - lent - ly flow in a single
 thee . . . on their wings, my fair - est, that soul - felt word they would
 word, I'd give it the mer - ry breez - es, They'd waft it away in
 bear, Should'st hear it at eve - ry mo - ment, And hear . . . it eve - ry
 sport, I'd give it the mer - ry breez - es, they'd waft it a - way in
 where, Should'st hear it at eve - ry mo - ment, and hear it eve - ry

Cresc.
Cresc.
Cresc.
Cresc.
f
p

sport, away in sport, they'd waft it away in sport.
and every where, and hear it every where.

where, a-way in sport, they'd waft it away in sport.
and eve-ry where, and hear it every where.

1st. *Sf* To *pp* At night . . . when thine eyelids in
2nd. *pp* At night . . . when thine eyelids in

1st. *Sf* To *pp* At night . . . when thine eyelids in
2nd. *pp* At night . . . when thine eyelids in

Sempre. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
Sempre. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
Sempre. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will

Cresc. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
Cresc. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
Cresc. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will

I WOULD THAT MY LOVE, Concluded.

haunt thee e'en in thy deepest dreams, Still there my love it will.

haunt thee e'en in thy deepest dreams, Still there my love it will

een do.

haunt thee e'en in thy deepest dreams, e'en in thy deep - - est

haunt thee e'en in thy deepest dreams, thy deepest

Dim.

Dim - in - - en - - do.

E'en in thy deepest, deep - - est dreams.

dreams, E'en in thy deepest, deep - - est dreams.

pp

(HERZALLERLIEBSTES SCHATZERL DU.)

Fr. Kucken.

13

Andantino.

Andantino.

1. Then who my treasure e'er shall be, Quick look thy heart to
Hear - of - his - blest - ses - sa - tions seek in His Per - sons

2. Come let the treasure, joy to me, Close'd to all else, thy

[illegible]

Agave.

Allegro.

la la la la la la la la la la la la la la la la

MY JOY AND TREASURE. Continued.

la la...

Tempo 1o. *p*

Thou who my treasure e'er shall be, Quick close thy heart to all but me, Thou art so
 Herz al - ler - lieb - stes Schat - zer! du, schliess schnell dein Her - zens kam - mer! zu, du bist so

dim. riten.

Espress. Trio. Un poco animato.

fair, That ma - ny fain would en - ter there. Lov - ing thee is joy to me, but, O my love
 schön, 's möcht ein And - rer zu dir geh'n. Dich zu lie - ben, giebt mir Frie - den, o meine
 Thou my trea - sure and my joy, but, O my love
 Dich um - fan - gen, mein Ver - lan - gen, o meine

Dim. mf

Allegro. playful. **Tempo 1o des Trio.** *Cres.*

and my pride, All else should be do - nied, Lov - ing thee is joy to me,
 Se - lig - keit, mach mir nicht Her - ze - leid. Dich zu lie - ben, giebt mir Frie - de,
 and my pride, All else should be do - nied, Thou my trea - sure and my joy,
 Se - lig - keit, mach mir nicht Her - ze - leid. Dich um - fan - gen, mein Ver - lan - gen

MY JOY AND TREASURE. Concluded

15

f Allegro. *pp* *lento*. D.C. *p*

Yes, thou art mine, yes, thou art mine! 3. Come, lit - tle treasure, joy to me, Clos'd to all else, thy
ja, du bist mein, ja! du bist mein! Herz - al - ler - lub - stes Schat - zert du, schliess schnell dein Herzens-

pp *lento*. D.C. *p*

heart must be. Thou art so fair, an - oth - er, dear, might en - ter there. Thou art so
kann - merl zu, du bist so schön, 's moecht en And - rer zu der geh'n. Du bist so

dim. *Espress.*

fair,..... so sweet and fair,..... thou art so fair,..... others fain would en - ter
schön..... du bist so schön,..... du bist so schön,..... 's kount'en And'rer zu der

f *p*

poco ritard.

there, thou art so fair, thou art so fair,..... so fair,.....
geh'n, du bist so schön, du bist so schön,..... so schön,.....

poco ritard.

PRETTY BIRDS.

(O BITT' EUCH, LIEBE VÖGELEIN.)

English words by W. J. Wetmore, M. D.

Music by Ferd. Gumbert.

Allegretto. tr

Leggeramente.

1. In greenwoods, where soft breez - es spring, Are hap - py birds that sweet - ly
 1. Wohl rie - le tau - send Vö - ge - lein, die sin - gen hell im grü - nen
 vales where ro - ses fair, With perfume scent the balm - y
 sen - den in ein Thal, mit lust' gen Quel - len oh - ne

sing; O'er land and sea they swift - er fly, Than summer gales o'er flow'rs that
 Ham, sie ha - ben all zwel Flüg - le da schon, zu flie - gen ü - ber Land und
 air; There would I fly to love's sweet bow'rs, A gar - den sweet of bloom - ing
 Zahl, da bü - hen Ein - mer, süß und lind, und wir - gen sich im A - land.

sigh; They soar a - way on pin - ions light, Their love tales war - bling in... their
 See'n, sie ha - ben al - le süß - sen Mund, zu sin - gen hell aus Her - zens
 flow'rs; There like a dream - land fair... and bright, Each ris - ing view adls new... de -
 - wend, ich wil euch sen - den vor... ein Haus da lacht der Früh - ling selbst... her -

Cres.

PRETTY BIRDS. Continued.

17

Andante Con Molto Espress.

flight. Come pret - - - ty birds, so glad and free, Ob
quint. O bett' each be - - - ty glad and free, ()
 light. Come pret - - - ty birds, so glad and free,
 aus, O, &c.

Legato.

let me still more hap - - - py be. And hear my vows so
 but each be - - - ty will be - - - ty

cere To be I love, I love so dear.
 and be - - - ty be - - - ty be - - - ty

tr

1st. Tempo. To.

To happy
 I have each

tr

3

3

3

PRETTY BIRDS, Continued.

2nd. Tempo 1o.

How glad - ly would I there re - pair, And with her all life's bless - ings share, There
 Am lieb - sten flög' ich sel - ber hin, Und sagt' ihr wie so trau - eh - lich, Und

pass the hap - py hours a - way, And dream of joys that ne'er de - cay; All care for -
 klagt ihr mei - ne lan - ge Pein, dass fern von ihr ich jetzt muss sein; Da läß' ich

- got, there we would dwell, Lips breathing love, our bliss to tell..... Come
 auch, an ih - rer Brust, und Kuss um Kuss. und Lie - bes - lust..... O

Andante Con Molto Espress.

pret - - - ty birds, so glad..... and free, Oh let me still more
 bitt' euch, lie - - - be Ich - - - ge - lein, O bitt' euch, lie - - - be

f Legato.

hap - py be, and hear my vows..... sin -

ty ge - ben, will hear, will hear..... ven

- cere..... To her.... I love, I love so

each..... me Do - te - son, Do - te -

dear, Come pretty birds, so glad and free,

soon, O let me hear you sing,

tr

Oh let me still more hap - py be.

O but each, let me hear you sing.

tr

f

HYMNOLOGY OF TEARS.

(LAUE LÜFTE, BLUMENDÜFTE.)

Schubert.

Moderato.

1. Flow'rets bloom - ing, Winds per - fum - ing, Ev' - ry joy of youth and spring, Soft ca -
 1. Lau - e Luf - te, Blu - men - düf - te, al - le Lenz und Ju - gend - lust, fri - scher
 2. When the stream - ing Eyes are beam - ing, Thro' the mist of sor - row's tear, There's a
 2. Wenn die Bach - ten Au - gen such - ten von der Weh - muth lin - d - e - m Thau, Damm - ent

- res - es Beauty press - es On the lips that fond - ly cling; Wine cups flow - ing, Nec - tar glow - ing, Mer - ry
 Lip - pen Küs - se nip - pen, Sanft ge - wägt an zar - ter Brust; dann der Trau - ben Nek - tar tau - len, Ibi - len
 heal - ing Pow'r re - veal - ing Heav'nly glimpses bright and clear; Oh how fleet - ly, Calm'd thus sweet - ly, Each wild
 - sic - gelt, D'rin ge - spie - gelt, Sich dem Blick die Hun - mels - an. Wie er - quick - lich Au - gen - blick - lich löscht es

dance and frolic arts, All the pas - sions' Wildest fashions, Can they ev - er fill our hearts? Can they
 Tanz und Spiel und Scherz, was die Sin - nen nur ge - win - nen, ach, er - füllt es je das Herz, ach, er -
 thought to rest is hushed, As the flow - ers, Cool'd by showers, Lift their heads, that erst were crush'd, Lift their
 je - de ul - de Gluth: Wie vom Re - gen Blu - men pfle - gen he - bet sich der mat - te Muth, he - bet

ev - er fill our hearts?
 - füllt es je das Herz?
 heads that erst were crush'd.
 sich der mat - te Muth.

THE MUSIC TO
RACINE'S
ATHALIE,

WITH AN ENGLISH ADAPTATION OF THE LYRICS,

By

M. BARTHOLOMEW, ESQ.

COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

OP. 74.

POSTHUMOUS WORK, No. 2.

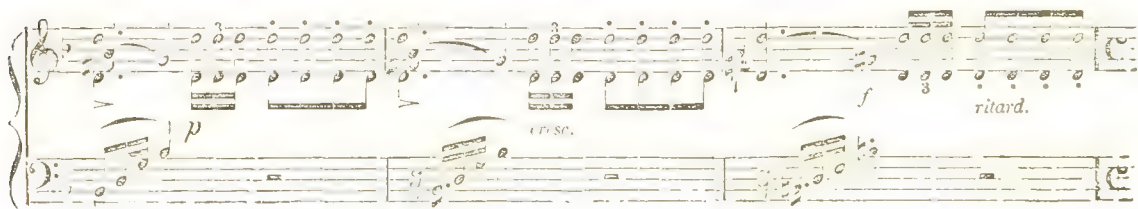
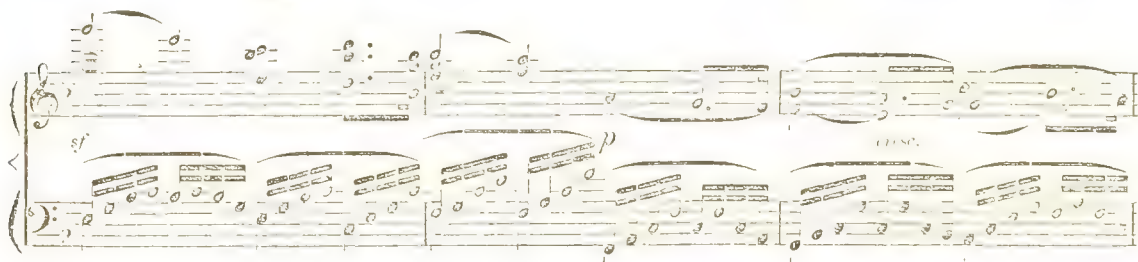
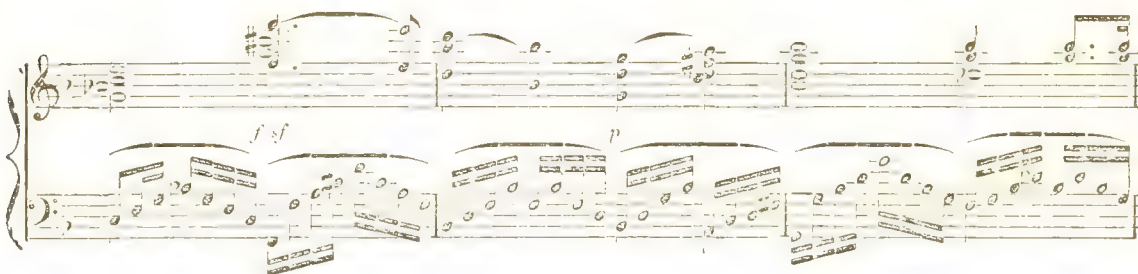
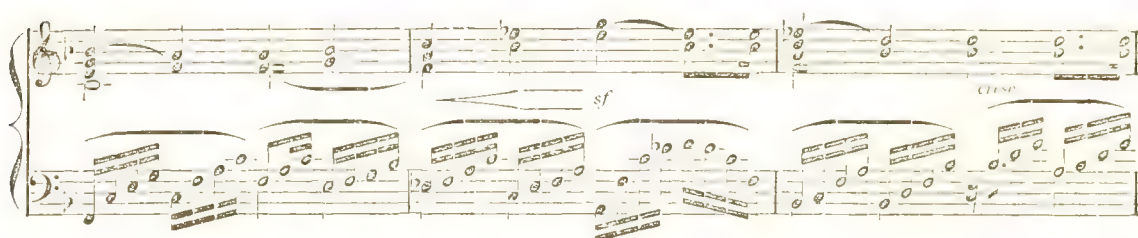
BOSTON:
PUBLISHED BY OLIVER DITSON & CO.
NEW YORK: C. H. DITSON & COMPANY.

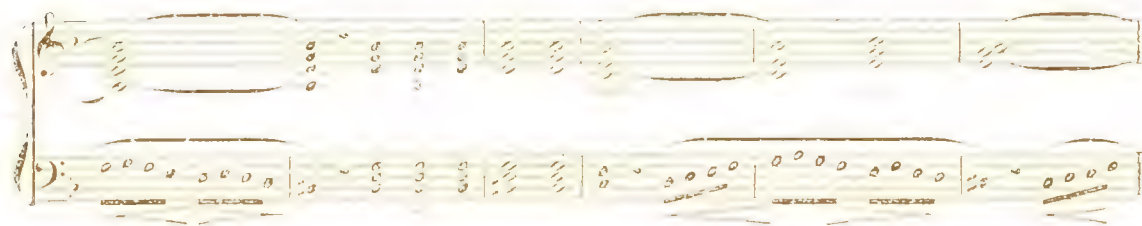
ATHALIE.

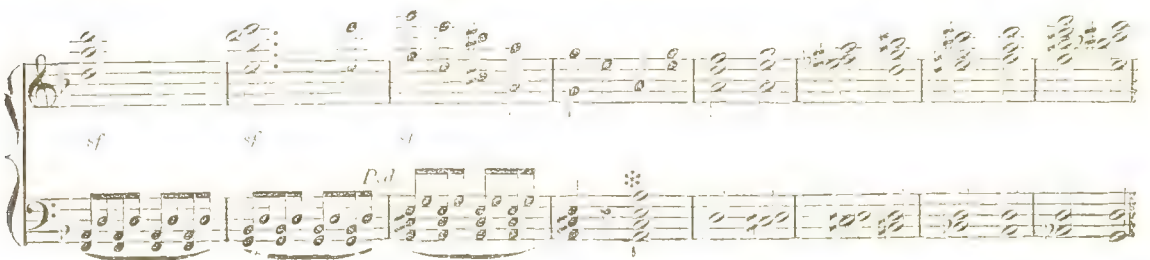
OVERTURE.

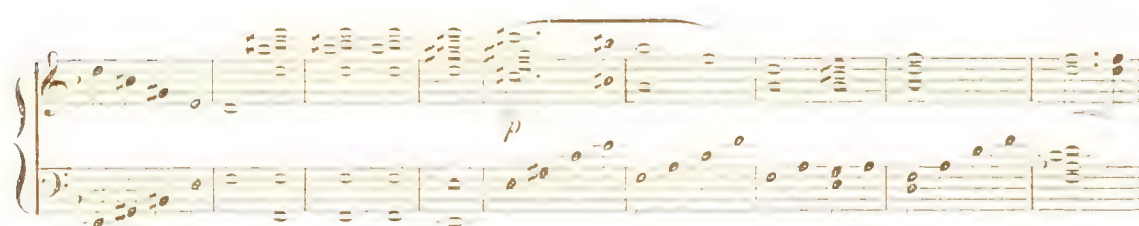
Maestoso con moto.

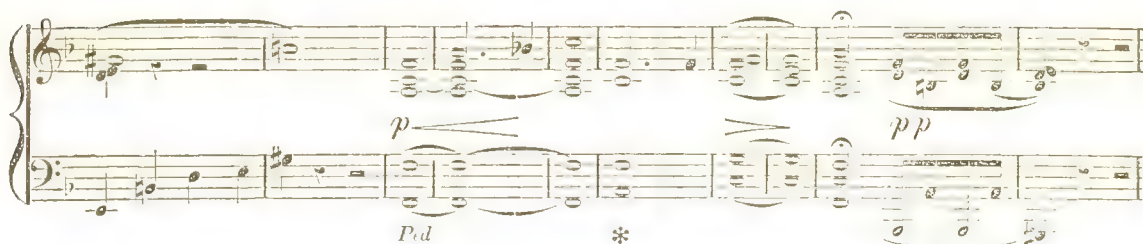
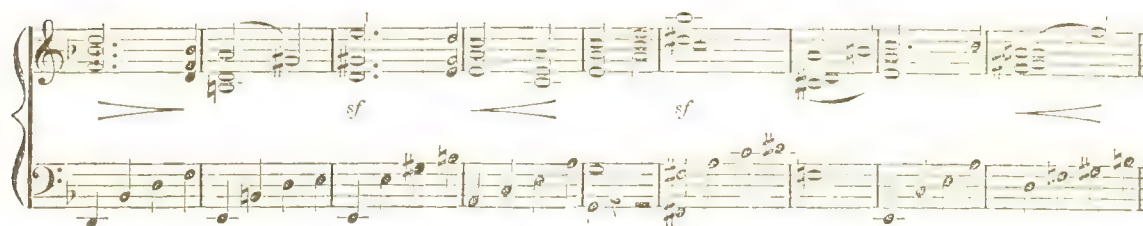
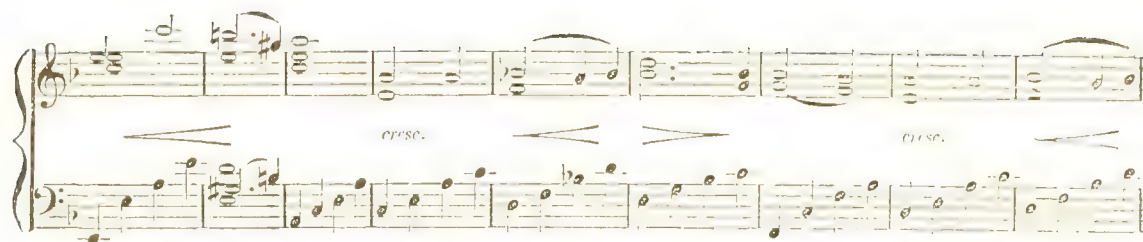
PIANOFORTE.

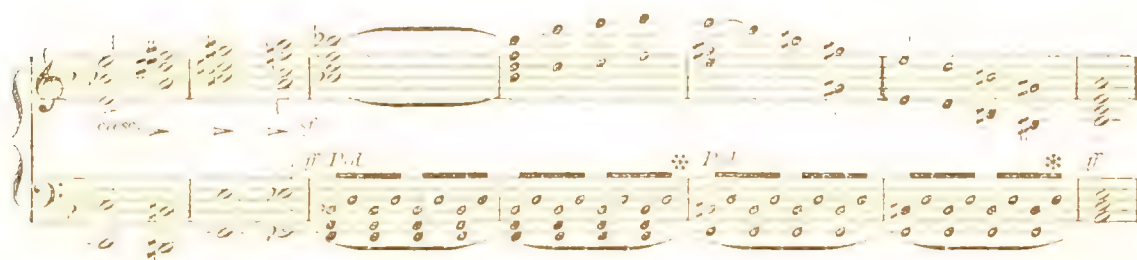












This page of musical notation, numbered 12, contains seven systems of staves. The notation is written for piano and includes various musical symbols and dynamic markings.

- System 1:** The first system shows a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a supporting line with eighth notes. Dynamic markings include *sf* (sforzando) and *sfz* (sforzando).
- System 2:** The second system continues the melodic and supporting lines. A dynamic marking of *sf* is present. A *sempre ff* (sempre fortissimo) marking is also visible.
- System 3:** The third system shows the continuation of the musical themes. Dynamic markings include *sf* and *sfz*.
- System 4:** The fourth system introduces a *p* (piano) dynamic marking in the treble staff, contrasting with the *sf* in the bass staff.
- System 5:** The fifth system continues the musical development. Dynamic markings include *sf* and *sfz*.
- System 6:** The sixth system features a *cresc.* (crescendo) marking in the treble staff, indicating a gradual increase in volume.
- System 7:** The seventh system concludes the page with a *p* (piano) dynamic marking in the treble staff and *sf* in the bass staff.

This page contains seven systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined by a brace). The music includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a series of chords, while the left hand plays a melodic line with eighth notes.
- System 2:** Features a piano (*pp*) dynamic in the right hand, a *dim.* (diminuendo) marking, and a forte (*f*) dynamic in the left hand.
- System 3:** Includes a piano (*p*) dynamic and a *dim.* marking in the right hand.
- System 4:** Continues the melodic development in the left hand.
- System 5:** Shows a piano (*p*) dynamic in the right hand.
- System 6:** Features a piano (*p*) dynamic in the right hand.
- System 7:** Includes a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand.

The notation includes various musical symbols such as notes, rests, and dynamic markings.

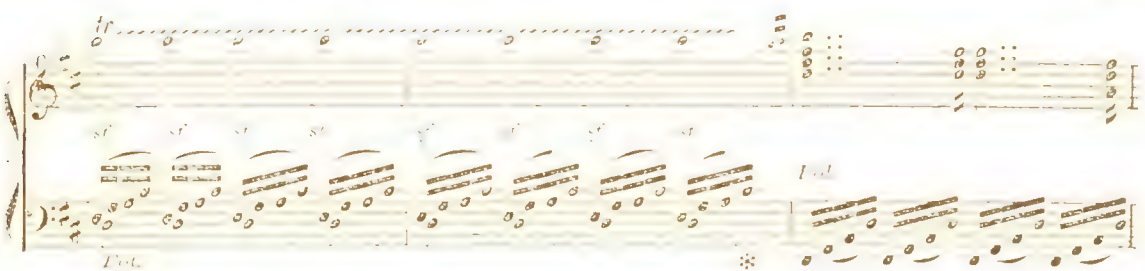
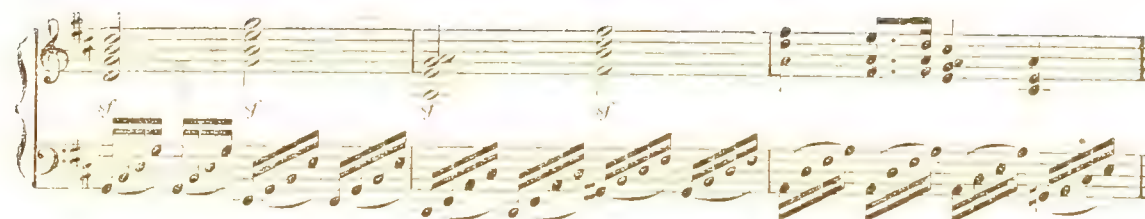
First system (measures 1-5): Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a simple harmonic accompaniment. Dynamic markings: *sf* (measures 1, 3, 5), *f* (measure 4).

Second system (measures 6-10): Treble clef continues the melodic line. Bass clef continues the accompaniment. Dynamic markings: *sf* (measures 6, 8, 10).

Maestoso come I.

Third system (measures 11-15): Treble clef contains chords. Bass clef contains a rapid, slurred eighth-note pattern. Dynamic markings: *ff* (measures 11, 13), *sf* (measure 12).

Fourth system (measures 16-20): Treble clef contains chords. Bass clef continues the rapid eighth-note pattern. Dynamic markings: *sf* (measures 16, 18, 20).



No. 1.

"HEAV'N AND THE EARTH DISPLAY."—CHORUS.

Allegro maestoso vivace.

SOPRANO. Heav'n and the earth dis - play His

ALTO. *f* Heav'n and the earth dis - play His

TENORE. *f* Heav'n and the earth dis - play His

BASSO. *f* Heav'n and the earth dis - play His

mf *f* *sf*

grandeur is un - bound-ed ; They de - clare He is God, they re - sound His end - less

grandeur is un - bound-ed ; They de - clare He is God, they re - sound His end - less

fame: He was Lord o - ver all, o'er the u - ni - ver - se was bound - ed; O
 fame:

praise ye Him in song, His wondrous love pro - claim, O
 O praise ye Him in song, His wondrous love pro - claim, O
 O praise ye Him in song, His wondrous love pro - claim, O

praise... Him, His wondrous love pro - claim. ALTO I. SOLO.
 No

praise... Him, His wondrous love pro - claim.

The musical score is written for a choir and piano. It consists of three systems of staves. The first system has two vocal staves (Soprano and Alto) and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The lyrics are: 'fame: He was Lord o - ver all, o'er the u - ni - ver - se was bound - ed; O fame: praise ye Him in song, His wondrous love pro - claim, O O praise ye Him in song, His wondrous love pro - claim, O O praise ye Him in song, His wondrous love pro - claim, O'. The piano part features a prominent bass line with many octaves and chords. The vocal parts have various melodic lines and rests.

Rea - tile force In - jus - tice rais - es, Can si - lence His e-

lect who bow and sing His prais - es: For ev - er-

last - ing is His name. From day to day His pow'r and

glo - ry are re - sound - ed, From day to day His

pow'r and glo - ry are resound - ed. Heav'n and the earth dis-

play, His grandeur is un - bound - ed; O praise Him in

f TUTTI.
 song, His wondrous love proclaim.
 Heav'n and the earth dis - play His

f
 Heav'n and the earth dis - play His

gran - deur is un - bound - ed; O praise Him in song. His

O praise ye Him in song.

gran - deur is un - bound - ed; O praise Him. O

O praise ye Him in song.

wondrous love pro - claim, O praise Him, His wondrous love pro -

His won - drous love proclaim,

praise Him, praise ye Him, O praise Him, His wondrous love pro -

His wondrous love proclaim, O

sf

SOPR. II. SOLO.

claim. Each fruit He forms and stores with hon - ured treas - ures;

claim.

p

He gives the love - ly flow'rs their va - - - ried hues.

SOPR. I. SOLO.

Each night and day, with con-stant care He mea-sures;

Tem-pers the parched earth, cools it with ev'ning dews; And

earth re-dun-dant crown'd, sus-tains each liv-ing crea-ture.

SOPR. I.

And earth redun-dant crown'd, sustains each crea-ture.

SOPR. II. SOLO.

ALTO. I.

SOLO.

He or-dain-ed the

sun to an - i - mate all na - ture ;

Light is the gift of His cre - a - ting hands :

But past ex - pres - - - sing, Man's greatest

bles - sing. We now in - her - it in His pure and just commands, in - her - it

in His pure and just commands.

Andante con moto.
SOPR & ALTO unis.

CHORUS.
TEN & BASSO unis.

f O Si - - nai, thou theme of

p *f* *p*

nev - er - end - ing sto - ry, Theme of that

f *p* *f* *p*

day, when God in aw - ful splendour came :

f *p*

f When on thy sum - mit clad in flame, He veil'd His

sf *cresc.* *f* *sf*

ra - - - - - diant

form, In the clouds of the

storm, Which daz - led mor - tal

eyes with the bright - ness of his glo - - -

sf *dm.*

ry. *f* O say, why then did viv - id

f lightnings flash around, And smoke in torrents roll? Why did the

sf air re - sound With His thun - ders and His thun - der?

Why did the rocks and moun - tains shake at His des -

sf ere - seen do

cent? Say, why was earth thus rent From her foun-

ff *Ped.* *p* *ff* *Ped.*

da - tions, rent a - sun - der? Why was

p *dim.* *Ped.* *p*

earth thus rent a - sun -

dim. *dim.* *pp* *Ped.*

der?

pp

ALTO. I SOLO.

Andante sostenuto

He came to re - veal to the chil - dren of our race,

pp

SOPR. I SOLO.

Precepts of ho - li - ness for glo - ry that mer - cys - ean. He came un - to the peo - ple

chos - en by His own. Com - mending Him to His Man, with le - that ne - ver ceas -

TITLED

pp eth. Ho - ly, ho - ly ev - er - blessed law! — O sov - er - eign jus - tice,

pp Ho - ly, ho - ly ev - er - blessed law! — O sov - er - eign jus - tice,

pp

goodness past express-ing! Grate - ful to God, in return for this

good-ness past ex-pres - sing!

SOLO

bles - sing, O let us ren-der love, with our faith and our awe, He

Let us ren - der Him love, with our faith and our awe.

cresc. *scuip. slow.* *p*

freed our sires from Egypt's cruel sway, In des - erts

led and fed them night and day: Our just and sacred laws, a

God of kindness proffered: And the good and true eternal love to be His.

[illegible]

them: He made the sheep sh - u - ble: And I -

dolce.

freshing streamlets glide : Our just and sa - cred laws, a God of kindness prove Him :

sf *pp*

sf

And for our good, and for our good, they command us to love.....

sf *pp*

TUTTI.

f Him.
Ho - ly, ho - ly, ev - er bles - sed law ! Sov' - reign jus - tice,

f

Ho - ly, ho - ly, ev - er bles - sed law !.... Sov' - reign jus - tice,

f *sf*

goodness past express - ing!

goodness past express - ing Grate - ful to God, in return for this

Great - ful to God, in return for this bless - ing, O

bless - ing,

O let us

let us render love, with our faith and awe; love

faith.... and awe; O render love,

O let us render love, with faith and awe; O let us render

ren - der Him love, with faith and awe; O let us

f

f

f

f

SOLO SOPR. I.

.... with our faith and awe! Ye, who through servile fear un-
 love..... with faith and awe! Ye, who through servile fear un-
 love, with our faith and our awe!
 ren - der love, with our awe!

p *sempre stacc.*

wil - ling - ly are mo - ved, A God so good to you, should fill your hearts with
 wil - ling - ly are mo - ved, A God so good to you, should fill your hearts with

zeal: And is it then so hard to own He should be lov - ed? To
 zeal: And is it then so hard to own He should be lov - ed? To

feel as grate - ful hearts should feel?

feel as grate - ful hearts should feel?

The bondman

pp

A father's love his

trembles when his ty - rant frown - eth;

lov - ing chil - dren crown - eth. If God in love to you, His

If ... God in love to you, His

cres.

kind - ness thus imparts, Love him with all your hearts,

kind - ness thus imparts, Love him with all your hearts,

kind - ness thus imparts, Love him with all your hearts,

sf *p* *sf* *p* *sf* *p* *pp*

Love Him with all your hearts, with all your

Love, Love Him with all your hearts, with

pp

hearts, Love Him with all your

all your hearts, Love Him with all your

cresc. *f*

hearts!

hearts!

ff Ho - ly, ho - ly, ev - er blessed law! Sov' - reign jus - tice,

p

CHORUS

ff Ho - ly, ho - ly, ev - er blessed law! Sov' - reign jus - tice,

ff

goodness past express - ing!

goodness past express - ing! Grate - ful to God, in return for this

f

Grate - ful to God, in return for this bless - ing, O

bless - ing,

O let us

let us render love, with our faith and awe;..... love....

with faith..... and awe; O let us ren - - -

O let us render love, with our awe; O let us ren - der

ren - der Him love, with our faith and our awe; O let us

..... with our faith and awe; ren - der love,

der love, with our awe;

love, with our faith and our awe; ren - der love,

ren - der love, with our awe;

p *cresc.*

cresc. *pp*

ren - der love, ren - der love, with

cresc. *pp* with

ren - der love, ren - der love, with

cresc. *p*

faith... and... *p* let us ren - der Him

faith... and... awe; *p* let us ren - der Him

p

love,..... with our faith.....

cresc. ren - der love, with our faith.....

cresc. *pp*

..... and awe, let us ren - der Him love, with our faith and

..... and awe, let us ren - der Him love, with our faith and

awe, ren - der Him love, with our faith and awe.....

awe, let us ren - der Him love,

awe, let us ren - der Him love, with our faith and awe.....

love, with faith and awe!.....

love, with faith and awe!.....

Ped.

Ped.

Andante maestoso.

.... Heav'n and the earth dis - play, His grandeur is un -

.... Heav'n and the earth dis - play, His grandeur is un -

And into note for

bound - ed; They de - clare He is God, they re - sound His end - less fame;

bound - ed; They de - clare He is God, they re - sound His end - less fame. They de -

They de - clare He is God.....

clare He is God. is God.....

.....

No. 2. "WHAT STAR IN ITS GLORY UPRISETH?"—RECITATIVE.

*Andate quasi Erit.*SOPRANO
TUTTI.

What star in its glo-ry up-ri-seth? How beau-ti-ful and bright is this

child's dawning ray! From van-i-ty he turneth a-way, And all that

world-ly pride de-vis-eth, He scorneth as a vain dis-

play.

ALTI TUTTI.

While A-tha-lie for Baal prepar-eth Her in-cense and her strains of

praise His name in the presence of the Father and the Son, Amen.



This system contains a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano part is in the bass clef. The music is in a common time signature.

He is the Father, the Son, and the Holy Spirit, Amen.



This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and the piano part has a bass clef. The music maintains the same key signature and time signature.

with
TENOR I & II



This system introduces two vocal parts, Tenor I and Tenor II, in the upper staves, with piano accompaniment in the lower staff. The vocal staves have treble clefs, and the piano part has a bass clef. The music is in the same key signature and time signature.

and the Father, Amen.



This system continues the two vocal parts and piano accompaniment. The vocal staves have treble clefs, and the piano part has a bass clef. The music maintains the same key signature and time signature.

cresc.

ta - ber - na - cle kneel - ing, While hea - ven's de - crees they heard him re -

cresc.

SOPR. & ALTI unis. *ritard.*

TENORI *f* As he came, may you come to com-fort Is - sa - el!

f As he came, may you come to com-fort Is - ra - el!

vealing, *ritard.*

sf sf sf ritard. p

Allegretto non troppo. SOPR. I. SOLO.

Ev - er bles - sed child, re -

pp cresc. pp

joice, ev - er bles - sed, ev - er bles - sed child, By heav'nly love pro -

test - ed. Fearing the Lord, heeding His voice, Shielded by Him and daily de-

dim.

test - ed Far from the world, and girded by heaven's stall

SOPR. II. SOLO.

Ev - er bless - ed child, rejoice, ev - er bless - ed, ev - er

pp

... Girding thy loins, be thou un-tast - ed by sin while e-

bless - ed child, By heav'n - ly love pro - tect - ed; bearing the

du - ring its woe,..... Increase in wis - dom, and in

Lord, heed - ing His voice, Shielded by Him and dai - ly de-

cresc.

crease in worth.

rect - - - ed.

O, what last - ing joy at - tend - eth Childhood when taught by heav'n,

O, what last - ing joy at - tend - eth Childhood when taught by heav'n,

p *crfsc.* *crfsc.*

sf SOPR. I. SOLO.

Childhood the Lord de - fend - - eth! Thus, in a se - clud - ed vale,.... On the

sf SOPR. II. SOLO.

Childhood the Lord de - fend - - eth!

sf

marge of a streamlet un - moved, Shel - ter'd from win - ter's gale. A li - ly ex -

pands, cherish'd by Na - ture and lov - ed.
 A li - ly ex - pands, cherish'd by Na - ture and lov - ed.
 How best are they
 CHORUS. How best are they

Ev - er ble - sed child, re - joice, ev - er ble - sed, ev - er
 Far from the world, and gift - ed, gifted by Heav'n still go, still go, Un-
 O, how blest are they, blest are
 they, O, how blest are they, O, how blest are
 How blest are they, how blest are
 blest are
 bless - ed child, By heav'n - ly love protect - ed, Fearing the Lord, and heeding His
 tainted by sin, untaint - ed by sin while en - dur - ing its woe,
 they, Who fear the Lord in youth, and all..... His
 and all.....
 they, Who fear the Lord in youth, and all..... His
cresc.

voice,..... Shield-ed and di-rect-ed.

Increase in wisdom and in-crease..... in worth.

laws ob-ey,..... O, how blest they are

and all His laws..... ob-ey.

laws His laws..... ob-ey. They are

O, how blest..... they are.

O, how blest..... they are.

they; O, how blest they are

they; O, how blest they are

pp

O, how blest are they, O, how blest, O, how blest..... are

they, O, how blest, blest..... are

blest are they, O, how blest..... are

pp *pp* *p*

they.

they.

ALTO. I. SOLO.

they.

pp *Ped.* *

Allegro moderato.

las, that all by virtue saint - ed, Find life a doubt - ful maze, Its

paths, bewild - er'd ways! That souls who seek the Lord, who would re - main un-

taint - ed, Meet on - ly foes..... on ev'ry side! That they must

war against oppress - ors! Where can the righteous safely hide? The earth is

fil - led, the earth is fill - ed with vile trans - gress - ors!

Recitativo. SOPR. I. SOLO.

O, David's re-gal home! thou Ci - ty lov'd so well, Renowned Mount where

God himself once deign'd to dwell; Why is it that on thee the heav'ns in wrath have

ALTO I. SOLO.

frowned? Behold, Zi - on, behold, canst thou refrain thy tears? See a stern stranger

Behold, Zi - on, be-
crowned, Upon thine an-cient throne appears!
Behold, Zi - on, be-

col Solo ad lib.

hold; canst thou refrain thy tears? See a stern stranger crowned, Up-on thy

hold; canst thou refrain thy tears? See a stern stranger crowned, Up-on thy

throne, thine ancient throne appears!

SOLO.

And now in thy tem - ple that

throne, thine ancient throne appears!

p

rang With canticles of praise our ho - ly Da - vid sang..... To glo-ri - ty the

tr

ff TUTTI
Be - hold, Zi - on, be -
ff TUTTI
Lord, his God and heav'nly Fa - ther : *ff TUTTI*
Be - hold, Zi - on, be -
TUTTI
cresc. *ff*

hold, be-hold with grief and shame, Im-pious strangers pro-
Im-pious strangers pro-claim their God is su-
hold, be-hold with grief and shame, Im-pious strangers proclaim their
Impious
claim their God is su-preme, And thus blaspheme the Lord..... whose name thy
preme, impious strangers blaspheme the Lord,
God is supreme, blaspheme the Lord, whose name thy
stran - gers proclaim their God; blaspheme the Lord,
sf

ALTO SOLO.

Be - hold, Zi - on, behold, canst thou refrain thy
kings a - dor'd! Be - hold, Zi - on, be-hold;
kings a - dor'd! Be - hold, Zi - on, be-hold,
tears? See a stranger up - on thy
canst thou refrain thy tears?
canst thou refrain thy tears?

throne, see a stran-ger upon thy throne appears, ...

stran-ger, a stran-ger upon thy throne appears, ...

see a stran-ger, a stran-ger upon thy throne appears, ...

cresc. *p* *ff* *Ped.*

Piu Allegro.

SOPR. I. SOLO. *sf*

How long, how long, O Lord, shall we who bow before Thee, Be -

Piu Allegro.

* *p* *sf* *fp* *fp* *p*

hold the hos - tile god - less against Thee arise?

With - in Thy ho - ly tem - - - ple

they scorn Thy sac - ri - fice,

some force f
with - in Thy ho - ly tem - - - ple they

sf
scorn Thy sac - ri - fice, And treat us as in - sane, Thy

peo - ple who a - dore Thee !

How long, how long, O Lord, shall

How long, how long, O Lord, shall

How long, how long, O Lord, shall

f

sf

we who bow be - fore Thee, See the god - less a-

we who bow be - fore Thee, See the god - less a-

we who bow be - fore Thee, See the god - less a-

we who bow be - fore Thee, See the god - less a-

f

sf

SOPR. I. SOLO.

Tell us why, they say.....
 gainst Thee arise?
 gainst Thee arise?
 gainst Thee arise?
f p
p
 stern vir - tue should be re -
 gard - ed? Should all..... the de - lights we
 prize..... Be dread - ed and dis - card - ed? What has

ALTO I. SOLO.

God done for you? O be wise! Re-joice! ex-claims..... the frantic

throng: Cher-ish mirth, and ban-ish

sad-ness! Bring gar-lands, o-dours; let the

lyre The dance in-spire, A-wake the

song, And fill our hearts with glad-ness! None can

tell what a day may bring Wait Care a-

pp

way on Pleas - ure's wing En - joy the pres - ent

pp

hours And call their dearest dowers! Who this day Can say, To-

pp

tomorrow will be ours?

Tutti f How long, how

Tutti f How long, how

f

long, O Lord,
 long, O Lord,
 long, O Lord,
 How long shall
 How long shall
 How long shall
 we see the god - less a - rise, See the
 we see the god - less a - rise, See the
 we see the god - less a - rise, See the

fz *pin* *f* *fz* *ff*

god - less against Thee a - rise? *f* They, Lord, who

god - less against Thee a - rise? *f* They, Lord, who

SOPR & ALTO
 staff at Thee, Who can what

TENOR & BASS
 we a - dre Thee, These

we a - dre Thee, These

heirs of wrath shall nev - er see,

smpre ff *f*

Thy ho - ly Zi - on's



The just a - lone shall bow With - in Thy heav'nly por - tal; The just in



Lys in - mortal Soul in glo - ry. Thy heav'nly stream of pure

SOPR. 1 SOLO



The sin - ner's side - ing. As in

waneth Like dreams, they fade a - way, And regret un - ceas - ing re -
 SOPR & ALTO unis. *pp*

They, Lord, who

pp *p*

main - eth! Wak-ing, they mourn.... For delights that ne'er re -
f

scoff, who scoff at Thee,

pp

turn. While the just at Thy ta - ble are tast - ing Ho - ly peace and the
pp

Who scorn while we a - dore

pp

comforts of life e-ver - last - - - ing; Thy de -
 TENORE & BASSO unis.

Thee. These heirs of wrath shall

pp

ri - ders, tor - ment - ed, shall drink..... the bitter woes Which
nev - er see Thy ho - ly

pp

Thou, Lord in Thy wrath, on the day of retri - bu - tion, Hast
Zi - on's glo - - - ry.

f

SOPR. TUTTI *p*
just - ly prepa - ed for all Thy foes. O horror, thus to
p
O horror, thus to wake!
p
O horror, thus to
p
O horror, thus to wake!

pp

Wake! O vain and fleeting vis - ion! O vain and fleeting vis - ion! O horror, thus to

Wake! O vain and fleeting vis - ion! O horror, thus to

O vain and fleeting vis - ion! O horror, thus to

crese.

O vain and fleet - ing vis - ion! O woe - ful, dire mis - take! O woe - ful, dire mis - take!

Wake! O vain and fleet - ing vis - ion! O woe - ful, dire mis - take! O woe - ful, dire mis - take!

Wake!

crese. *f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p*

No. 3.

"LORD, LET US HEAR THY VOICE." — CHORUS.

Temp. m.

SOPRANO *mf* Lord, let us hear Thy

ALTO *mf* Lord, let us hear Thy

TENORE *mf* Lord, let us hear Thy

BASSO *mf* Lord, let us hear Thy

Temp. m.

SOPRANO *mf* Lord, let us hear Thy

ALTO *mf* Lord, let us hear Thy

TENORE *mf* Lord, let us hear Thy

BASSO *mf* Lord, let us hear Thy

Con moto.

mf

voice, while hum - bly bend - - - -

voice, while hum - bly bend - - - -

voice, while hum - bly bend - - - -

voice, while hum - bly bend - - - -

The piano accompaniment features a steady eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

ing! Then shall we feel its

ing! Then shall we feel its

ing! Then shall we feel its

ing! Then shall we feel its

The piano accompaniment continues with the same eighth-note melody in the right hand and harmonic accompaniment in the left hand.

[illegible]

Spring des - - eend - ing,..... Re - -

Spring des - - eend - ing,..... Re - -

Spring des - - eend - ing,..... Re - -

Spring des - - eend - ing,..... Re - -

Spring des - - eend - ing,..... Re - -

vive each ten - - - der herb..... and

vive each ten - - - der herb..... and

vive each ten - - - der herb..... and

vive each ten - - - der herb..... and

flow'r

flow'r, Re - vive each ten - der

flow'r, Re - vive each ten - der

flow'r herb

flow'r

flow'r, Re - vive each ten - der

flow'r, Re - vive each ten - der

flow'r each herb

The first system of the musical score consists of nine staves. The top staff is a vocal line with the lyrics "flow'r". The second and third staves are vocal lines with the lyrics "flow'r, Re - vive each ten - der". The fourth staff is a vocal line with the lyrics "flow'r, Re - vive each ten - der". The fifth staff is a vocal line with the lyrics "flow'r herb". The sixth staff is a vocal line with the lyrics "flow'r". The seventh and eighth staves are vocal lines with the lyrics "flow'r, Re - vive each ten - der". The ninth staff is a vocal line with the lyrics "flow'r, Re - vive each ten - der". The bottom two staves are piano accompaniment, featuring a melody with eighth notes and a bass line with quarter notes.

herb and flow'r

herb and flow'r

herb and flow'r

herb and flow'r

herb and flow'r

herb and flow'r

herb and flow'r

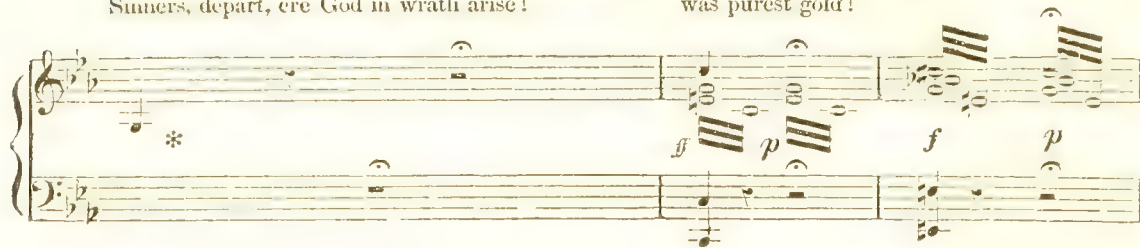
herb and flow'r

herb and flow'r

The second system of the musical score consists of nine staves. The top staff is a vocal line with the lyrics "herb and flow'r". The second and third staves are vocal lines with the lyrics "herb and flow'r". The fourth staff is a vocal line with the lyrics "herb and flow'r". The fifth staff is a vocal line with the lyrics "herb and flow'r". The sixth staff is a vocal line with the lyrics "herb and flow'r". The seventh and eighth staves are vocal lines with the lyrics "herb and flow'r". The ninth staff is a vocal line with the lyrics "herb and flow'r". The bottom two staves are piano accompaniment, featuring a melody with eighth notes and a bass line with quarter notes.

JOAD.

Earth, lend an ear! O heaven, regard my cries! How is that sordid Who is the slaughter'd
Say not, O Jacob, sleep seals great Jehovah's eyes; lead, which once pontiff I behold?
Sinners, depart, ere God in wrath arise! was purest gold!



Pefidious city, mourn!
Jerusalem,

Behold thy prophets slain.
O weep for them!

Thy God no longer
looks on thee with
favour!

Andante a tempo.



Thine incense burns no
more with holy savour!

Where do those women and
their children go?

The Lord hath laid the Queen
of cities low!

Allegro molto.



Her priests are captives!

Her monarchs
are rejected!

Her godly rites Down temple!
forsaken, unprotected! Cedars, burn! Je-

Andante.



rusalem! for thee, What hand hath made And changed mine eyes Which flows for griefs
for thee I mourn! thy loveliness a dream? — to sources of that stream, like thine?



AZARIAS.

O holy temple!

JOSABETH. O David!

CHORUS SPEAKER.

Remember Zion, Lord: do not withhold
the blessings she received from Thee of old!*Andante a tempo.*

JOAD. A new Jerusalem appears

In yonder desert, darting brilliant rays:

Her stately brow a stamp immortal bears!

All nations chant her praise!

The old Jerusalem thus brightly never shone!

Are all that gather round her throne

Her children?—She hath made them all her own.

Jerusalem, lift up thy head and see,
Awe'd by thy grandeur, monarchs bow to thee!
Kings of nations, dazzled by thy glory,
Kissing thy dust, do homage and adore thee.

Blessed are they, who thus for Zion feel
Their souls inflamed with holy fervid zeal!
Bedew the earth, O heav'n, with saving grace,
And send redemption for the human race!



JOSABETH. ♪ Alas ! from whence will come this signal favour ?
If all the kings whose line should bring this Saviour ?—



JOAD (to JOSABETH.)
♪ The gorgeous diadem, prepare it now ;—
That David wore on his anointed brow.

(to the LEVITES.)
♪ And ye, to arm yourselves, will follow me
To the secluded armoury ; where we
Have secreted the lances and the swords,



♪ Stain'd with the blood of the
Philistine hordes :

♪ Those arms, victorious
David there preserved,

♪ And dedicated to the
God he served.



♪ Can we employ them in a nobler cause,
Than to uphold Religion and her laws ?

Exeunt Joad and the Levites.



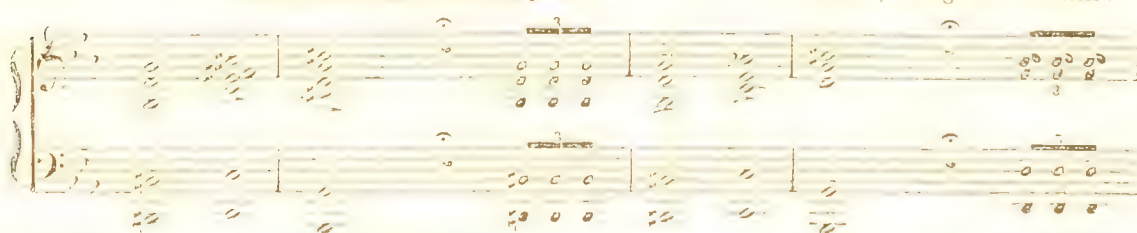
SALOMITH. What fears, what troubles now, my
sisters, rise!
Are these the primal fruits, O Lord, for thee?
Are these the sweet and sacred parames, we
This day should on thine altars calmly
sacrifice!

(CHOR. I) What woeful objects meet our timid glance,
Within this house of peace!
Who could have prophesied,
That murderous swords and homicidal
lances
Should gleam on every side?

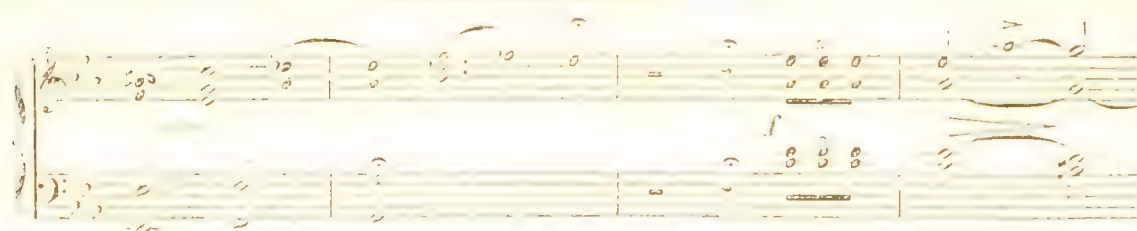


(CHOR. II) Why is Jerusalem's sorrow and her pain?
So sad, while dangers round her press?

Why is it, Abner does not speak a word
To succor us, and lighten our distress?



SALOMITH. What wilt thou have, O Lord, if they alone regard
The great and glorious reward?
Where places, honours ill bestowed, reward
A faithful servant's love and
Where, O Lord, thy faithful
People, thy chosen ones, are found?



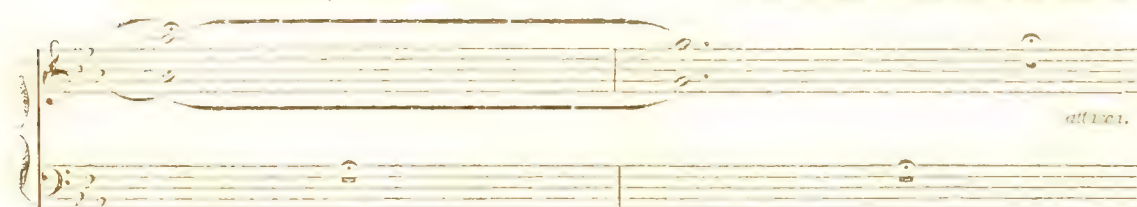
CHOR. I. We are not in the land of the living,
For we are dead, O Lord, in the land of the living.

SALOMITH. That hath been ordered
by the Lord;



And only, O Lord, we know not what may be intended.

Are we behind his shield to lead the people?
Or, are we doomed to fall beneath the sword?



No. 4. "PROMIS'D JOYS! MENAC'D WOES!"—CHORUS.

Andante con moto.
SOPRANO.
p
 Promis'd joys! menac'd woes! O mystic gloom im -
cresc.
ALTO.
p
cresc.
Andante con moto.
p
f *dim.*
 pend - ing! Are they bless - ings, or curs - es, that gath - er now a -
f *dim.*
f *dim.*
sf
 bove? Can frowning storms of wrath descend - ing, Be blent with smiling beams of
p *sf* *p*

sf *cresc.* *f* *p*

love? Can frowning storms of wrath descend - ing, Be blest with smi - - ling beams of

p

love? Promis'd joys! menac'd woes! O.... mystic gloom impend - -

f

ing! O Zi - - on, thou art doom'd! De - -

f *p*

your - - ing flames will burn all. Des - troy thy re - lies,

TENORI. *ff*
 Thine, O Lord! Our Zi - - on firm - - ly
 BASSI. *ff*
 stands on great Je - ho - - vah's word! His
 SOPRANI. *f*
 prom - ise is e - ter - - - - - nal! Thy
 ALTI. *f*
 splen - dours dis - ap - pear, they fade before mine

The musical score is written for a choir and piano. It consists of three systems of staves. Each system includes vocal parts (Tenors, Basses, Sopranos, and Altos) and a piano accompaniment. The lyrics are written below the vocal staves. The tempo and dynamics are indicated by markings such as *ff* (fortissimo) and *f* (forte). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

eyes... before mine eyes!

I see on every side her

side her.

See in a gulf pro-

splen - did rays ex - tend - ing!

found Our Zi - - on is des - cend - - - ing...

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The lyrics are in French and English. The French lyrics are: 'yeux... avant mes yeux!', 'Je vois sur tous les côtés sa', 'côté sa.', 'Vois dans un golfe pro-', 'splendeur des rayons s'étendant!', 'trouvons Notre Zion est descendante...'. The English lyrics are: 'eyes... before mine eyes!', 'I see on every side her', 'side her.', 'See in a gulf pro-', 'splendid rays extend - ing!', 'found Our Zi - - on is des - cend - - - ing...'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto' and the key signature has one flat (B-flat).

our Zi - - on is des - -

f I see Zi - - on's head in the

cend - - ing!

skies, I see Zi - - on's head in the

How
p

skies,.... In the skies!

low, a - las, how low!

How high and O, how

Hear her cries all of woe!

glorious! Hear her

Hear her cries of woe! hear her

songs all vic - to - rious! Hear her songs vic -

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part is written in the right hand of the piano. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *f*, *p*, and *fp*.

cries of woe!..... hear her cries! hear her
 to - rious, her songs..... her songs!
 cries! hear her cries!
 hear her songs! hear her
 O Zi - on, thou art doom'd, Thy
 songs! Hear her songs!
 f p

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has four staves: two for the voice (treble and bass clef) and two for the piano (treble and bass clef). The second system has three staves: two for the voice and one for the piano. The third system has four staves: two for the voice and two for the piano. The piano part features a prominent, flowing melody in the right hand, often marked with *f* (forte) or *sf* (sforzando). The vocal part includes lyrics in English, with some words in italics. The score is set in a key with two flats (B-flat and E-flat) and a common time signature.

re - lies flames will burn all!

Hear her songs all vie -

O Zi - on, thou art doo'd in De -

to - - - - - ! Hear her songs!

your - ing flames will burn all, Destroy thy

Hear her songs all vie -

Detailed description: This is a musical score for page 83. It consists of three systems of music. Each system has a vocal line (soprano and alto) and a piano accompaniment. The lyrics are written below the vocal lines. The first system has the lyrics 're - lies flames will burn all!'. The second system has 'Hear her songs all vie -'. The third system has 'O Zi - on, thou art doo'd in De -'. The fourth system has 'to - - - - - ! Hear her songs!'. The fifth system has 'your - ing flames will burn all, Destroy thy'. The sixth system has 'Hear her songs all vie -'. The piano accompaniment features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

re - lies, Thine, O Lord! Hear her

to - rious!

cries, hear her cries of woe!

hear her songs all vic - to -

sf *ff* *ff*

Ped.

rious!

Andante come Sopra.

CHORUS Promis'd joys! menac'd woes! O mystic gloom im-

Andante come Sopra.

fpp

SOPR I SOLO

pend-ing! These cries.... of doubt forbear! Our God.... will make all

clear..... Let us re - vere Him And humbly fear Him.

pp

Re - vere Him, And hum-bly

pp

Re - vere Him, And hum-bly

pp

cresc. *pp*

The image shows a page from a musical score for the hymn "The Power of Jesus". It features two systems of music, each with a vocal line and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal lines. The score includes dynamic markings such as *cres.*, *dim.*, and *pp*. The tempo is marked *And.te* at the beginning of the first system. The key signature has one flat (B-flat), and the time signature is 2/4. The first system ends with a double bar line, and the second system continues the music. The lyrics for the first system are: "fear Him; His frowns will prove.... But hidden smiles of". The lyrics for the second system are: "fear Him; His frowns will prove.... But hidden smiles of".

And.te

cres. *dim.* *pp*

fear Him; His frowns will prove.... But hidden smiles of

cres. *dim.* *pp*

fear Him; His frowns will prove.... But hidden smiles of

cres. *dim.* *pp*

Andante tranquillo.
SOPR. I. SOLO.

Hearts feel, that love Thee, No e - - vil can dis - turb their rest.

SOPR. II. SOLO.

[illegible]

CONTR' ALTO SOLO.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines, with some notes marked with 'p' for piano.

Hearts feel, that love Thee, No e - - vil can dis - turb their rest.

love.

love.

Andante tranquillo.

[illegible]

Crav - - ing Thy grace, Lord, granted ere they im - plore Thee,
 plore,

Thus are they ex - - er - blest, This are they ex - - er - blest,
 There, There, This are they ex - - er - blest,
 On the earth, in thy realms of glo - - ry, Nought

blest, On the earth, in thy realms of glo - - ry, Nought

cr. sf. can ex - ceed the joy, *dim.* the calm.... and ho - ly rest.

cr. sf. can ex - ceed the joy, *dim.* the calm.... and ho - ly rest.

cr. sf. can ex - ceed the joy, *dim.* the calm.... and ho - ly rest.

Hearts feel, that love Thee, that love Thee, Nought

Hearts feel, that love Thee, Nought

pp Hearts feel, that love Thee.

pp Hearts feel, that love Thee.

pp Hearts feel, that love Thee.

pp Hearts feel, that love Thee.

[illegible][illegible]

dim.
calm and ho - ly rest. Hearts feel that love Thee, that

dim.
calm and ho - ly rest. Hearts feel that love Thee,

pp
Of hearts that love Thee,

pp
Of hearts that love Thee,

pp
Of hearts that love Thee,

pp

cresc.
love Thee, Nought can..... ex - ceed the joy of

Nought can ex - ceed the joy of

cresc. Pure hearts that love Thee, of hearts, pure hearts that

cresc. of hearts that

cresc. Pure hearts that love Thee, of hearts that

cresc. of hearts that

cresc. *dim.*

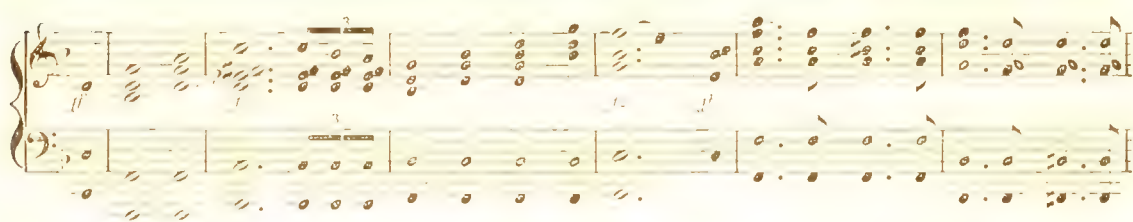
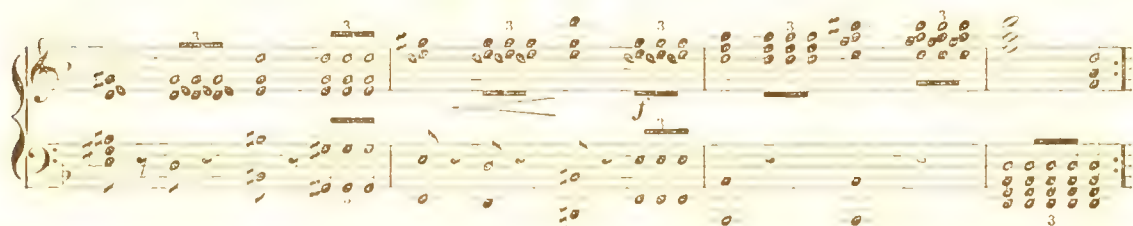
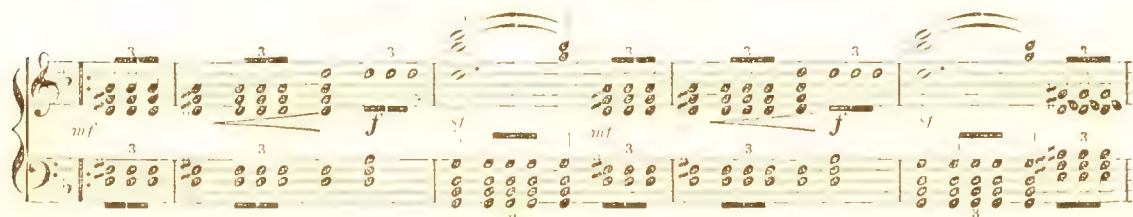
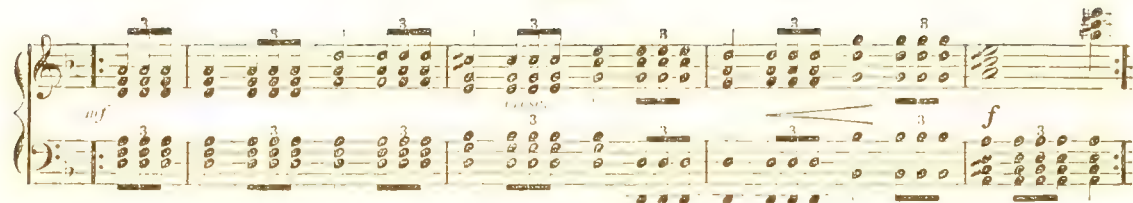
[illegible]

No. 5.

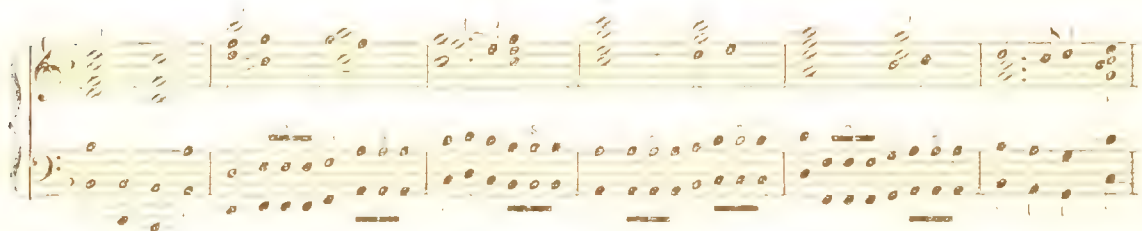
WAR-MARCH OF THE PRIESTS.

Allegro vivace.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace.' The first system includes dynamic markings *p*, *sf*, *p*, *cresc.*, *P.d.*, *p*, and *cresc.*. The second system features a repeat sign and a key signature change to two flats (B-flat and E-flat). The third system includes dynamic markings *fz*, *ff*, and *sf sf*. The fourth system includes *Ped.*, *sf*, *sf*, *Ped.*, *tr*, and *sf sf Ped.*. The fifth system begins with a repeat sign and a key signature change to three flats (B-flat, E-flat, and A-flat), and includes dynamic markings *sf* and *fz*. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various musical ornaments like trills and grace notes.







No. 6. "DEPART, DEPART, YE SONS OF AARON."—CHORUS.

Allegro maestoso.

Soprano. *f*
De - part,.... De - part,..... ye

Alto. *f*

Allegro maestoso
p *cresc.*

sons of Aa - ron go: *p* A no - bler quarrel nev-er rais - - ed The

p

zeal that in your fathers bla - zed. *sf* De - part,.... *sf* de - part,..... ye

sf *cresc.* *p*

sons of Aa - ron, go : de - part, de - part, ye

sons of Au - ron, go. It is our king, 'tis God, for whom ye

strike the blow, for whom ye strike the blow.

TENORE

BASSO.

We

De - part, ye sons of Aa - ron go.

go, ... we go, ... we sons of Aa - ron go. It is our

p *cresc.* *f*

This system contains the first system of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are "De - part, ye sons of Aa - ron go." and "go, ... we go, ... we sons of Aa - ron go. It is our". The piano part includes dynamic markings *p*, *cresc.*, and *f*.

'Tis God, ... for whom we strike the blow:

king, 'tis God, for whom we strike the blow: It is our

This system contains the second system of music. The vocal melody continues with the lyrics "'Tis God, ... for whom we strike the blow:" and "king, 'tis God, for whom we strike the blow: It is our". The piano accompaniment continues with similar rhythmic patterns.

'tis God, for whom we strike the blow, for

king, 'tis God, for whom we strike the blow, for

ff

This system contains the third system of music. The vocal melody concludes with the lyrics "'tis God, for whom we strike the blow, for" and "king, 'tis God, for whom we strike the blow, for". The piano accompaniment ends with a final chord marked *ff*.

whom we strike the blow.

p (sung up)

whom we strike the blow. We go, we go, we

pp

p

De - part, de - part, ye

pp

sons of Aa - ron go, we go,

pp

sions of Aa - ron, go; de - part, de -

pp

pp

We go,

pp

Sung d m.

pp

part!

part!

.... we go!.....

Andante Sostenuito Assai.
CONTR' ALTO SOLO.

Where are the shafts Thou em - ploy - est, O where is the wrath of Thy rod?

pp

SOPR. I. SOLO.

Art not Thou a stern jealous God, Who, to wrath pro - vok - ed, de - stroy - est?

Allegro Agitato.
SOPR. II. SOLO.

Where are Thy bless-ings, O Lord, grant-ed to us in old-en times?

While we are groan-ing un-der oppressions, Wilt Thou on-ly

heed our un-re-pent-ed crimes? Art Thou no more the God shewing

mer-cy for transgres-sions?

SOPRANI & ALTI *unis. TUTTI *mf**

Where are Thy bless-ings, O Lord, grant-ed to

SOPR. I. SOLO.

us in old-en times? 'Tis at Thee, from the hostile quiver, The wicked hurl their

shafts..... with shouts of sav-age joy. Let us, they say,... des-

troy God's a-do-ra-tion for-ev-er: Let us de-liv-ver

all mankind from his hard yoke: Let us destroy all his

proph-ets, let his al-tars be broke. So that his name, and all his

glo - ry, Shall be re - mem - ber'd as a

dim. *p*

sto - ry, Shall be re - mem - ber'd as a

pp

sto - ry: For this God, Son and Lord, Shall be re - mem - ber'd for this

God, Son and Lord, Shall be re - mem - ber'd. Where are Thy blessings, O

Lord, granted to us in olden times? Where are Thy blessings, O Lord?

Andante sostenuto come I.
SOPRANI TUTTI.

Where are the shafts Thou em - ploy - - - est?

ALTI TUTTI.

Where is the wrath of Thy rod? Art not Thou a stern jealous God,

8va.....

SOPRANO I. SOLO.

O Lord.....

Who, to wrath pro - vok - ed, des - troy - est?.....

8.....

*Ped. dim. **

Allegro agitato.

Last of a race of kings a - dor'd, Blooming on Judah's re - gal stem,

love - ly and de - li - cate flow - er; A - las! art thou doom'd to

fall once more with - in the

pow - er. Oh ha - tred and re - venge, of a

eru - el mo - ther's sword? Say, if down to thy cradle an an - gel did

come, Spreading his guardian wings to be thy defen - der? Or,

if in the night of the tomb, The voice of the living God hath rais'd thee up a won - der?

ALTO I. SOLO.

A

son sprung from a sire and grand - sire who brake Thy laws; Are

pp cresc. poco. a poco.

SOPRANO I. SOLO.

Say, is Thy mer - cy with-

their attainments, O Lord, in him a guil - ty cause?

held, is he for - sak - en for their crimes?

SOPR. I SOLO
Is he for - sak - en, forsak - en?

SOPR. II SOLO

ALTO SOLO
Is he for - sak - en, forsak - en?

Is he for - sak - en, for - sak - en? O

Is he for - sak - en, for - sak - en? O

Sostenuto come I.

SOPR. I. & II. SOLO.



ALTO SOLO.

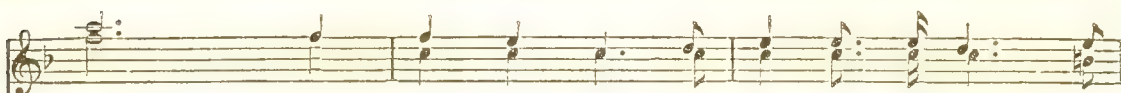


SOPRANI.



Where are the shafts Thou employ - est?

ALTI.

*Sostenuto come I.*

Lord, a - wa - ken! Art not Thou still a jea - lous



Where is the wrath of Thy rod? Art not thou still a jea - lous



dim.

God,

dim.

God,

dim.

For

p

Who, to wrath provok - ed, des - troy - est :

p

Who, to wrath provok - ed, des - troy - est :

p

CHORUS SPEAKER. My sisters, do you not hear
The cruel Tyrian trumpets' warlike tone?

SALOMITH. Yea, and the vile barbarians' cries assail mine ear;
I shudder! — let us begone,
Let us fly to the sanctuary's shade,
For shelter and for salutary aid. (*Cresc. mod.*)

p

p

pp

pp

No. 7. "HEAVEN AND EARTH DISPLAY HIS GRANDEUR."—CHORUS.

Allegro maestoso. (During the two last dialogues.)

pp *p cresc.* *cresc.*

sf *dim.* *pp* *f*

ff *TUTTI. ff*

f *ff*

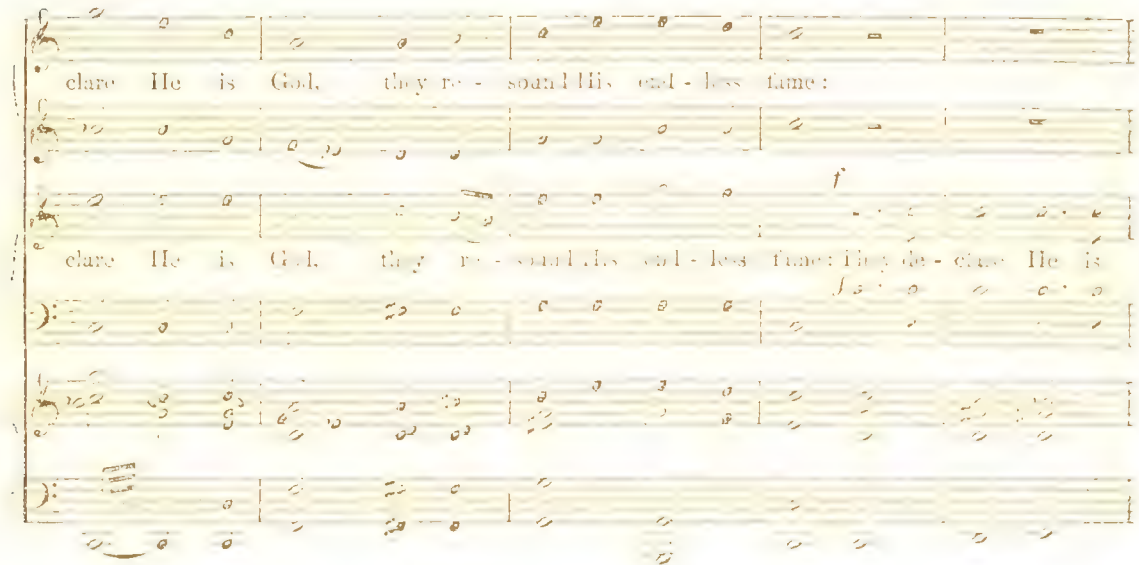
Heav'n and the earth dis - play His grandeur is un -

Heav'n and the earth dis - play His grandeur is un -



bound-ed, They de - clare He is God, they re - sound His end - less fame: They de -

bound-ed, They de - clare He is God, they re - sound His end - less fame: They de -



clare He is God, they re - sound His end - less fame:

clare He is God, they re - sound His end - less fame: They de - clare He is



They de - clare He is God, they de - clare He is

God, they de - clare, de - clare He is

God, they de - clare He is God... they de -

God, they de - clare He is God, they de - clare, de -

clare He is God; de - clare He is

clare He is God; de - clare He is

God..... they de - clare, de - clare He is God!

God..... they de - clare, de - clare He is God!

Ped.

THE BEST MUSIC BOOKS FOR SCHOOLS.

American School Music Reader,

By L. O. Emerson and W. S. Tilden.

A Systematic Graded Course in Three Books.

Book First. Price 25 Cts.

PREPARATORY COURSE. This, the lightest of the three books is intended for children of the "Primary School" age. The lessons commence with a single note, and proceed to pieces of moderate difficulty. Copious directions to teachers, are printed in a very small type to save room. 70 pages, and 100 songs.

Book Second. Price 50 Cts.

This book is intended for children in the classes next beyond the Primary Schools, and will be used generally in the lower classes of Grammar Schools. Two-Part Songs are introduced at the appropriate place.

Book Third. Price 60 Cts.

This book finishes the elementary course, and is an appropriate work for the upper classes of Grammar Schools. Some knowledge of chorals is acquired, followed by practice in Two and Three parts, and in Minor as well as Major Keys. Forty pages at the end are filled with Four-Part Music.

Mr. Tilden has thoroughly and successfully tested his theories in schools in the vicinity of Boston.

Dr. Mason's Song Gardens

Has had a Very Large and Well-Merited Sale.

THE FIRST BOOK. Price 50 Cents.

Is for Young Children.

THE SECOND BOOK. Price 80 Cents.

Is for Common Schools.

THE THIRD BOOK. Price \$1.00.

Is for High Schools and Adult Classes.

Primary Elements of Music.

By Dr. H. R. Streeter.

Price 60 Cents.

These must not be supposed to be Elements for use in Primary Schools. The book is for all ages, and contains a well arranged presentation of the Elements of Music, somewhat like those ordinarily found in Common Music books, but with the Dr.'s ideas impressed upon them, and a large number of examples and exercises, in all keys in 1 of easy compass.

Dr. Streeter has a high reputation as a teacher of "Voice Building," and his ideas are well worth noting.

Panzeron's A, B, C, of Music.

Abridged, \$1.00.

Quite valuable, as giving the theory of Panzeron's system, from a French Professor's point of view. A teacher should become acquainted with these various systems, whether they use them or not.

Wilhem's Method of Teaching Vocal Classes.

By JOHN HULLAH, 60 Cents.

A book called out by the great awakening in England for the subject of teaching music to the masses.

Every good teacher who strives for methods, and for the best. Every good teacher will then, of course, examine "Wilhem."

MASON'S VOCAL EXERCISES And Solfeggios, Price \$1.50.

There is a close resemblance in all collections of Vocal Exercises. They are and must be composed of these sorts of exercises, arranged with or without songs, in various new tones.

Dr. Mason's book contains the most essential ones.

As to the Solfeggios, they have been exceedingly useful and pleasant affairs, when applied to class practice, and may also be used by those who study alone.

THE NEWEST.

SCHOOL SONG BOOK!

CHEERFUL VOICES.

By L. O. EMERSON. Price 50c.

Of Mr. Emerson's previous school song books about 300,000 have been printed. "Cheerful Voices" being as good as the best, should reach at least 10,000 singers.

The book contains a well written Elementary Course, with abundance of agreeable exercises and tunes for practice; and also a large and varied collection of Songs, Rounds, &c., with thirty pieces of Sacred Music for opening and closing School.

MERRY CHIMES.

By L. O. Emerson. Price 50 Cents.

Has an excellent reputation among School Song Books. Put together at a later period than that of the appearance of THE GOLDEN WREATH by the same author, the book contains more original matter than the other, and pleases all, but in a different way.

THE GOLDEN WREATH.

L. O. Emerson. 50 Cents.

The success of this fine book has been a surprise, more than a quarter of a million copies having been sold. To a great number of persons, the first sight of it is as that of a familiar friend. So successful it was, an entirely new set of children fill the schools, and to those who are unacquainted with its melodies, THE GOLDEN WREATH may still be the best School Song Book.

THE NIGHTINGALE,

PRICE 50 CENTS.

By W. O. & H. S. PERKINS.

A very appropriate name for a favorite collection of School Songs. The sweet bird has sung its way to the communities, with melodies that have made many hearts musical.

THE GOLDEN ROBIN.

By W. O. PERKINS.

PRICE 50 CENTS.

One of the best known of School Song Books, and will yet make many more friends. Will close our list of songs more than two hundred of them, and the usual elementary course, with thirty exercises.

Part Songs for Three AND FOUR FEMALE VOICES.

Price 60 Cents.

Classical and pleasing songs, which are in use in High and Normal Schools.

Hour of Singing.

FOR HIGH SCHOOLS.

By L. O. EMERSON and W. S. TILDEN.

PRICE \$1.00.

Until recently, it could not be said that there was really any music book especially adapted for High Schools. There were, to be sure, excellent collections of music which could be used, after a fashion, in teaching. Sell the Instructor in Massachusetts proper text book until the appearance of the HOUR OF SINGING. Its adaptability to its place and work was so apparent, that it was at once, without question, adopted in a large number of High Schools and Seminaries, and has also, to a certain extent, been used by the higher classes of Grammar Schools.

DEEM'S SOLFEGGIOS.

Price 75 Cents.

Designed to be a book for teaching the Elements of Music, and to be the very best general reference to other Methods with a similar object. There is, however, a marked character in the exercises and solfeggios, which have a graceful Italian style, are safe and good for the voice, and render the book an excellent one for all schools of a high grade.

It may either be used alone, or in connection with another book in which case it will serve as a collection of useful Solfeggios for Songs with a Work.

THE ORPHEAN.

FOR BOYS.

By W. O. Perkins and A. R. Hallett.

Price \$1.00.

Intended, according to the title page, For Boys' Schools and Colleges. As Boys' voices are of a peculiar range, previous to being at the same pitch there is no reason why THE ORPHEAN may not be used in the advanced classes of any common school.

The music is excellently well selected, and conveniently arranged in Two, Three and Four Parts.

Dr. Lowell Mason's Music Charts.

Two Vols. each with 30 Charts,

Price \$8.00.

These charts have each a surface of about a square yard, and contain a series of illustrations are printed upon them in large type, they are viewed from all parts of a school room.

These charts are much convenient, and they are placed in a large room.

Not that they are too large for making, but may properly be used in a large room.

CANTATAS

For School Exhibitions.

Musical progress, both among young and old people, depends so much upon musical enthusiasm, that there is no doubt that a series of interesting Cantatas and Exhibitions, for the purpose of teaching courses of schools. The given time and success in these affairs, nothing can be better than such Cantatas as are mentioned below.

The Flower Queen.	C. F. Ford 75
The Culprit Fay.	J. F. Johnson 100
The Twin Sisters.	H. G. Johnson 50
Fairy Bridal.	H. G. Johnson 50
The Pic Nic.	J. F. Johnson 100
Festival of the Rose.	J. F. Johnson 50
Flower Festival on the Banks of the Rhine.	J. F. Johnson 45
Spring Holiday.	C. C. Johnson 55
Quarrel Among the Flowers.	Shadler 75
Juvenile Oratorios.	C. C. Johnson 50
"The Festival of the Rose," "The Indian Summer," and "The Children of Jerusalem," three Cantatas. By J. F. Johnson 60	

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post paid, for retail price.

OLIVER DITSON & CO.,
277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.,
711 BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

A GRAND LIST OF CHURCH MUSIC BOOKS.

ALL MENTIONED BELOW HAVE ACHIEVED, OR ARE EARNING, DISTINGUISHED SUCCESS.

THE AMERICAN TUNE BOOK.

The name of this great eclectic collection may with propriety be placed either the first or the last on our list of modern Church Music Books. First, because it contains nearly all of the most popular church tunes published in or before the first half of the present century, and is therefore a rich reservoir of old tunes. Last, because as new books become known, and their contents tried and proved, their best tunes are from time to time removed to the American Tune Book, which is intended to be a sort of Paradise of good tunes and hymns.

Made up in this manner, it is easy to see that there can be no better book for a Congregation, and that a Choir will not try to do without it, while the vast number of old favorite tunes will always render it a valuable book to keep at home.

At 500 prominent Music Teachers and Choir Leaders were consulted at the last rearrangement of the book which now contains about 1400 tunes and anthems.

As The Elements of Music, according to Dr. Lowell Mason, occupy its first pages, it is a work of value for singing classes, and may under some circumstances be preferred to other books for that use.

RETAIL PRICE \$1.50.

L. O. EMERSON'S SINGING BOOKS.

For keen appreciation of public taste, and for special genius to meet it, Mr. Emerson stands almost unrivalled. In three books, the *LEADER*, the *SONG MONARCH*, and the *STANDARD*, he has joined hands with H. R. PALMER, of Chicago.

The last named gentleman is well-known in the region of which Chicago is the centre, and his popularity as composer and conductor in the West is perhaps quite equal to that of Prof. Emerson in the Eastern States. Books by such a "double team" of authors must of course be successes; and such they are proving.

THE LEADER!

By H. R. Palmer, assisted by L. O. Emerson, can hardly fail to be the leading book in 1874 and 1875.

Price, \$1.25, or \$12 per Doz.

Singing School Course; Sacred and Secular Music for practices; Metrical Tunes and Anthems, all the products of the highest skill, and intended to be the best of material for Singing School Teachers, and for use in Choirs and Conventions.

The Song Monarch!!

Is the result of the closest attention, is intended especially for SINGING CLASSES, and contains the same Singing School Course as the *LEADER*, with the addition of about 150 pages of Song, Duets, Quartets, &c., &c., for Singing Class practice.

Price, 75 Cts.; \$7.50 per Doz.

The Standard!!

Is an acknowledged success. It has been very largely in use in all parts of the country, and is a most musical selection. The compilers are L. O. EMERSON and H. R. PALMER.

Price, \$1.50, or \$15.00 per doz.

THE HARP OF JUDAH

PRICE, \$1.50.

Of the *HARP OF JUDAH*, it is perhaps sufficient to say that it "made the reputation" of Prof. Emerson as a composer of Church Music. People everywhere were impressed with the clear ringing harmony, the beautiful melody, and with what might be called the "devotional spirit" of the music. Certainly music, in itself, can have no special devotional character. Still when united to sacred words, it can carefully avoid all constructions that remind one of the Opera or the Ball Room, if it clings closely to the words, and if it adds decidedly to these words in their influence; then music may be said to have a devotional spirit, and such was the feeling with respect to the music of the *Harp of Judah*.

The book has had an immense sale. It is, however, now as good as over, and, for those who have never used it, is perfectly new.

THE JUBILATE.

PRICE \$1.50.

Discouraged by the very marked success of the *HARP OF JUDAH*, Mr. Emerson, after a proper interval, brought out his *JUBILATE*, which as a matter of course followed in the footsteps of its predecessor. Those who had used the *Harp* were quite willing to try another book by the same author, and those who only knew it by reputation, thought that reputation a good one.

THE CHORAL TRIBUTE

PRICE \$1.50.

The next in order of publication to the *JUBILATE* and distinguished among Church Music Books for its steady and long continued sale, the second and third seasons being something like the first.

The book is characterized by the peculiar excellencies of Prof. Emerson's compilations, and

The *HARP OF JUDAH*,
The *JUBILATE*,
The *CHORAL TRIBUTE*, and
THE *STANDARD*.

form a quartet of very popular singing books of which no author need be ashamed.

THE TEMPLE CHOIR

By THEO. H. SEWARD, assisted by Dr. LOWELL MASON and WM. B. BRADBURY.

PRICE \$1.50.

The amount of musical matter contained in this large collection is almost unprecedented, yet the type is plain and clear. Of the three compilers it may be said:

Mr. T. H. SEWARD has won a distinguished place as writer and composer, and, with imaginative ability and good judgment could have produced a superior book without assistance.

Dr. LOWELL MASON, who recently finished the well-rounded and perfect work of a long and active life, was better qualified than any other to give suggestion, founded on experience. While—

WM. B. BRADBURY, whose excessive labors doubtless ended his "sun to set at mid-day," during a busy life showed a talent not to be surpassed in preparing church and Sunday school music for the times.

The Jubilee,

By WM. B. BRADBURY.

THE KEY-NOTE,

By Wm. B. Bradbury

As more than 200,000 "Jubilee's" have been sold, and probably 500,000 singers have sung from them, the book has already a large achievement. It is in demand. The *Key-Note*, by the same skillful hand, will commend itself to all as a worthy companion. Mr. Bradbury's music is simple, very smooth and sweet, and has a character of lightness and grace which causes it to differ materially from the compact, bright, solid music of other favorite composers.

Price of Each Book, \$1.50.

The Diapason.

By Geo. F. Root.

To the collection of Tunes in this book are prefixed "a new and comprehensive view of Music and its Notation, exercises for Reading Music and Vocal Training, Songs Part-Songs, Rounds, &c."

As Mr. Root is not only a successful composer, but possesses unusual skill in training voices, both singly and in chorus, we find very particularly in his book a very smooth "singable" style of melody, that improves the voice of the singer, while it pleases his taste and ear.

Price \$1.50.

Devotional Chimes,

By ASA HULL, Price 75 Cents.

It is highly desirable that a book like this for

Social Meetings,
Devotional Meetings,
Vestry Prayer Meetings,
Neighborhood Prayer Meetings,

and the like, should be light, portable, and comprehensive.

No one likes to hold a heavy book while singing. A book that can be carried in the pocket is just the thing for social meetings.

That *DEVOTIONAL CHIMES* contains all that it should contain is shown by the fact that it has 246 pages of music, with an average of one tune on a page, and more than 400 hymns. About half of the hymns and tunes are of the kind usually called Spiritual Songs, and half are standard Psalm Tunes with the appropriate words.

Pilgrim's Harp.

Price 60 cts. By ASA HULL.

Pilgrim's Harp is entirely similar in design and character to *DEVOTIONAL CHIMES*. It is however a smaller and a cheaper book, has not so many hymns, but is, of the two the more "pocketable" and portable.

GREATORIX COLLECTION.

Of Psalm and Hymn Tunes, Chants, Anthems, and Sentences. By H. W. GREATORIX. Price, Cloth \$1.75; Boards \$1.50.

Mr. Greatorix, who compiled this work, was bold enough to put together music, although too difficult for the great body of singers in those days. These days however are better days, and many thousands are now competent to grapple with this truly first-class music.

The *GREATORIX COLLECTION* has always been a favorite with the best singers, and is common use for Quartet Choirs.

Baumbach's Sacred Quartettes.

With Piano or Organ Accompaniment. Price, Cloth \$2.75; Boards \$2.50.

Baumbach's New Collection of SACRED MUSIC. Price, Cloth \$2.75; Boards \$2.50.

Buck's Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Buck's Second Motett Collection.

Price, Cloth \$2.75; Boards \$2.50.

Messrs. Buck and Baumbach have in these four books amassed a rich store of the best of music.

FOR QUARTET CHOIRS.

The books have large pages, have multitudes of Solos, Duets, Trios and Quartets, with well arranged accompaniments for Piano, Reader, Pipe Organ.

It is quite superfluous to ask which book is the best, since no quartet choir can get along without all of them.

CHURCH and HOME.

Price, Cloth \$2.75; Boards \$2.50.

A collection of Anthems, Motetts &c. from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Schubert, Gounod, Boyce, Chopin, Gluck, King, Winter, Hummel, N. veno and others. By GEORGE BEACH.

A worthy companion to the collections by Baumbach and Buck, and, as indicated above, has a great variety of authors.

WILSON'S BOOK OF CHANTS.

Price, Cloth \$2.00; Boards \$1.75.

EMERSON'S Chants and Responses.

Price, \$1.00.

EMERSON'S EPISCOPAL CHANTS.

Price, 75 cts.

Mr. Emerson has, in the last named book, provided a goodly variety of excellent chants, and in the other, not only the Episcopal Chants, but a number for all denominations.

Wilson's book has been longer before the public, is a favorite, and has the same general arrangement of contents.

A Catalogue describing the above and about 1,000 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

OLIVER DITSON & CO.

277 WASHINGTON STREET, BOSTON.

C. H. DITSON & CO.

311 BROADWAY, NEW YORK.

LYON & HEALY,

CHICAGO.



BOSTON PUBLIC LIBRARY



3 9999 05496 050 3

SHELF No.

BOSTON PUBLIC LIBRARY.

Central Department, Boylston Street.

One volume allowed at a time, and obtained only by card; to be kept ~~14~~ days without fine; to be renewed only before incurring the fine; to be reclaimed by messenger after 21 days, who will collect 20 cents, beside fine of 2 cents a day, including Sundays and holidays; not to be lent out of the borrower's household, and not to be kept by transfers more than one month; to be returned at this Hall.

Borrowers finding this book mutilated or unwarrantably defaced, are expected to report it; and also any undue delay in the delivery of books.

*No claim can be established because of the failure of any notice, to or from the Library, through the mail.

The record below must not be made or altered by borrower.

5/22	2/21		
7/15	1/24		
10/31			
12/5	4-8		
3/6	4/22		
8/19			
11/21			

